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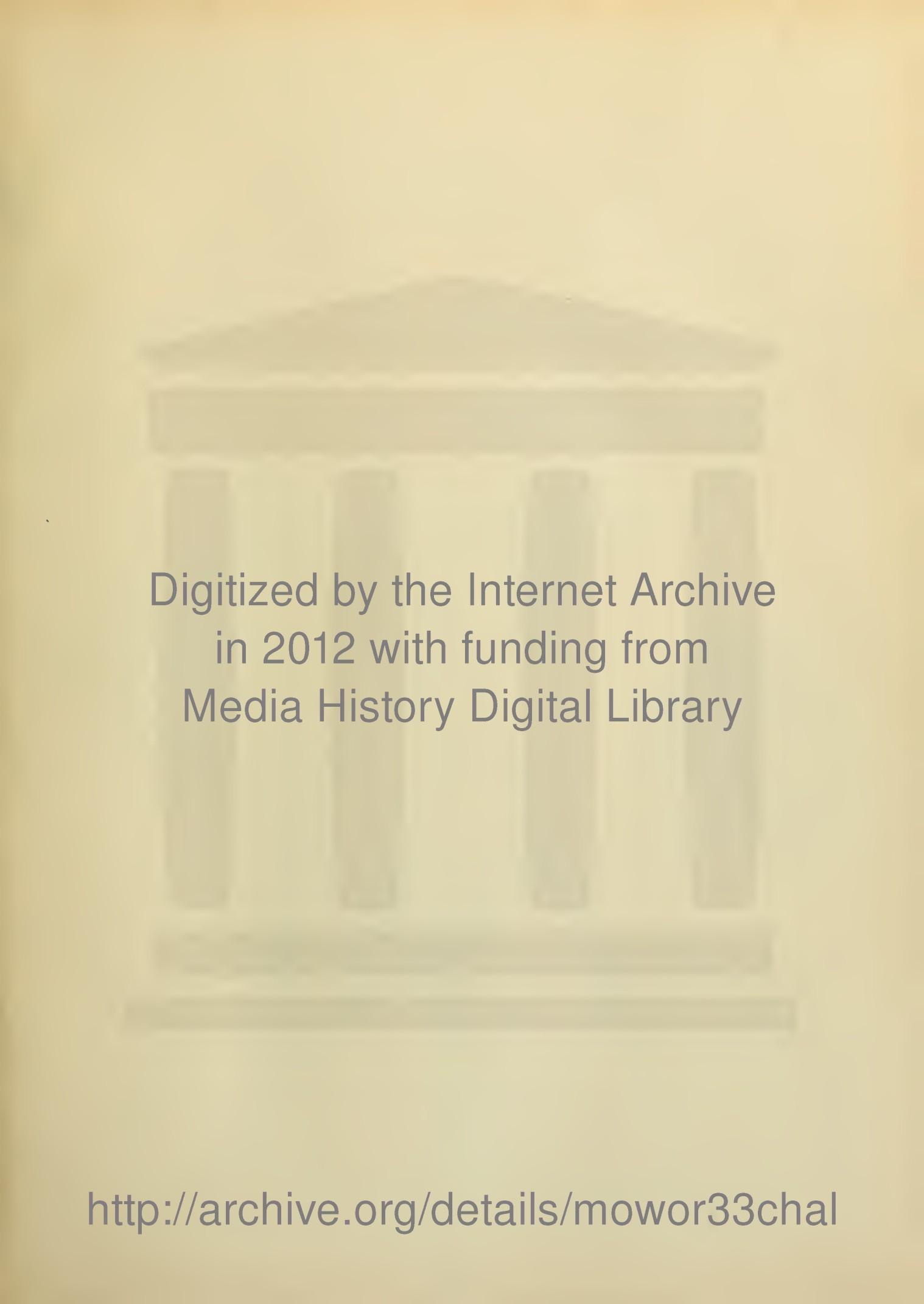
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MELA
Matisse

A faint, out-of-focus background image of a classical building featuring multiple columns and architectural details.

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Vol. 33, No. 5

August 4, 1917

Price 15 Cents

MOVING PICTURE WORLD

Founded

By J. P. Chalmers in 1907



Chalmers Pub. Co.,

17 Madison Ave.,

New York City.

From the New York Evening Journal, May 26, 1917.

Benjamin Chapin Is Praised by "Zit"

By "ZIT"

There have been war pictures, sex pictures, melodramatic pictures, love pictures, fight pictures, educational pictures, religious pictures—pictures that have been passed by the Board of Censors, and pictures that have not passed—pictures that have ten or fifteen-thousand-dollars-a-week stars—pictures that cost a million—pictures whose directors get in some cases more than the picture earns—but it has remained for Benjamin Chapin to give to the world a picture that will go down in history as positively the most artistic, most educational and most beautifully acted.

It is a photo-drama series of epi-

Congressmen and politicians, really reveals President Wilson's state of mind to-day.

A more psychological or a more opportune moment to present the Lincoln Cycle could not have been chosen by those who are setting forth this historic tribute to the motion picture industry. Every mother and father should absolutely compel their children to see this dramatic screen production. Every school teacher and principal of public schools, high schools, seminaries and colleges should impose a fine upon every student who reports that he has not seen the picture within a certain time. This pic-



Mr. Chapin as "Tom," the Father of "Abe," Repulses a False Friend

sodes of Abraham Lincoln's life in four chapters and called the Lincoln Cycle, namely, "My Mother," "My Father," "Myself" and "Call to Arms."

Of course, we only know Lincoln's life by what we have read, or what we have been told; and the way Benjamin Chapin has directed and acted. In this picture one would imagine he had lived with Lincoln. Here is a picture that embodies a few people, and the few people have made their mark in the motion picture world. The boy who takes the part of Lincoln in his boyhood is the finest piece of child acting that has ever been offered to the screen. Chapin is in every move Lincoln. In the first episode, "My Mother," it shows her devotion to her son, and at her death if your Adam's apple doesn't swell up in your throat, you are not human. Even the woman who hasn't an Adam's apple will find one there.

The second episode, "My Father," which character is also portrayed by Chapin, gives in detail the late President's sturdy father, who almost refused to allow him an education. The third, "My Boyhood," will bring tears and laughter, and the fourth, showing Lincoln as the President of the United States, confronted by war, fighting

ture is as essential to the educational mind as water is to a thirsty being.

The younger generation are always anxious to know how big men who have succeeded in life started as boys, and here you see Lincoln from the little log cabin where he was born, rise, almost from starvation, to the Presidency of the United States. Every boy has ambitions, and his ambitions will be greater after witnessing the Lincoln Cycle.

Every theater in the United States is going to play this picture. Thank goodness there is a picture being presented that hasn't any love sick, mushy stuff or a villain running around to stab another man in the back, the hero jumping out and saving the girl he loves, or a woman who tries to lead a straight road and is foiled, or vice versa. This is a picture that will go down in history as a tribute to the motion picture camera, and if the managers and Benjamin Chapin do not make a million, they have the honor of presenting to the public an artistically finished piece of work, which in later years, when we are all dead and gone, will stand out when others have been put to sleep and buried.

Be a volunteer and see the Lincoln Cycle. Don't wait until Draft Day, for you may be ordered to see it.



SUCCESS

The greatest Soul-Stirring Moving Picture Success since "The Birth of a Nation" is the Benjamin Chapin Cycle of Lincoln Photoplays, "My Mother," "My Father," "Myself," and "The Call to Arms."

STATE RIGHTS

After July 15th all sections of territory will be open for State Rights sales. The first to come with the right kind of a proposition in any territory will be the first to receive the opportunity of a lifetime.

The 235th performance of the feature will be given July 22d at the Globe Theatre, New York, when it will close, to open again in New York early in the Fall—the longest run of any picture play in New York this season, the "Survival of the Fittest." Does this interest you?

CHARTER FEATURES CORP.

Benjamin Chapin, Pres.

Ridgefield Park, N. J.



KLEINE EDISON SELIG ESSANAY

Have You a Baby in Your Home?

The magic word "Baby" will arouse the interest of every woman, and practically every man.

"SKINNER'S BABY"

featuring

Bryant Washburn

has the added drawing power of being the third and strongest of the Skinner series. Did you run "Skinner's Dress Suit" and "Skinner's Bubble?" Enough said. If not, just ask the exhibitors who did.

Photoplay written and directed by Harry Beaumont. Suggested by the book by Henry Irving Dodge.

Other Washburn Features

"THE GOLDEN IDIOT"

"THE MAN WHO WAS AFRAID"

"FILLING HIS OWN SHOES"

ESSANAY
© GEORGE X SPOOR PRESIDENTS
1333 Argyle St., Chicago



K-E-S-E

K-E-S-E

If You Are Not
On the Mailing
List of the
Moving Picture
Weekly—Get
On!

Universal S

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres.

"The Largest Film

The One Best Bet of the Week

*Two Reel Harry Carey Feature
Released Week of August 13th*

A NYONE can own an automobile, but it takes a regular guy to own and love a horse. This isn't an epigram, it's a diagram—of the plot of a very dramatic and entertaining Harry Carey Feature—"Cheyenne's Pal"—two reels, released week of August 13. "Cheyenne" is Harry Carey, and "Pal" is "Pete," the gray horse that has carried his master thru many a movie escapade, carried him to safety when an avenging posse was on his trail, and helped our hero in the rescue of maidens in distress. Pete is the apple of Harry's eye. Your audiences will enjoy the dramatic tale woven about a bad man's love for his horse. Harry has been selling horses

to one of our allies, and the officer in charge is keen to buy Pete. Harry has a roll and goes on a bender. He spends all his money, and when he sees his best girl's love for him diminish along with his roll he sells Pete, and then remorse overtakes him. He sees Pete loaded on the ship, and in the night sneaks in and forces Pete overboard. He jumps into the water, makes land after a fight, and having left the purchase money on the ship finds himself down to his last dollar. Before him is a saloon and a livery stable. You have one guess as to where the dollar is spent. You win—especially if you book this humdinger.



Harry Carey and "Pete"

"The Brass Girl"

Matt Moore and Jane Gail in Delightful Comedy Drama Week of August 13th

JUST the right touch of comedy, mingled with the proper proportion of serious and well considered acting, puts over this two-reel Victor Comedy-Drama, released week of August 13, in great shape. At times bordering on the farcical, these two skillful players, Matt Moore and Jane Gail, make the love interest and the dramatic situations stand



Matt Moore and Jane Gail

out in a manner that gives the play a real punch. Jane is a worker in brass. Her studio is directly beneath that of Matt, who writes songs. Each makes more noise than the other can stand and the complications that ensue before they decide to occupy an apartment in common as "Mr. and Mrs." makes a show that will please every fan in your neighborhood.

UNIVERSAL ANIMATED WEEKLY



FROM all parts of the world come the vivid pictures of the notable events of each week presented by the Universal Animated Weekly. The illustration shows the U. S. Navy fliers arriving at a point on Long Island where certain aviators of the Army joined them for a game of baseball. So fascinating are the subjects shown that millions of fans will go to the "movies"



Navy Fliers Arrive for Ball Game With U. S. Army Fliers

when the U. A. W. is being run who would not cross the street to see a big feature. That is why the Animated will pull them in on your proverbial dull day. Just try it one week and you will book it regularly. Book thru your nearest Universal Exchange.



THILLING patriotic subjects—the big events that are making the world's history—are shown each week in Universal Current Events—to the delight of millions of fans all over



U. S. A. Engineers Building a Bridge

the country. Activities of the troops at home and abroad; the reception of foreign commissions; with the aviators; the work of the Red Cross, and many other interesting subjects, have brought Current Events a marvelous popularity. A great one-reel feature which you can book thru your Universal Exchange.

For Further Details of the Universal Program see the Moving Picture Weekly.

Service News

Manufacturing Concern in the Universe"

1600 Broadway, NEW YORK

The FILM
NEWS Printed
Here Will Lead
Any Exhibitor
to Sure Suc-
cess.

JOKER COMEDY

BILL FRANEY apparently gets his real pleasure in falling on his ear and doing back flops that would break any other man's neck. He has full opportunity in "Out Again, In Again," one reel Joker released week of August 13. He is number 13 in prison.



Bill at the Bar in a Mummy Case

He escapes and gets a job in a museum. He is pardoned and the officers try to find him to tell him so. Do they ever come up with him? Read the answer in the film. It's a hilarious comedy. Gale Henry, in a one-reel Joker of the same week, "Back to the Kitchen," pulls some of the funniest stuff ever. It's a marital mix-up, and for once Gail gets the worst of it, and it's "Back to the Kitchen" for her. A "regular" comedy. Book it.

POWERS

Don't fail to book "Doing His Bit," Comedy Cartoon, and "Algeria Old and New," Dorsey Educational (Split Reel), released week of August 13. The first half reel is novel, original and funny. The wonders of a little known land are revealed in the latter and will please your audiences, from young to old.

"The Rushin' Dancers"

Speedy Nestor Comedy Has Novel and Original Plot

THE dancing craze furnishes Eddie Lyons, Lee Moran and Edith Roberts a novel plot for the Nestor comedy release of August 13. All the ladies are dance crazy and the men have



Lee Moran as a "Rushin" Dancer

to do the housework. So they import a female dancer (so they say), but in reality the bunch make Lee the goat, and the women make things lively while the deception is concealed. Then—Zowie! You'll have to book this.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

Betty Schade in "A Wife's Suspicion"

Thrilling Plot, Brilliant Acting and Strong Climax Mark Gold Seal Three Reel Release—Week of August 13

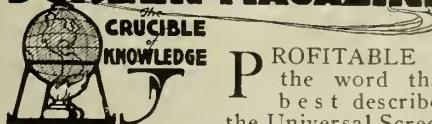
TENSE situations, thrills, brilliant acting by an all-star cast including Lee Hill, Val Paul and Clyde Benson in support of beautiful Betty Schade, are followed by a climax that is a huge surprise and which furnishes a dramatic punch right up to the last flicker. A notorious crook plans to rob the residence of the wealthy chief of the detective bureau during a reception, and Betty's husband Val is drawn into the plot. Suspicious of her husband's companions, and of his intentions as well, she returns to her old position as governess in the chief's family, and is present



A Tense Scene from "A Wife's Suspicion"

keeping, as the clasp is loose. As the safe is opened she tries to memorize the combination, which later she passes on to a member of the gang. With the plans so laid the plot swiftly develops, and the audiences which see it will be fascinated with the surprise climax and the powerful dramatic story. Book and boost.

UNIVERSAL SCREEN MAGAZINE



PROFITABLE is the word that best describes the Universal Screen Magazine, the one-reel feature that made good over night. The demand for prints is constantly increasing because the subjects shown each week are such as to appeal to every man, woman and child. What the Animated is to a great newspaper the Screen Magazine is to a popular illustrated periodical. Moving pictures of every conceivable sort of interesting industrial, educational, scientific, household and artistic subjects both entertain and instruct.

If you want to add a popular feature to your program get in touch with your nearest Universal Exchange today and ask about the Screen Magazine.



"What We Eat"

"ROUGH STUFF"

Laughs, Stunts, Thrills and Punches in New L-KO Comedy

YELLS of laughter will greet this L-KO stunt comedy called "Rough Stuff," released week of August 13, and featuring Dan Russell, and that screen beauty Gladys Varden, and Walter Stephens, under the direction of J. G. Blystone. The fun rages fast and



"Some Stunts." From Latest L-K-O

furious in a hotel lobby, and at a fashion show, where Dan, to get a closer peep of the beauties on parade, disguises himself as a buyer. Walter, as the bell-boy, introduces a new variety of rough stuff that will send your audiences into paroxysms of hilarity. The stunt illustrated is a fitting wind-up to two reels of clever comedy that sets a swift pace in the comedy race. Grab this for your next comedy night and hang out the S. R. O. Book thru your Universal Exchange.



The First Serial
Ever Filmed From a
SATURDAY EVENING POST Story
(Directed by STUART PATON)

10,000,000 Post Readers Want to See
"The Gray Ghost"

According to the POST'S own estimate of five readers to each copy weekly, over 10,000,000 people read or know of the thrilling story, "LOOT," by Arthur Somers Roche, on which the "Gray Ghost" serial is based. There is a ready-made audience in your town, waiting to see this 16-episode picture. A lavish production, featuring four great serial stars.

Priscilla Dean, Eddie Polo, Emory Johnson, Harry Carter

Directed by STUART PATON, who produced the marvelous "20,000 Leagues Under the Sea." It is the UNIVERSAL'S Great Summer Box-Office Serial—playing to capacity wherever shown. Book thru your nearest Universal Exchange, or

Universal Film Manufacturing Company

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway,

New York

Jack Mullan A Butterfly Star



"The Midnight Man"

A THRILLING STORY OF LOVE, SAFE-CRACKING AND
BIG BUSINESS:- DIRECTED BY ELMER CLIFTON
PRODUCED BY THE UNIVERSAL FILM MFG COMPANY
BOOK THROUGH ANY BUTTERFLY EXCHANGE OR
WRITE DIRECT TO UNIVERSAL FILM MFG COMPANY
1600 BROADWAY, N.Y.C.

A black and white portrait of actress Alice Brady. She is wearing a dark, wide-brimmed hat with a light-colored band and a patterned shawl or wrap over a dark dress. Her hair is styled up. A small logo in the top left corner of the image area reads "WORLD PICTURES BRADY-MADE".
WORLD PICTURES BRADY-MADE

ALICE BRADY

the Star of

"Bought and Paid For"
"A Woman Alone"
"La Vie de Boheme"
"Maternity"
"The Hungry Heart"
"Miss Petticoats"
"The Gilded Cage"
"The Dancer's Peril"
"Darkest Russia"
"The Divorce Game"

NOW

APPEARING

IN "A SELF-MADE WIDOW"

(Story by Henry Albert Phillips. Directed by Travers Vale)

"Alice Brady at her best."—"A World-Picture of tremendous drawing power."—"Will please the most critical of audiences."
—"It's a sure-fire hit, play it strong."

CUB COMEDIES
Featuring
GEORGE OVEY

are released every Thursday through the
MUTUAL FILM CORPORATION

"JERRY'S BIG STUNT"
RELEASED AUGUST 2nd

is another of Jerry's immense escapades wherein he impersonates a Count, fights a fast duel, and of course wins the lovely daughter.

DAVID HORSLEY PRODUCTIONS
LOS ANGELES, CAL.

MUTUAL

You show these unique UNDER-SEA PICTURES when you show GAUMONT'S "REEL LIFE" N^o67



EVERY week you can offer your patrons entertainment out-of-the-ordinary if you show Gaumont Single-Reels. Take "Reel Life" No. 67 as an example. It has the wonderful under-sea pictures of the submarine gardens at Miami, Fla. You could put these pictures on for a week's run, feature them exclusively, and make money. Yet they are just one part of this popular magazine reel. Such pictures as these—the talked-about-after-we-go-home kind—make movie fans of thousands who are not always interested in photodramas. With Gaumont Single-Reels you can get this extra money from people who won't come regularly unless lured by travel, magazine or news pictures.

BOOK THROUGH ANY MUTUAL BRANCH



Gaumont Co.

LONDON

FLUSHING

PARIS





MUTUAL FILM CORPORATION

*Heralds the Coming Appearance
of*

EDNA GOODRICH

In an elaborate series of Mutual Star Productions. For full particulars wire, write or call on your nearest Mutual Exchange. ~ ~

MUTUAL FILM CORPORATION

*John R. Freuler, President
Exchanges Everywhere*





AMERICAN FILM COMPANY, INC.,

Presents

WILLIAM RUSSELL IN “PRIDE AND THE MAN”

A tensely dramatic story
of the prize-ring. Five Acts.
Directed by Edward Sloman.
Released the week of July 30th.

Produced by
AMERICAN FILM CO., INC.
SAMUEL S. HUTCHINSON, President

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, President
EXCHANGES EVERYWHERE



CHARLES FROHMAN SUCCESSES IN MOTION PICTURES

Coming:

ANN MURDOCK

Famous Frohman Star of "The Lion and the Mouse," "A Celebrated Case," "Please Help Emily"—soon to be presented in these Charles Frohman Successes in motion pictures.

"OUTCAST"
"The IMPOSTER"

"The BEAUTIFUL ADVENTURE"

Directors: Albert Capellani and Del Henderson

These super-attractions will be released beginning in September. Make your reservations NOW at Mutual Exchanges everywhere.

Other coming Frohman Successes in motion pictures are

OLIVE TELL in "Her Sister"
JULIA SANDERSON in "The Runaways"

Directors: Albert Capellani and Del Henderson

Produced by
EMPIRE ALL STAR CORPORATION

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, PRES.



Julian Eltinge



UNIQUE in the American theatre, Julian Eltinge has won great fame and thousands of followers because he does one thing better than anyone else. As an impersonator of feminine characterizations he has no equal. He will appear in a distinctive Paramount photoplay "The Countess Charming," written by Gelett Burgess and Carolyn Wells, providing Mr. Eltinge with the greatest opportunity he has ever had for the display of his amazing abilities in feminine characterizations.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres., JESSE L. LASKY, Vice-Pres., CECIL B. DEMILLE, Director General



BILLIE BURKE

By arrangement F. Ziegfeld, Jr.

MISS BURKE'S piquant beauty, her appealing femininity, and the gentleness of her impersonations have made her name a household word throughout the land. She is undeniably America's *premier* stage comedienne. Her next Paramount picture, "*The Mysterious Miss Terry*," is a delightful and whimsical comedy, the scenario of which was written by Gelett Burgess, and directed by J. Searle Dawley.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE "FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres.; Joseph L. Lasky, Vice-Pres.; Cecilia B. DeMille, Director General





Victor Moore tickles the fancy of all morose and mournful mortals. Smiling becomes a habit. His humorous conceits of 20th Century problems leave pleasant memories. There's no war tax on laughter—in fact, it's cheaper to smile **today**.

Returns from exhibitors showing Victor Moore's clean and fast Comedies report that he is winning and leaving a wide streak of golden grins behind him.

Here are a few theatres where the Victor Moore Comedies play regularly—theatres which only play pictures that satisfy their patrons—theatres which wouldn't risk their business by showing even one reel that wasn't satisfactory.

Strand Theatre	New York City	Regent Theatre	Rochester, N. Y.	Kunsky Theatre	Detroit, Mich.
Marcus Loew's Theatres.....	New York City	Boston Theatre.....	Boston, Mass.	Elite Theatre	Kalamazoo, Mich.
B. S. Moss' Theatres.....	New York City	Strand Theatre.....	Lynn, Mass.	Mecca Theatre	Saginaw, Mich.
Wm. Fox Theatres.....	New York City	Alcazar Theatre.....	Chattanooga, Tenn.	Princess-Paramount	Toledo, Ohio
Stanley V. Mastbaum Theatres..	Philadelphia	Trianon Theatre.....	New Orleans, La.	Knickerbocker Theatre	Cleveland, Ohio
Parkway Theatre.....	Baltimore, Md.	Pearce Theatre.....	New Orleans, La.	Dome Theatre	Youngstown, Ohio
Columbia Theatre.....	Washington, D. C.	Arcadia Theatre.....	Savannah, Ga.	Majestic Theatre.....	Columbus, Ohio
Palace Theatre.....	Tulsa, Okla.	Strand Theatre.....	Providence, R. I.	Strand Theatre	Cincinnati, Ohio
Warwick Theatre.....	Kansas City, Mo.	Strand Theatre.....	Portland, Me.	Strand Theatre	Dayton, Ohio
Muse Theatre.....	Omaha, Neb.	Olympia Theatre.....	New Haven, Conn.	New Garrick Theatre	Minneapolis, Minn.
Lyric Theatre.....	St. Louis, Mo.	Jones, Linick & Schaefer Theatres	Chicago	Alhambra Theatre	Milwaukee, Wis.
Isis Theatre.....	Topeka, Kan.	Gordon's Olympia.....	Boston, Mass.	Princess Theatre	St. Paul, Minn.
Strand Theatre	Pittsburgh, Pa.	Bijou Theatre.....	Boston, Mass.	Orpheum Circuit	California
Plaza Theatre.....	Pittsburgh, Pa.	Fenway Theatre.....	Boston, Mass.	Imperial Theatre	San Francisco, Cal.
Parkway Theatre.....	Baltimore, Md.	Strand Theatre.....	Worcester, Mass.	Colonial Theatre	Tacoma, Wash.
Bijou Theatre.....	Richmond, Va.	Tivoli Theatre.....	Beaumont, Tex.	Clemmer Theatre	Spokane, Wash.
Columbia Theatre.....	Washington, D. C.	Bijou Theatre.....	El Paso, Tex.	Broadway Theatre	San Diego, Cal.
Leader Theatre	Washington, D. C.	Strand Theatre.....	Ft. Worth, Tex.		
Palace Theatre.....	Buffalo, N. Y.	Topic Theatre.....	Sherman, Tex.		

The recommendation of one theatre is an indication, but when leading theatres in the United States play them it is best to phone your exchange.

BOOK VICTOR MOORE COMEDIES AT ALL PARAMOUNT EXCHANGES

KLEVER PICTURES, INC.

220 West 42nd St., New York City

Released in Canada by Regal Films, Limited, 37 Yonge St., Toronto, Canada



Paramount Burton Holmes Travel Pictures



"To travel is to possess the World."

IT isn't any trick to fill your theatre now and then with a big star or special splurge in advertising—but You must be a shrewd and scientific manager to build up your business and keep your house filled and your expenses low. You can do this by demanding a **star** short reel. A star short reel is one with advertising possibilities, a nationally known name that draws a few new people to your house—not the kind that come to any picture house, but the kind who haven't been going to pictures, the kind that have read Burton Holmes books or traveled. These pictures bring the limousines to your theatre door.



Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by **FAIRIES PLAYERS-LASKY CORPORATION**
ADOLPH ZUKOR, Pres., JESSE L. LASKY, Vice-Pres., CECIL B. DEMILLE, Director General

As a gentleman of Japan dressed for rainy day promenade

FILM

WHERE DO YOU LIVE?

Deliciously Daring!
6 part Re-Creation of the
famous play --- Starring---

RUTH MAC TAMMANY

A NAME TO CONJURE WITH!

"Alma" Has Been Played Over 7,000
Times in America—Seen by Millions !

Most Advertised Play On Earth

The Film a Sure-Fire Hit on Its Name Alone

**Clever—Amusing—Exciting
and It Is Clean!**

NEWFIELDS PRODUCING CORP.
WOOLWORTH BUILDING, NEW YORK CITY.

- HESSER PUBLICITY BUREAU -

TRIANGLE



Here's What Exhibitors Say About Triangle

"I am, and have been using your program for over a year, and never had any reason to be dissatisfied either with your service or otherwise, and you can rely on, that regardless of all the rumors I will remain loyal, as long as your service will remain as in the past."

"Permit us to thank you for the good service you have rendered in the past and if an exhibitor's opinion is worth anything to you, take our advice and keep on producing pictures such as you have in the past six months and your support from the exhibitors should be assured."

"I feel that I owe you a letter to let you know my appreciation of what TRIANGLE has meant to me in the past year. I have tried almost all the different programs and TRIANGLE is the only program or any class picture that has given satisfaction in all respects. I have not had one poor picture and I have run almost all of them. Furthermore, I have never received as good treatment and service from any exchange with whom I have done business as I have from your exchange in Philadelphia. I note in your letter that you do not make extravagant promises for the future of TRIANGLE. I like that. Just keep on producing as you have in the past and I feel that the exhibitors will make the 'noise' for you."

"You bet your life I want them—save me a place. I am going to take on Triangle features and Keystone comedies as I find that they bring home the bacon, and that is what I am looking for."

These are just a few extracts from the many enthusiastic letters that we are constantly receiving.

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

THE TRIANGLE

A Kiddie Feature for Old and Young

The Irresistible Child Actress

Thelma Salter

in
"In Slumberland"

By L. V. Jefferson

Two Kiddies journey through the radiant Land of Tomorrow and find a real pot of gold at the end of a fairy rainbow.

Released July 29

- HUNDREDS OF KIDDIES
- SETTINGS OF UNEQUALLED BEAUTY
- A STORY THAT WILL FASCINATE BOTH CHILDREN AND GROWN-UPS



Phil Schaeffer

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

TRIANGLE

Critics Praise It— So Will the Public

Bessie Barriscale

in

"Borrowed Plumage"

By J. G. Hawks

Released July 29

MOTOGRAHY:

"Distinctive "classy" production was never more pronounced, at least in a program subject than it is in this picture. Excellent comedy raises the standard of entertainment 100 per cent."

MOTION PICTURE NEWS:

"A lavishly embellished costume production. Excellent to the last department."

MOVING PICTURE WORLD:

"Is bright and pleasing to the eye. A good number to book."

NEW YORK TELEGRAPH:

"Full of fun and merriment. Contains many good laughs."

NEW YORK CLIPPER:

"An interesting story from beginning to end."

EXHIBITOR'S TRADE REVIEW:

"Is distinctly worth seeing."

NEW YORK DRAMATIC MIRROR:

"Excellent costume comedy with just enough thrills. The vivacious personality of Bessie Barriscale in a captivating madcap role."



Phil Schaeffer

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

THE TRIANGLE

KEYSTONE COMEDIES

The standard by which others are judged

What Exhibitors Think of Keystones

"The Keystones are coming up strong. They are cleverly produced. Some well-known stars, pretty sets and beautiful girls. The stunts the Keystone people do are nothing short of marvelous."

"We have 'phone calls every day asking if we have a Keystone."

"Of course we know what Keystones are,
And that they lead the field by far,
We also know a well placed grin,
Will help a poor sob program win."

"All the good celluloid comedians have in the past been graduates from the Keystone Studios. May their shadows never grow less."

Released July 29

"THIRST"

A bone dry law
doesn't bar the
sale of
health-giving
Keystone
spirits.



Phil Schreiber

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

BESSIE BARRISCALE

in

"ROSE O' PARADISE"

by
GRACE MILLER WHITE
AUTHOR OF "TESS OF THE STORM COUNTRY"

PARALTA
PLAYS INC.

Jinnie treads the drab places and brings splashes
of golden sunshine into the lives of the weary.

The meek grow strong..... the bold become gentle.

Jinnie's love includes all, from Kings to Kittens.

Bessie Barriscale is Jinnie, a crystal chalice that
contains life, loveliness, and the ever-young spirit of
mother Eve.



PARALTA PLAN

PARALTA PLAYS—photo-dramas of exceptional merit—are an important part of the Paralta Plan.

The Paralta Plan of distribution could not be made effective without Great Paralta Plays.

The Paralta Plan is founded on quality and integrity—supreme quality in plays and absolute integrity in dealing with Exhibitors.

Highest quality in goods, real integrity in sales system and intensive development will make any merchandising plan invincible.

The Paralta Plan has come to stay. Watch it grow!

HUNDREDS of Exhibitors are studying the Paralta Plan in all its details. It ultimately means the salvation of their business.

Certainty in quality of plays, certainty in rentals and certainty in exclusive exhibiting rights appeals to them.

What the banker demands the Exhibitor can now positively attain.

Two of the greatest independent producing stars release on the Paralta Plan. Others are beginning to see its substantial advantages.

A book explaining it will be sent to any Exhibitor on application. It is free. Write for it at once.

PARALTA PLAYS, INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Directors

ROBERT T. KANE, Vice-Prest.
HERMAN KATZ, Treas.

NAT. I. BROWN; Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY -



Elsie Ferguson

ONE of the most beautiful and talented actresses in the world. Since her earliest stage days she has always been a "box office" attraction that could be counted on anywhere in the United States. Elsie Ferguson's next production will be "*Barbary Sheep*" from Robert Hichens' widely read novel of tropical love, and directed by Maurice Tourneur.



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Controlled by FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DEMILLE, Director General



Douglas Fairbanks *in "Down to Earth"*



Story by
Douglas Fairbanks
Scenario by
Anita Loos
Directed by
John Emerson
Photographed by
Victor Fleming



DOUGLAS FAIRBANKS' best work to date is scheduled for release in August. Be sure you play *all* the Douglas Fairbanks Pictures. It pays big.

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Sydney Olcott, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Vice-General



D.W. Griffith



THE name of Griffith is a magical one in the motion picture industry. It means super-production, limitless imagination and directorial *genius*. The man who conceived "The Birth of a Nation" and "Intolerance" will return soon from the European *battle front* where, under the auspices of the British War Office, he is recording for all time the greatest struggle of the ages.



ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE.

Controlled by FAMOUS PLAYERS LASKY CORPORATION

ADMITTED TO THE NEW YORK STOCK EXCHANGE



Cecil B. DeMille

MASTER mind, genius, artist, the personification of directorship, and founder of the Lasky School of Motion Picture Art. "Joan the Woman" is still in the minds of all—as an example of the heights to which the motion picture can ascend when in the hands of a master of his art. Mr. De Mille will produce a series of four great productions during the coming year for Artcraft release.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DEMILLE, Director General

MUTT and JEFF

enthroned in public favor are making a BIG HIT on the Screen

THE
World's Biggest
Advertising
Campaign

is back of the NEW Mutt and Jeff Animated Cartoons (in weekly releases).

278 of the best newspapers in the country publish Mutt and Jeff cartoons to a daily audience of 17,000,000.

This Service is
FREE to
EXHIBITORS

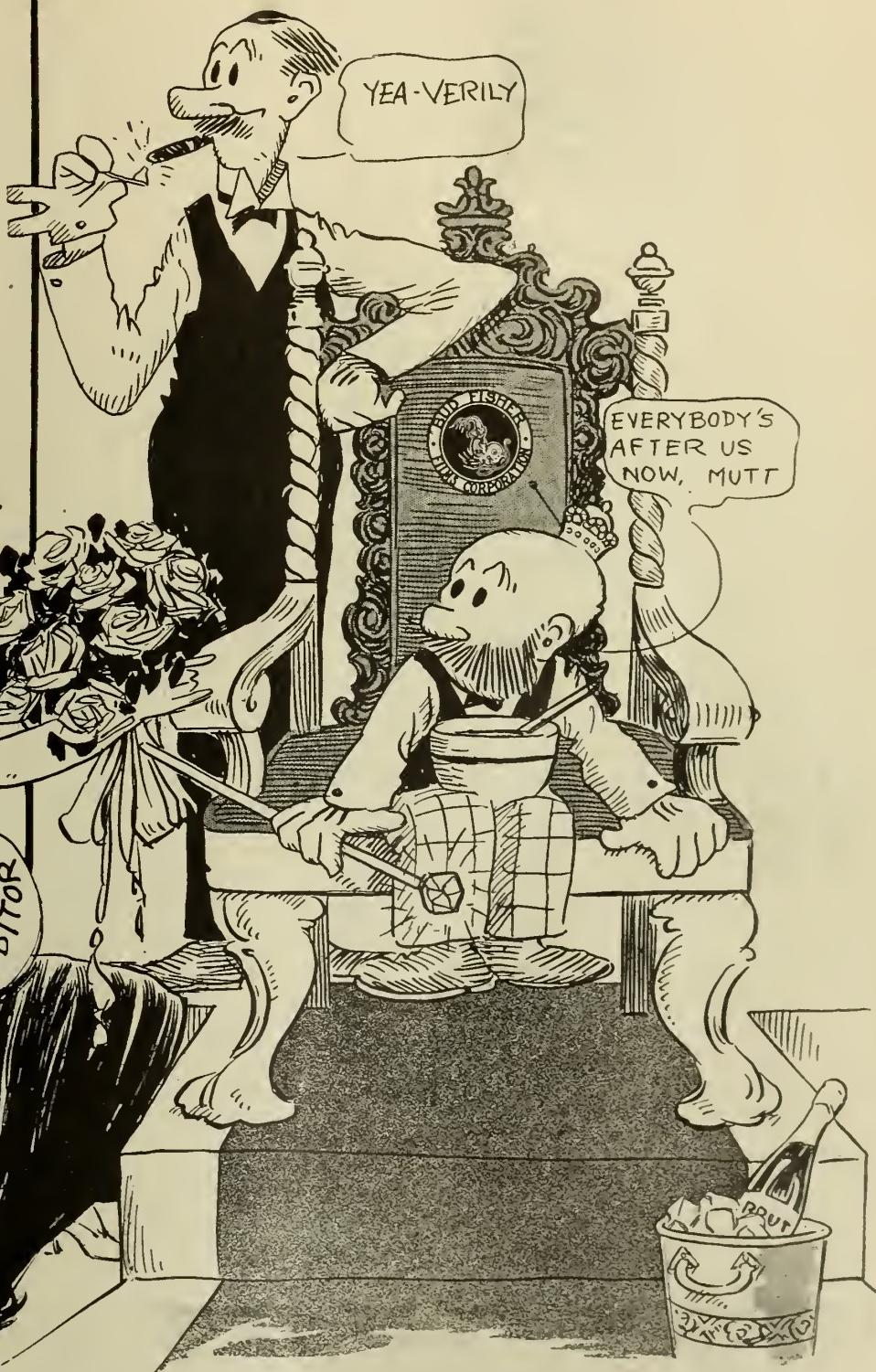
Millions are awaiting to see these pictures. For Bookings and Remaining Territory apply to

Bud Fisher Films Corp.
729 Seventh Avenue
NEW YORK CITY

BUD
FISHER
PLACES HIS
REPUTATION
AND
PERSONAL
GUARANTEE
BEHIND EVERY
TRANSACTION.

SHEPARD & VAN LOON—

MISS EXHIBITOR



Announces New Fox Policy

For the guidance and information of Exhibitors of the United States, I present herewith our policy for next season, beginning Sunday, September 2nd.

Standard Pictures

8 THEDA BARA SUPERPICTURES under a separate and independent contract on the open market.

8 WILLIAM FARNUM DE LUXE PICTURES under a separate and independent contract on the open market.

JACK AND THE BEANSTALK—9 amazing reels of action, children, thrills, novelties. This picture will be booked on the open market.

THE HONOR SYSTEM—The greatest human story ever told on stage or screen. This picture can be booked on the open market.

12 FOX KIDDIE PICTURES. This series can be booked on the open market. Among the stories already produced that will be released in this series are Treasure Island, Babes in the Woods, Aladdin and the Wonderful Lamp, The Brownies, Mikado, Pinafore, Alice's Adventures in Wonderland, Ali Baba and the Forty Thieves.

NOTE: Trade Shows will be held in every important Exchange center of the United States, showing Standard Pictures before release dates. We will not book Standard Pictures unless the Exhibitor has actually seen them on the screen. My confidence is supreme.

52 Fox Special Features

Beginning Sunday, September 2nd, we will release, every week, one Special Feature picture, from 5 to 6 reels. Each production based on a successful stage play or novel, headed by a star of box office drawing power, staged by a great director, and produced with skill and care, regardless of expense. Each a Special of the highest merit.

The stars are George Walsh, Virginia Pearson, Valeska Suratt, Gladys Brockwell, Dustin Farnum, June Caprice, Miriam Cooper and others.

Comedy Pictures

20 to 26 comedies, two reels each, during 1917-1918. We will not talk or advertise them for booking purposes. We will not book our comedies until they have been seen by you. Each comedy release will be produced by the Sunshine Comedy Company, under the supervision of Henry Pathé Lehrman, the master wizard of comedy making.

It is a human impossibility to guarantee more than 26 meritorious comedies during the next twelve months. Therefore we have limited our output to 26. We have ten of the greatest comedy pictures ever made on our shelves. We will show them to you. Our release date will be announced later.

Recapitulation

Fox Film Corporation will offer the Exhibitor during the coming season the following pictures:

- 36 Standard Pictures on the open market.
- 52 Fox Special Features on contract.
- 20 to 26 Comedies on open market.

Call at our nearest Exchange and make your arrangements Now. I can assure you that the Two and One Half Million Dollars that we have expended in finished productions are worthy of your earnest and immediate attention, and I advise you to call at our nearest Branch Office and see the pictures screened at Trade Shows. I have personally witnessed the first six months' productions and I believe they will insure the 1917-18 success of any Exhibitor who is fortunate enough to secure our contract.

Very truly yours,

WILLIAM FOX, President

FOX FILM CORPORATION.

The Story of

STANDARD PICTURES

is quickly told

WILLIAM FOX IS STANDARD PICTURES

He Has Expended Two and One-Half Millions in the Last Eight Months - Not in "Advertising Promises", Not in Telling You What he Proposes or Hopes To Do.

**THE 2½ MILLIONS
WERE SPENT IN MAKING**

STANDARD PICTURES,
THE GREATEST PICTURES EVER KNOWN
TO BE OFFERED TO AN EXHIBITOR

SEEING IS BELIEVING!

We don't want you to Book these Pictures until you have seen them

In Every Important City of the United States and Canada

**STANDARD PICTURES ARE
NOW READY FOR TRADE SHOWING**
Through Special Representatives
RELEASES IN SEPTEMBER
**READ THE FOLLOWING PAGES
FOR FURTHER INFORMATION**

WIRE WRITE OR CALL

NOW

AT NEAREST EXCHANGE

OF

FOX FILM CORPORATION

STANDARD PICTURES

JACK AND THE BEANSTALK Beginning of the Fox Kiddies



Cost
\$ 500,000
to make
1300 CHILDREN,
1 GIANT - 8 Ft. 6 in.
Castles and Cities Built.
8 Months to Film -
EVERLASTING AS TIME
IS THIS PICTURE FOR
ALL CHILDREN BETWEEN
THE AGES of 5 and 90

FIRST SHOWING ON BROADWAY AT THE GLOBE
THEATRE - MONDAY, JULY 30. Prices 25¢ to \$1.00

STANDARD PICTURES
FOX FILM CORPORATION

STANDARD PICTURES

WILLIAM FARNUM



BY ALL ODDS
THE GREATEST
ACTOR
ON THE
SCREEN
TO-DAY

IN STANDARD PICTURES
WILLIAM FARNUM
HAS REACHED HEIGHTS
NEVER BEFORE ATTEMPTED
BY ANY LIVING STAR ★

RED BLOOD IN EVERY
STORY.

STANDARD PICTURES

FOX FILM CORPORATION

THE HORR SYSTE

"DOES
ITS
BIT"

SHOCKED
spectacles

BOOM

Your Box Office
Receipts

**JOIN The
ARMY of
Wise Exhibitors**

FOX FILM CORPORATION

STANDARD PICTURES

THEDA
BARA



IN A SERIES OF THE
MOST LAVISHLY PRODUCED
THEDA BARA
SUPERPICTURES
EVER ATTEMPTED
HERE IS BIG MONEY FOR THE WISE

STANDARD PICTURES
FOX FILM CORPORATION

STANDARD PICTURES

FOX KIDDIES FEATURES

A Series of Twelve Wonderful Films



STANDARD PICTURES
FOX FILM CORPORATION.

See Next Issue for Fu

Rega

the New

THE FOX FILM

Further Announcement

arding

Policy of

CORPORATION

Pathé

→ A line four blocks long each side of the theatre - Cincinnati.

→ Enormous capacity business and the whole city back of show - Omaha.

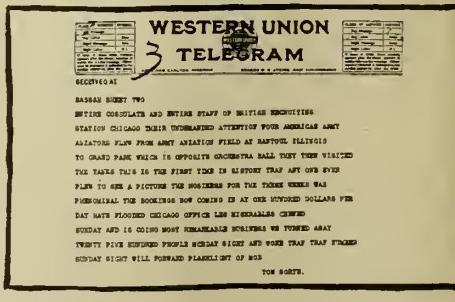
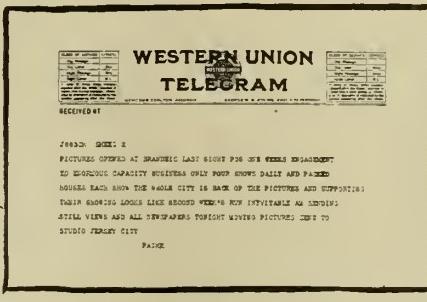
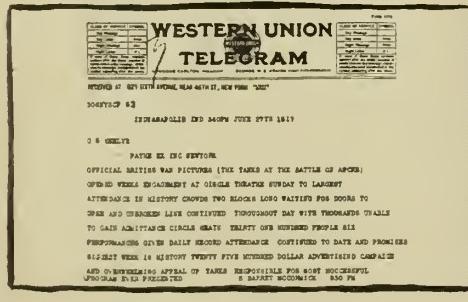
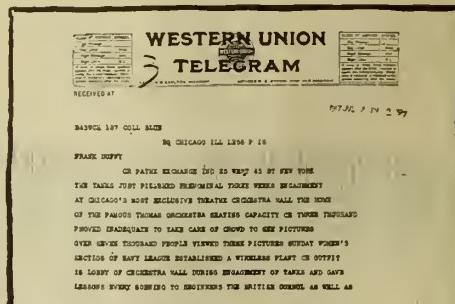
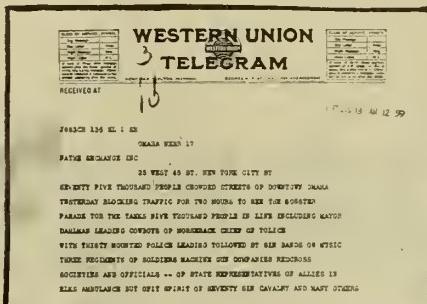
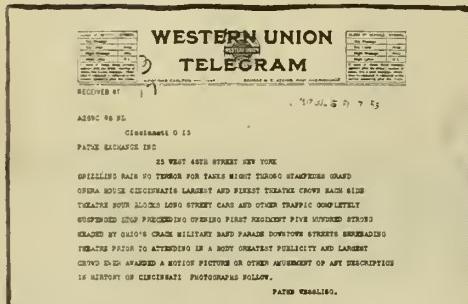
→ Unbroken line throughout the day - thousands turned away - Cleveland.

Only one picture could do it - the world beating record breaker

The Tanks at the Battle of the Ancre

(Official Government Pictures of the War)

Read these telegrams - they have a message for you - if you are in business to make money!



Ask your nearest Pathé Exchange about
This five reel wonder- quick!

Pathé



The
Irene Castle
features not only have a great
box office star
but real super feature
production!

George Fitzmaurice, director of some of Pathé's greatest hits - "Kick In," "The Hunting of the Hawk," "At Bay," "Via Wireless," etc., and Frank Crane, of Astra, are directing these Castle pictures.

Says his patrons are asking for Mrs. Castle pictures:
"I have had many requests from my patrons for Mrs. Vernon Castle and am delighted to learn that I shall have her in features. I congratulate you on having secured her." — A. Gordon Francis, mgr. Hyde Park Theatre, Chicago.

Antonio Moreno

A box office star of proven value has been secured to play opposite Mrs. Castle.

No expense is being spared to make these pictures the very best! Ask the nearest Pathé Exchange about them.



Pathé

PEARL WHITE

in a Pathé serial makes an unequalled
attraction for any house!

THE FATAL RING

is a serial that was planned, written, directed, acted
and produced in a way that insures to you fifteen
weeks of business away above the average.
Action? Yes! Thrills? Yes! Suspense? Yes!
Feature production? Yes!

Nation wide publicity in the great Hearst and other
papers in all the principal cities of the country to bring
out the crowds and keep them coming.

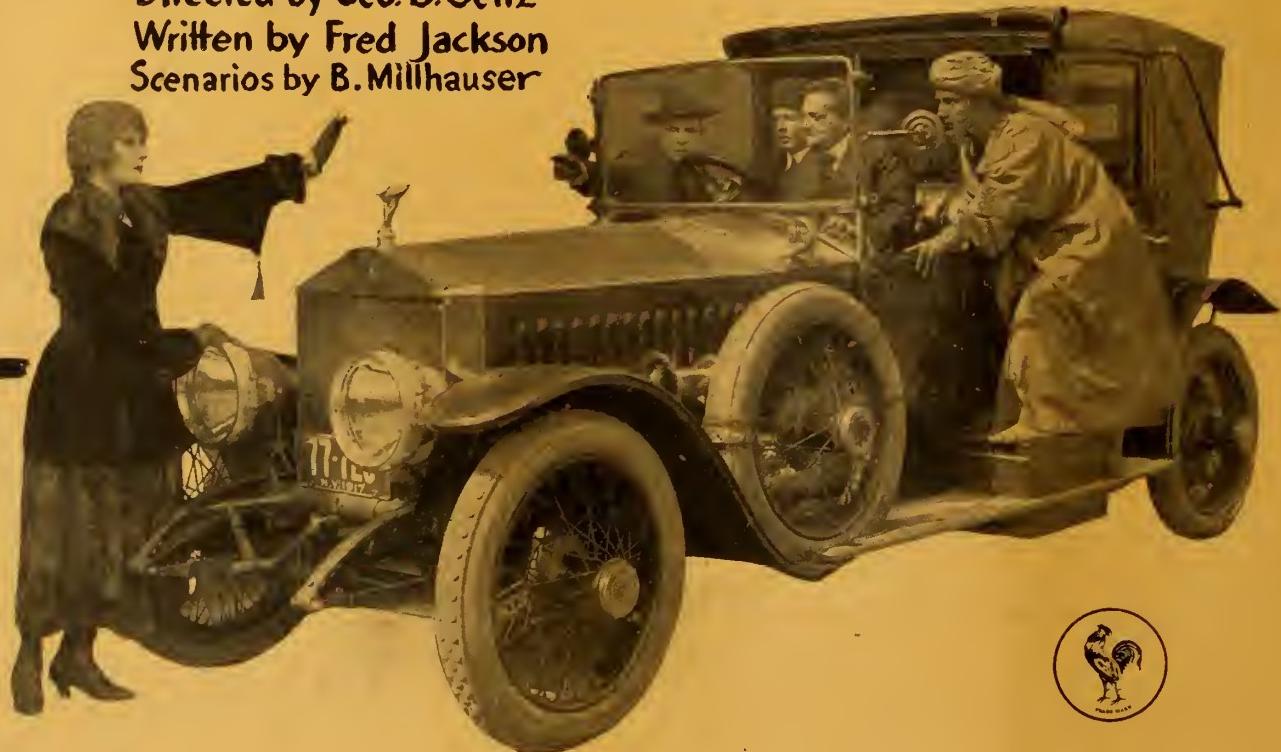
Book now for summer profits!

Produced by Astra

Directed by Geo. B. Seitz

Written by Fred Jackson

Scenarios by B. Millhauser



Pathé

PEARL
WHITE



THE ESCAPE FROM THE FERRY SLIP - ONE OF THE MOST SENSATIONAL SCENES EVER FILMED.

Pathé

The press of the nation praises
the Pathé serial

The Neglected Wife

The chorus of praise has been unanimous; here
are a few excerpts, culled at random.

The Los Angeles Examiner says of "The Neglected Wife"—"When a husband is obviously bored—what is the best thing to do? This question a married woman has always regarded with fear and trembling. Since the establishment of property laws and the accompanying matrimonial laws wives have been accustomed to look with terror for the moment when that dreaded 'Other Woman' should appear. In the Pathé serial we see the timid, meek wife and the brisk, capable business woman each destined to play such an important role in the career of the husband. Ruth Roland is altogether charming and likeable as 'The Other Woman'."

The Syracuse Herald says—"There is something doing every minute in the first three chapters of 'The Neglected Wife'."

The Houston Chronicle says—"Mabel Herbert Urner is perhaps one of the most far-reaching of modern American authors, her forte being 'life continuous' and her theory that the life of any man or a woman is a new story every day. Pathé has spent not only money upon the film to secure a careful adherence to atmosphere and environment but has also given to the film that element of sureness which only a good picture can put across."

The Picture Play News of Rochester, N. Y. says—"Critics place 'The Neglected Wife' near the top of Pathé serials in point of genuine interest as well as artistic literary merit. In it there is a problem presented, discussed and solved that is threatening thousands of American homes. It is a live, vital question. Its treatment in the new serial will be closely followed by thousands of wives and husbands, who will feel secretly if not openly, that some phase of their own domestic difficulties may be solved."

Spring, summer, fall and winter Pathé serials
outdraw all pictures.

Produced by Balboa
adapted from famous novels
by Mabel Herbert Urner



HIS WIFE AT THE OTHER END OF THE WIRE!

Pathé



Ruth Roland
everybody's favorite,
star of
**The Neglected
Wife**



Pathé

Gladys Hulette

is the star of the five part
Gold Rooster Play

The Streets of Illusion

Produced by Astra.
Directed by William Parke

Miss Hulette is rapidly coming to the very front rank of motion picture stars. Exhibitors report that their patrons are asking them when they will have another Hulette picture.

"'The Last of the Carnabys' is a typical Gladys Hulette picture containing the usual large amount and kind of appeal, finely acted. The direction of Wm. Parke is practically faultless."—*Dramatic Mirror*.

"In 'The Last of the Carnabys' Miss Hulette adds to her fast growing laurels."—*Moving Picture World*.



GLADYS HULETTE

Baby Marie Osborne

is announced in the five part
Gold Rooster Play

Captain Kiddo

Produced by Lasalida

Baby Osborne ranks with almost any star in the business as a box office attraction. This is what the Manager of one of Omaha's very best theatres says of her:

"Last night we played 'Sunshine and Shadow' with Baby Osborne and it was a record breaking attraction for us. Baby Osborne, Pearl White and Gladys Hulette are all very popular stars with the Dundee patrons."—

C. H. Schofield, Dundee Theatre, Omaha, Neb.



BABY MARIE OSBORNE



Pathé

It keeps on breaking all box office records wherever it is shown!

Read what S. Barret McCormick, Manager of the Circle Theatre, Indianapolis, one of the country's most successful exhibitors, writes concerning the positively unparalleled five part feature

The Tanks at the Battle of the Ancre

(Official Government Pictures of the War)

THE CIRCLE THEATRE COMPANY



GENERAL DIRECTOR
S. BARRET MCCORMICK
INDIANAPOLIS June 30, 1917.

Mr. C. R. Seelye, Business Manager,
The Pathé Exchange, Inc.,
25 West 45th St., New York.

My dear Mr. Seelye:

Confirming and supplementary to my wire of the 27th., relative to the tremendous success of the Official British War Pictures, "The Tanks at the Battle of the Ancre" it gives me great pleasure to advise that not only did this attraction open a week's engagement to the largest attendance in the history of the Circle but throughout the week the record business continued, each day larger than the one before until the final count showed the biggest week in history.

The weather was the hottest of the year yet we were unable to accommodate the crowds and hundreds were turned away from the box-offices daily. You are somewhat familiar with our presentation of this attraction. It made necessary the doubling of our expenses while the admission prices were increased and the presentation backed up by an enormous advertising campaign.

It is my firm conviction that no picture before has possessed such an overwhelming appeal to the people of America. The thunderous applause that greeted the armies of our Allies is indicative of the intense interest in these films and I know of nothing that has created such a sensation, so much discussion or such satisfaction as "The Tanks". Proper presentation and proper exploitation backed up by the overwhelming appeal of the pictures will assure every theatre in America the record business enjoyed by the Circle.

Sincerely yours,

S. Barret McCormick

SEM-AF

This picture just showed to a paid attendance for one week at Orchestra Hall, Chicago, of over 41,000!

You remember what it did at Carnegie Hall, New York and the Auditorium, Chicago!

It stood them up for a week to capacity at the Ideal Theatre, Dayton, Ohio.



Ask your nearest Pathé Exchange about it- quick!

Pathé



Scenes of
General Pershing
and the

American Army in France

have been and are being shown in the

Hearst-Pathé News

Whatever is most interesting, whatever is most timely you will find in the Hearst-Pathé News, the only one reel feature. These are the days when no exhibitor can afford to be without it. It's the only news reel issued **TWICE A WEEK**



SHERMAN
IS
RIGHT

I BELIEVE

*"I Believe" is my most
important production.
Ginger Lane Tucker*



"One of the MOST FORCEFUL DRAMATIC PRODUCTIONS
that has ever been presented on the screen" - - - - WID'S
"A BOX OFFICE MAGNET" - - - - New York Clipper
"Can be booked WITH ABSOLUTE ASSUR-
ANCE" - - - - Exhibitors' Herald
"The biggest Box Office attraction" - - - - New York Review
"Well produced and splendidly acted" - - Moving Picture World
"A GENUINE BOX OFFICE APPEAL" - Motion Picture News
"A big picture with a big theme and one that will interest
all classes. Will build patronage for any theatre." - Trade Review
"THE PRODUCTION IS A MASTERPIECE" New York Telegraph
"One of the BEST STATE RIGHT PICTURES
this season" - - - - Dramatic Mirror

For U. S. A. and Canadian Rights

Apply HARRY A. SHERMAN, President

SHERMAN PICTURES CORPORATION
218 WEST FORTY-SECOND STREET

NEW YORK

Goldwyn Pictures

Goldwyn Takes Chicago by Storm

THE biggest and most successful exhibitors in all America attended Goldwyn's first trade showing at the Chicago Exposition and at its close gave the greatest demonstration of approval ever witnessed in the industry. In addition, this is what they said:

MARCUS LOEW, New York: "Goldwyn Pictures are remarkable productions that establish new standards in the industry."

ROBERT LIEBER, The Strand, Indianapolis: "I never saw such wonderful productions. * * * I predict, too, that Madge Kennedy is America's next great screen favorite."

EDWARD A. ZORN, Temple Theatre, Toledo: "Here is where I book all twenty-six of Goldwyn's first year's pictures. No producers have ever before set such high standards and achieved them."

JOHN H. KUNSKY, Detroit: "No producer has ever made pictures that excel the Goldwyn quality. All of my theatres will play them."

J. W. & W. T. DUSENBURY, The Grand, Columbus, Ohio: "Goldwyn has made the finest productions we have ever seen."

JACK GREENBAUM, Alhambra and Mall Theatres, Cleveland, Ohio: "'Baby Mine' is the greatest comedy ever made. Goldwyn launches a new era in motion pictures."

A. H. BLANK, Des Moines: "I have booked all Goldwyn releases for my theatres in Des Moines, Omaha and Davenport. They are the last word in picture-making."

WILLIAM FLYNN, 12th Street Theatre, Kansas City: "My audiences will go wild over Goldwyn's productions and stars. I have signed for them all."

J. C. SMUCK, Parkersburg, W. Va.: "My congratulations to Goldwyn. * * * Madge Kennedy will become the greatest star of the screen."

ADVISORY BOARD:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures



Why They Have Faith in Goldwyn

EXHIBITORS themselves are largely responsible for the nation-wide feeling of faith and confidence in Goldwyn and in our productions. They tell us, and they have told *other exhibitors*, that they believe in Goldwyn.

Because Samuel Goldfish always has been identified with and produced clean, fine, superior pictures and under this big new alliance he has the facilities to make better and finer pictures than ever before.

Because Edgar and Archibald Selwyn and Margaret Mayo have in quick succession produced some of the greatest and most successful plays in the history of the American theater, and bring to Goldwyn a knowledge of box office values that will benefit every exhibitor in the industry.

Because Goldwyn's authors represent the best names identified with big, money-making plays and novels on two continents and because the very pick of all their works are owned and controlled by Goldwyn.

And also because every artistic facility that a producer can obtain has been enlisted into Goldwyn service for the making of Goldwyn Pictures.

When important exhibitors have said all of these things about us, what more could we wish to say about ourselves?

**Goldwyn Pictures
Corporation**

16 East 42nd Street, New York City
Telephone: Vanderbilt 11

FOREIGN BUYERS

U. S. NAVY

APPROXIMATELY 5,000 FEET
THE FILM OF THE HOUR

A-K CO. BURLESQUES

FILM SUCCESSES—MONTHLY—900 FT.

TERRY HUMAN INTEREST

EVERY OTHER WEEK

900 FT.

RUSSIAN REVOLUTION

APPROXIMATELY 3,000 FEET

LAND OF THE RISING SUN

10,000 FT.—ISSUED COMPLETE OR IN SERIES OF 2,000 FT. OR 5,000 FT.

IF INTERESTED FOR YOUR TERRITORY
COMMUNICATE WITH

J. FRANK BROCKLISS, Inc.

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NEW YORK CITY

SELZNICK IJS PICTURES



HERBERT BRENON

Presents

"THE LONE WOLF"

With Hazel Dawn and Bert Lytell
Still Playing at the
Broadway Theatre.



JOSEPH M. SCHENCK PRESENTS

NORMA TALMADGE *in "THE MOTH"*

Another Hit by This Sure-fire Money-getter

LEWIS J. SELZNICK PRESENTS

CONSTANCE TALMADGE *in "THE LESSON"*

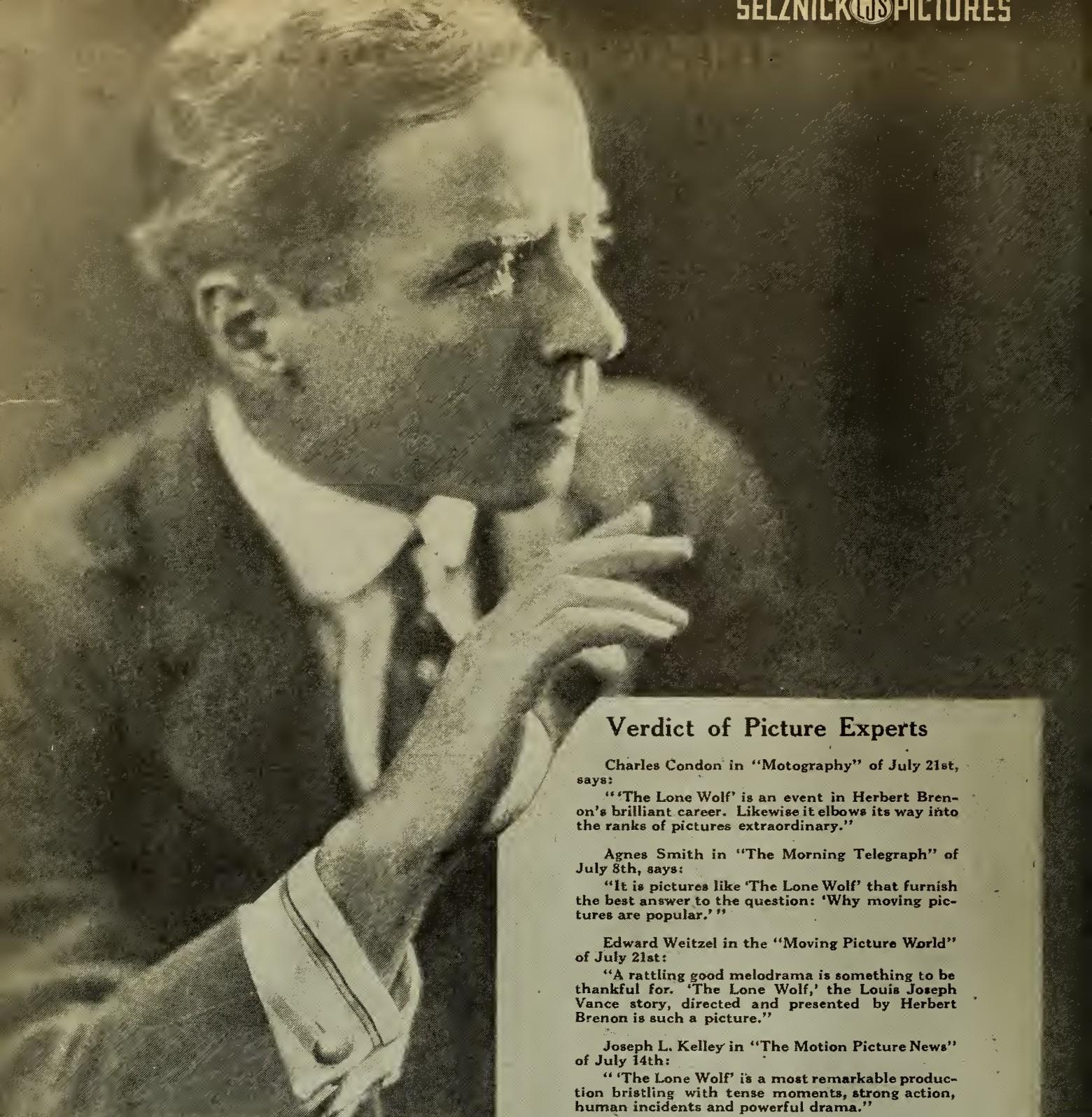
A New Star—A Great Production, Direction Charles Giblyn.



HARRY WEBER PRESENTS

EVA TANGUAY *in "POOR FIREFLY"*

The Bombshell of Joy in Her First Screen Appearance.



The Man Behind The Picture

Verdict of Picture Experts

Charles Condon in "Motography" of July 21st, says:

"'The Lone Wolf' is an event in Herbert Brenon's brilliant career. Likewise it elbows its way into the ranks of pictures extraordinary."

Agnes Smith in "The Morning Telegraph" of July 8th, says:

"It is pictures like 'The Lone Wolf' that furnish the best answer to the question: 'Why moving pictures are popular!'"

Edward Weitzel in the "Moving Picture World" of July 21st:

"A rattling good melodrama is something to be thankful for. 'The Lone Wolf,' the Louis Joseph Vance story, directed and presented by Herbert Brenon is such a picture."

Joseph L. Kelley in "The Motion Picture News" of July 14th:

"'The Lone Wolf' is a most remarkable production bristling with tense moments, strong action, human incidents and powerful drama."

R. W. Baremore in "The Exhibitor's Trade Review" of July 14th:

"From the beginning of the first reel until the last fadeout there is not a dull moment in Herbert Brenon's 'The Lone Wolf.'"

Jolo in "Variety" of July 6th:

"For continuous melodramatic interest the Herbert Brenon film adaptation of Louis Joseph Vance's 'The Lone Wolf' ranks as a very remarkable achievement."

Adam Hull Shirk in the "Dramatic Mirror" of July 7th:

"A fine production and well acted."

Laura Hostetter in "The Billboard" of July 14th:

"The best pictures from an aeroplane on the screen today."

C. J. Giegerich in "The New York Clipper" of July 11th:

"'The Lone Wolf' is a criterion in intense melodrama of the most advanced style."

Herbert Brenon

presents



The FALL of the ROMANOFFS

With

ILIODOR

The Russian Monk
and former confidant
of the Czar and Czarina

In a scene of
tremendous
solemnity
Rasputin
was forced to
wear that
he would
ease his
evil
practices

Mr. Brenon is personally directing
this production by Special arrangement
with Mr. Lewis J. Selznick and the
Herbert Brenon Film Corporation

PHOTOGRAPHED BY J. ROY HUNT

Address all
Communication to
ILIODOR PICTURE
CORPORATION
729 7th AVE. N.Y.



Living For the Industry—Not Off of It

When any industry is born, there usually is born with it a trade paper.

For trade papers, properly conducted, are invaluable to any industry.

As industries grow big, trade papers dealing with them usually multiply in number.

Invariably some of these trade papers enter the field with the radically wrong idea of "living off the industry, not for it."

The MOVING PICTURE WORLD was born with the moving picture industry.

It was founded by an aggressive man whose faith in the future of the industry was boundless.

He knew that there was a place for his paper in the natural and logical development of the industry—but, more than that, he knew that his part was to "live for the industry."

With this basic knowledge, J. P. Chalmers, Jr., founded the MOVING PICTURE WORLD and established its policy.

In the ten years of the paper's constant growth and increasing success this policy of "living for the industry" has never been changed—nor will it ever be.

The MOVING PICTURE WORLD plays fair with the industry.

In the judgment of its management, it makes no single move without having first determined that the move is for the greatest and most lasting good of the entire industry—and therefore the greatest and most lasting good of every single individual seriously engaged in the industry.

It gives more than value received in each and every one of its departments.

Its advertising space is sold on a strictly commercial basis.

The possibilities of return to the purchaser are no longer a subject for argument—careful and intelligently made tests have established the fact that advertising in the MOVING PICTURE WORLD will produce results.

—And there are no mere "hit-or-miss" policies in its editorial and news columns.

We are here to help the industry—and to help each individual in it when that individual's efforts are helpful to the industry.

Your support of the MOVING PICTURE WORLD—in its advertising columns and as a constant reader of its pages—will make the MOVING PICTURE WORLD an even greater power to help the industry in the future than it has been in the past.



Great Stars at a price the Exhibitor can afford to pay.



Emily Stevens
Nazimova
Edith Storey
Ethel Barrymore
Harold Lockwood
Francis X. Bushman
Beverly Bayne
Viola Dana
Emmy Wehlen
Mabel Taliaferro
Sidney Drew
Mrs. Sidney Drew

M E T R O



PICTURES

Shown under Red Cross auspices at Washington to U. S. Government departments it was declared

The Greatest American Picture ever made.

At Regent Theatre, Pittsburg, trade showing, Exhibitors unanimously called it

"Biggest Box Office Attraction of the year"

J. D. Williams, manager First National Exhibitors Circuit, advises his circuit—
"I viewed this picture at a private showing and must say it is a *very fine production*. It is a most timely subject and will do more to obtain recruits for the United States Army than any other picture shown on the screen. Emily Stevens' acting is superb and

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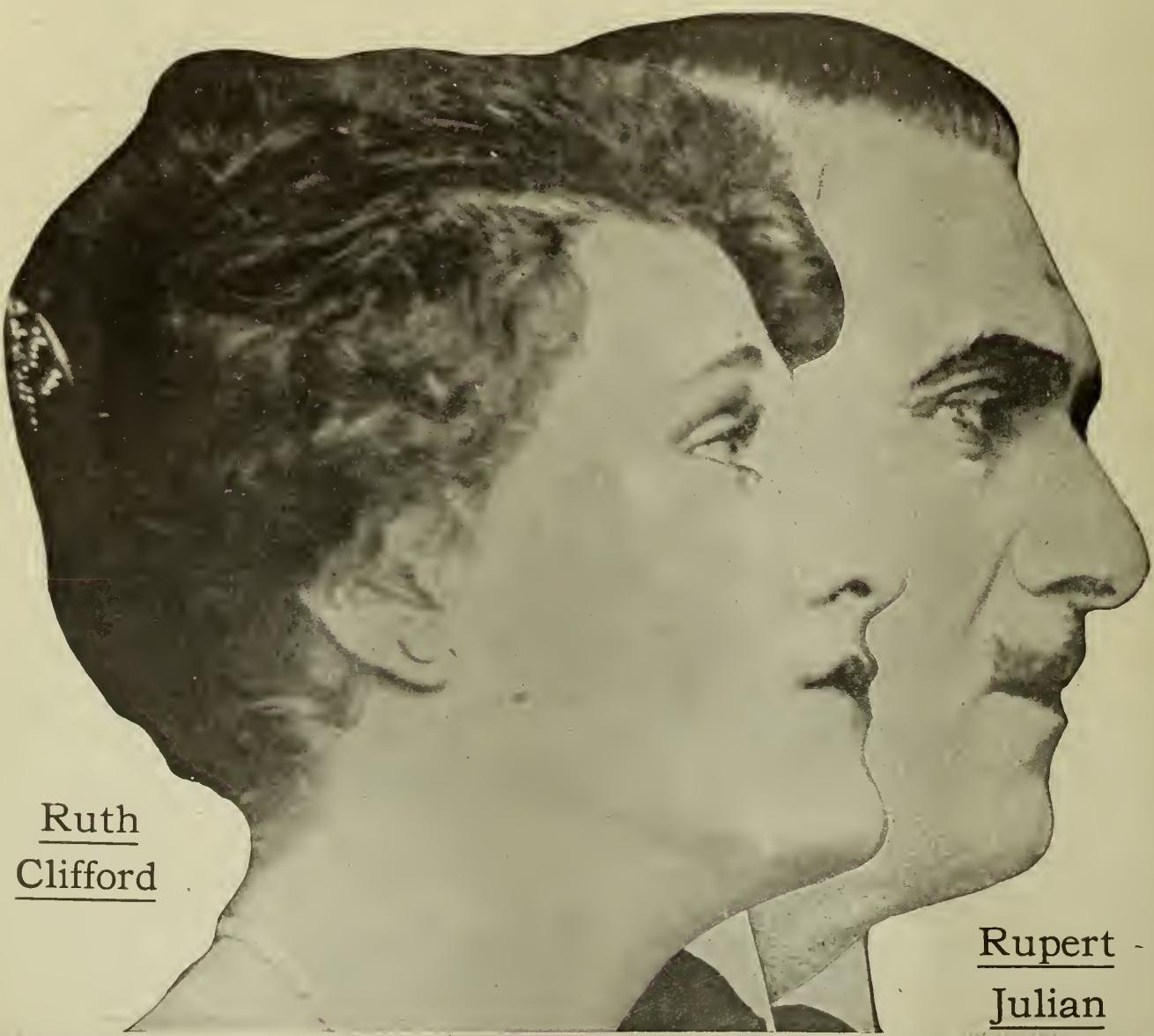
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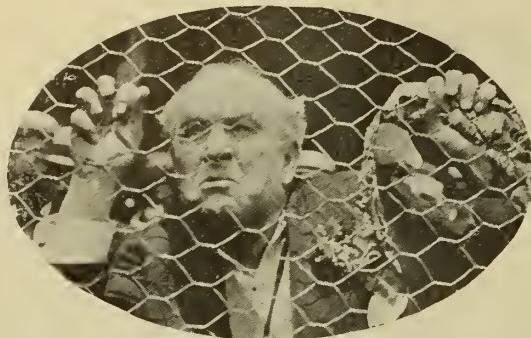
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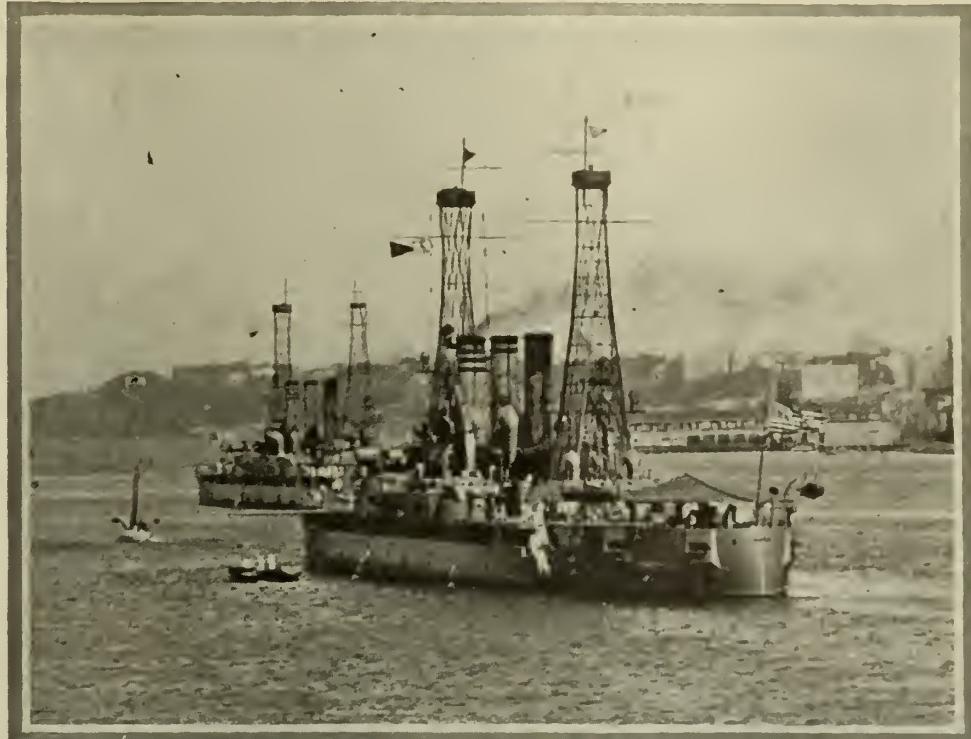
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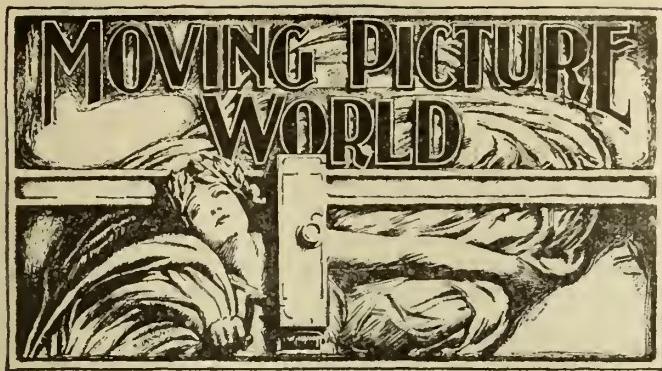


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(The INDEX to this issue is on page 854)

Saturday, August 4, 1917

Facts and Comments

THE Motion Picture Exhibitors' League of America re-elected Lee Ochs of New York as President for another year. Ochs and his friends went to Chicago for this express purpose and permitted nothing to turn them aside from their main object, not even the splitting asunder of the League. In an honest endeavor in the highly laudable object of keeping the League intact many exhibitors did everything possible to hold the convention together but met with no co-operation on the part of the present administration. It was there in force to elect Ochs and every suggestion that might help the cause of harmony was brushed aside if it jeopardized that plan in the slightest degree.

SUMMING up the results of the convention of exhibitors one cannot fail to realize how little was accomplished of any real benefit to either the exhibitors of the country or the industry as a whole. This lack of results is all the more regrettable when we learn that there was a good attendance of bona fide exhibitors present. The sum total accomplished was the re-election of the President and his friends, the boosting of his publishing proposition (the real object in view), and the discrediting as far as possible of all other trade papers in the industry. After all, perhaps, nothing more was to be expected of a convention in which such a large sprinkling of the more active delegates were present primarily to protect their interest in a trade publication.

* * *

WE MAY now look for the greatest possible amount of capital to be made out of the recent events at Chicago on behalf of the publishing activities of President Ochs and his coterie of friends. Many of the other exhibitors stood by the administration because of their loyalty to the cause of organization. All honor to them. The shame of it all is that their loyalty should be used to further the personal business plans of a few. Attempting to show that the opposition to Ochs and to the Exhibitors' League was altogether on the part of other trade papers was only one of the contemptible moves carefully staged beforehand. Speaking for this trade paper, at least, we can say that the only fighting it does or has done is on behalf of the exhibitor.

* * *

THE increase in film exports since the beginning of the war, as revealed by the statistics compiled by the Bureau of Commerce at Washington are most encouraging. Even more so is the reports of our American Consuls from scores of places allover the world, showing that there has been a great increase in the percentage of American films now exhibited and that the American films are most popular and well liked everywhere. This is as it should be when we remember the wider scope of the American producers and their greatest breadth of vision. This ought to and does result in film productions that are less provincial and have a more universal appeal to people of every country.

* * *

EXHIBITORS who are running airdomes this year have had a rather discouraging season until the last few days. We are now having some warm weather that will go far towards making amends to the open air theater. The many improvements in ventilating, summer covering of seats, serving of ice water, etc., however, have greatly improved the attendance in many of our up-to-date city theaters. As a consequence, greatly improved business is now enjoyed by many of these houses right through our hottest spells. Proper attention to ventilation is absolutely necessary. A few nights since in New York City two friends went to see a certain production at a good sized theater, but one of the old type. Everything was comfortable on entering, but a thunder shower compelled the closing of the skylights in the roof and as this was the only means of ventilation, except the doors, the atmosphere soon became unbearable. Naturally this particular house will be avoided in future by the party in question in winter as well as in summer, for pure air is just as necessary all the time as cool air in summer.

The Exhibitor's Backbone

By Louis Reeves Harrison

THE advantages and disadvantages of the producer's program may be summed up in the producer's intelligence plus that of the exhibitor. The one must not only know a thousand things about present-day standards and modern demands, but he must be entirely amenable to change and improvement—the exhibitor must not only know his audience, but he should try to get the measure of those people in his neighborhood who would naturally attend his theater, who stay away from it persistently from choice. There are few American communities today where there exists any prejudice against moving pictures themselves, but there are millions of quiet citizens of the better sort who regard this form of entertainment with the bored tolerance they show toward a circus.

There is an enormous vote in this country which can never be counted on by the politicians of any party, the vote of people who think for themselves. This great thinking mass cannot be forced, or bought, or jollied, or influenced in any way except through appeal to reason, judgment or a fine sense of duty. Without organization, without shouting and display, without even a name, this great thinking mass swings the destinies of our self-governing people. They might be well called the Nation's Backbone. This backbone is a vital equation in our problems.

We have more high-class magazines, periodicals and newspapers in circulation than all other civilized nations combined. This clearly indicates that untold millions of our people are reading and thinking for themselves. We want those millions to come into the moving picture theaters, and not only to come, but to go away so pleased that they will come again and again. We would like to have intelligent people get the habit of reading from the screen as they are now doing in print. Nothing better could happen to us than to have such a backbone to the entire industry.

Late one afternoon, many years ago, when the MOVING PICTURE WORLD was a thin sheet, I stood at the window of an office with a number of other men interested in the moving picture game and looked down on a throng of working people hurrying home. On their way was a movie theater, and some of them dropped in—"dropped" is the word—from sheer weariness to get relief from the day's drudgery for a few cents. Some of that tired crowd were undoubtedly intelligent; some were easily-pleased weaklings; some were clean and orderly; some belonged to the great unwashed; all were at the end of a day's labor and needed recreation.

There was only one opinion among the quick-guessing gentlemen around me, none of whom is now in the business, and that opinion was far from complimentary to the New Art. Movies were for the shockhead, the uncombed and unlaudried unintelligent. I did not differ from them vocally—they were beyond argument—but I did in print. I could not believe such ill-considered opinion to be of any value to exhibitors. *Men who entertain such opinions have no length and breadth of vision—they cannot see one day a head of what is passing before their eyes.*

That happened to be a time when examples of this New Art were low in quality because the demand for them was in excess of the supply. Producers became rich from turning out the poorest stuff ever shown on the screen, and it was easily guessed that poor stuff was what the people wanted. The reason for this guess was that it cost less. A few of us demanded better quality, but we were laughed at, scorned and ridiculed. Pro-

ducers who were coining money asked what we knew about it anyway. They were in a position to *force the market, but we were in a position to formulate opinion, and we beat them to it.*

First consequence of severe criticism was to enrage producers who were advertising in the MOVING PICTURE WORLD—some of them had an idea that purchase of a publicity page included the brains and principles of the staff as well. They had an idea that the word was passed along to reviewers, "Ease up on So-and-so—he is advertising big." *I know as far as I am concerned, and I am sure so far as other members of the staff are concerned that no such word was ever passed along the line.*

Second consequence of clear-visioned criticism was to stir the exhibitor to a sense of what was due him as a caterer to public taste. It was his privilege to size up his own community, and he must have a choice in the character of plays, not be compelled to take what was thrown at him. Intelligent criticism, whether devoted to encouragement of merit, or to elimination of the unfit, thus led a revolt against autocratic production, broadened the field and resulted in an improvement which is still going on, but it must continue to lead the way—it can otherwise accomplish nothing.

There is not an intelligent critic at work today who does not realize how hard it is to make an impression on hardened opinion as to audience capabilities. Nine men out of ten in this business acquire the easy habit of reasoning from analogy. They find a similarity between stage production and that for the screen and decide that what succeeds in one must necessarily make a hit in the other. They apply the same process to the visualization of novels and to the employment of theatrical stars for the silent drama. Because of this form of reasoning tobacconists put the best cigars in the middle, on the top row, of a box.

An enormous number of stage stars have proven rank failures as screen interpreters. An astonishing number of stage plays have failed to provide adequate material for moving pictures. Novels of unqualified success in their legitimate field have proven next to worthless as photodramas, and most of those which have done fairly well have had new material added in the transformation. The backbone of motion picture production will be formed of those whose methods are suited to the medium.

That production should be varied, just as the tastes of a mixed audience are varied. It is all very well for individuals to assert that farce has the call, or that comedy-drama is the thing, or that only melodrama is popular—all that implies limitation of view. One may prefer the "true-to-life" story, another the romance which takes him away from the material into regions of the spiritual. The exhibitor need not worry about the general character of a story—it is better to have a diversity of program—but the hour is here for him to consider people who are not in the habit of attending his theater, who might be drawn there and held as a large additional source of profit.

The enormous circulation of reading matter throughout our country argues convincingly that our people are reading widely and thinking for themselves. There are exhibitors who will go instinctively to the bottom of this matter and perceive that the backbone of theater patronage is no longer the empty-head and easily pleased, those who make the most noise with their hands and their "ha-hah!" The backbone of his prosperity, like that of our country, is a quiet and orderly mass, people who feel deeply and think sensibly. *Let us aim at the best, with the best and successfully rival print with the picture.*

A Few More of the Same Kind

By Sam Spedon

WE SAY what others think. We may not say it as others would, but we say it. If we are going to "clean house" we believe in doing it though we die or perish in the attempt. There is an equal compensation in all things. What is our loss will be somebody's else gain. We mustn't look for bouquets until we are dead. If we don't get them, the flowers omitted will help brighten somebody's else pathway and their fragrance make life sweeter.

Constructive Criticism.

It is the business of every man who makes motion pictures his business to take sufficient interest in the business to see its faults as well as extol its virtues. You have often read that request: "If you are pleased tell others, if you are not tell us." We infer that the request is made to correct faults or objections that may be justly called attention to.

Nine times out of ten when we tell a man his faults he will say we are making destructive criticism. We must first be destructive before we can be constructive. To remedy a defect in a building we must tear down to rebuild. We cannot construct universal democracy until we have destroyed demagogery. We cannot build up the motion picture industry on a firm business basis until we have eliminated the evils in it.

Petty Jealousies.

Most of the petty jealousies in the industry are caused by a vain-glorious desire to be considered as popular, prosperous and prominent as the other fellow. Each one wants to be a *showman* instead of a business man. If he can't be known by his works he immediately rushes into print, shoots off his mouth in public and tries to get in the lime-light. This recalls an old fable: A man had a jackass and a lap dog. He let the dog jump on his lap and fondled him. The jackass said: "I will be a lap dog." He thereupon jumped on the man's lap and received a sound beating for his presumption." Moral—You can't assume what the Lord never intended you to be.

What a Chance.

Sweet spirits of nitre! Read this from the Pennsylvania Board of Censors:

"This is to notify you that on and after the above date the following rule will be enforced in addition to the Rules and Standards already printed:

"Rule No. 27. When an approval seal is issued following the agreement of the applicant, to make eliminations suggested by the Board, it shall be issued subject to the condition that no exhibitor of the film shall, in exhibiting the same, produce any eliminated portion thereof by act, publication, utterance, or other means of communication."

This letter is the result of a picture which was shown at a leading Philadelphia theater during the showing of which the titles which had been eliminated from the film, itself, were read off-stage by a professional actor. Which is perfectly permissible providing we do not say or write anything to violate law and decency.

Fear and Respect of the Screen.

Any man or body of men who put themselves before the screen and say "I am the power" remind us of the fellow who put the cart before the horse. The horse is the power, the cart is only a vehicle. The screen and what is shown on it is the power for good or evil, whether it be shown in a theater or anywhere else. When we say we are a power to influence and control we forget that we are only vehicles. People do not fear nor respect us, but they do fear and respect the screen and what it reflects.

Let us see that it is respected by standing back of the screen and making it stand out before ourselves and everybody else.

Better Pictures for Smaller Exhibitors.

The better the pictures the better everybody likes them. The faster they come the better the people and the exhibitors like it. The people are impatient to see them and the exhibitors are impatient to get them: those who can afford to see and get them first. That's the reason the smaller exhibitors complain. But our small friends must remember that those who can afford to book and see them first are the ones who pay the first cost of production, and they, the smaller ones, see and get them at a much less price. Better pictures will necessarily raise the minimum price of admission to ten cents. The smaller exhibitors have been running "junk" long enough and they should hail the arrival of better pictures and await with patience their coming to them in their turn, knowing they can promise their patrons a high grade of pictures at a much less price than they have been seen in the first showings in other places.

We Hate to Say It.

One of our readers writes: "Take a shot at the exhibitor who won't give us his help when we need it. I do not mean by this everyone who is not a member of our organization. There are a whole lot of exhibitors outside our club who are "Johnny on the Spot" and lend their support both morally and financially. I mean the slacker who stands back of the firing line and lets "George do it."

Mr. Reader, we have done this little thing two or three times recently but we don't know whether we have hit anyone. We hope so. We will open a broadside this time and see what we can do. The kind of exhibitor referred to is so small we can't draw a bead on him. We find it difficult to strike any vital spot. He has neither brains nor heart. The only way to reach him is to hit his pocket. The "slacker" (We hate to apply this term, even to our worst enemy. It is horrible at best), is the man who stays at home and after the battle is over comes out of hiding to join in the shouting, not because anybody else is benefited by the victory but because it benefits himself. The only way to treat this kind of exhibitor, who won't help fight legislative battles or anything that threatens to destroy or demoralize the industry, is to exile him from the industry and the emoluments of it.

War Time Pictures

By REV. W. H. JACKSON.

AUTHENTIC reports together with positive experience have compelled the conclusion that war-time pictures are to be shown with much more care than two months ago. It is a strange thing how differently a matter seems when it "comes home." Before the United States became committed to positive action it did not matter what kind of war pictures were shown—indeed, it is a question whether the most gruesome were not the most popular; such is the precarious nature of the public taste. Now, however, things have undergone such a change that those pictures written upon imaginary themes, and which show the physically injurious effects as a result of the conflict, have such a depressing effect upon audiences that it is a question if they do not positively hinder recruiting, or at least hinder parents (especially mothers) from encouraging their sons to respond to the nation's call.

There are several good pictures which have been in

great demand, in which sons have been brought home "halt, maimed and blind" that a new realization has come to the observers which have inspired thoughts "which would not down" that the heroic in the pictures has become subordinate to the dangerous. The writer has had such a distinct experience along this line while conducting Red Cross picture exhibitions that he was compelled to alter the entire program, when the object sought was to encourage patriotism.

To be both safe and successful in showing war pictures they must all be of a patriotic nature. Patriotic enthusiasm is now running high; and the high and noble principles which underlie the people's duty, hide from them the dangers which they too well know they have to face, and from which they never shrink at duty's call; but to have the dangers flaunted in their faces, without the inspiration of the high patriotism desired only has a deterrent effect.

Patriotism must be the guiding influence of the work of all moving pictures in these days of great expectations; pictures that inspire and arouse people even as an orator his audience, are to be given preference and continued. It should be remembered that an audience is affected similarly by hearing as by sight, and the oratory of the picture is as necessary as of the speech. In defining oratory as distinct from eloquence or rhetoric, an eminent authority says it is oratory alone that "moves people"; that which appeals, pleases, and even gains applause, but does not move to action, is not oratory. It is even so with the pictures, they must move people to action to be effective; the writer has seen this done so successfully that after a picture exhibition of the right kind accessions to membership in the Red Cross and kindred organizations, also money contributions, have been large as a result of the inspiration, patriotism and oratory of the pictures.

In the future it will be well for the picture exhibitor, as with the lecturer, to decide beforehand what object he has in view when making up his program, and to act accordingly for the purpose of securing that end. It is further of importance that exhibitions of this kind are those which will bear repeating, for people will come again and again if their highest ideals can be aroused and met. Americans are a nation loving people, they are proud of their history; repeat those days for them, show them kindred ones to come and the glories that have been shall be again in far greater portion, and they will respond and the country will be the gainer.

Supplementing this the following facts have come to our attention: In answer to a letter from Henry L. West, Executive Secretary of the National Security League of the United States to Geoffrey Butler of the British Pictorial Service, stating that certain moving pictures presented under the head of "French Official War Films of the Battle of the Somme" were creating an aversion to war and therefore had an unpatriotic tendency, Mr. Butler wrote as follows:

"Thank you very much for your letter of July 13. I know very well the feeling to which you refer, and have called in all our Battle pictures, (Battle of the Somme, Ancre, etc.), and have submitted them to a vigorous cutting down and taking out of 'horrors.' Those films relating to French scenes which seemed to detract from patriotic responses because of a too much exhibition of the prejudicial have been referred to the French Ambassador for correction."

From this it will be seen that there is a general feeling about exhibiting pictures which have a deterrent effect on the minds of people. These will be carefully pruned of all objections and true patriotism and heroism encouraged as the truth of after effects are well understood by all without excruciating details.

The Intolerance of Certain Criticism of the Screen

By Edward Weitzel.

THE remark attributed to Gordon Craig that "The worst of the Cinema is that one man's work resembles the work of all the others" was true enough, no doubt, during the first years of the moving picture; the indictment will not hold today. A critical observer who has followed the development of the art of the screen for the past two years is aware that a steady improvement is being made in the technique of the photoplay, and that a number of directors in this country, and in France, are placing their individual stamp upon their work. The pictures directed by Louis Mercanton have an atmosphere and an artistic perfection in composition and in the telling of the story that are as distinctive as a painting by one of the French masters. In this country many of the men that devote their energies to directing the production of screen dramas are showing an independence of thought and an advancement in method that are materially improving their output, and there are a number of pictures now in the making that will, when released, furnish substantial support for the foregoing assertion.

It is quite true that, being a photographic art, the exterior scenes of a photoplay must reflect locations as they are actually. The suggestive method of a Craig or a Jones can not be applied when Times Square is the background for one of the situations in a story; but interior settings admit of advanced treatment in design, and are as capable of giving the key to the action about to take place within them as any set devised by David Belasco. As the further possibilities of the motion picture play are revealed, plots will be closer knit, and a way will be found to carry the action on in one scene as long as necessary for its best effect, without stepping aside to show some one listening at a keyhole or to introduce a lovely sunset solely for the sake of its beauty. Crudeness is to be found in the tentative efforts of every human endeavor; but, while noting this crudeness, it is quite as well to observe whatever progress is being made toward better conditions. The vitality shown by this new art must result in its steady improvement.

A writer in "The Theater" has this to say: "If you had been lead blindfolded into the Lyric theater on 42d street and shown one of the palace scenes from 'A Daughter of the Gods,' and then taken across the street and shown one of the palace scenes from 'Intolerance,' could you, in all honesty, have said that one was by Griffith and the other not, or told which was the Griffith film?" Mr. Griffith did not design his palace sets, neither did the director of "A Daughter of the Gods" draw the design for the palace. It was the work of a scenic artist in all probability. The Craigs and the Joneses of the screen are now on their way, if they haven't already arrived.

Another extract from the same article: "When the motion pictures come nearest to authentic art, it will be noticed, is when the actor's face is seen in a so-called 'close-up.' * * * The best, indeed the only, moments in Griffith's 'Intolerance' which kindle a true response are when Miss Mae Marsh's face alone is on the screen." In spite of the opinion thus set down, a majority of the vast number of spectators that have watched the unwinding of the Griffith screen spectacle have found many moments that kindled a true response. The episode of Christ and the fallen woman,

the onrush of the army of Cyrus, the dead mountain girl with the two doves nestling against her; these are all incidents in the picture that awaken the deepest sympathy or thrill the spectator to the utmost. As a matter of fact the close-ups of Miss Marsh are used too often, and the pathetic droop to the corner of her mouth becomes a mannerism and loses its power to charm.

It would make interesting reading if David W. Griffith would tell us just what he thinks of his creation. One thing is positive, no screen spectacle will ever again be built along similar lines. The biggest thing about "Intolerance" is its bigness. The number and complexity of its plots defy all attempts to mould them into an artistic whole. The spectator is given more than his mental digestion can possibly assimilate. It is as though four separate banquets had been prepared for him, each perfect of its kind, and placed among surroundings of the greatest luxuriousness, and he is barely permitted to taste of one course at the first table before being hurried to the next and given a mouthful at that, and so on through the quartet of menus.

The writer is looking forward to the time when it will be possible to see the "Fall of Babylon" as a separate picture; also, the episode in the life of Christ. The massive splendor of the one or the spiritual beauty of the other will furnish enough food for reflection to last through that day at least.

DIVISION OF SERVICE IN FOX EXCHANGES.

For the information of exhibitors, William Fox announces that the exchanges of Fox Film Corporation have been divided into two departments. Department No. 1 will handle the 52 one-a-week Fox special features as well as the comedy pictures. Department No. 2 will be known as Standard Pictures Department, and will handle Theda Bara, William Farnum, Jack and the Beanstalk, The Honor System, Fox Kiddies, as well as any other big productions released under the Standard emblem.

The following is the division of Fox managers by exchange, address and department:

Exchange and Address.	Fox Features Manager.	Standard Pictures Manager.
Atlanta, Ga., 111 Walton st.....	Sam Dembow	Sam Dembow
Boston, Mass., 10-12 Piedmont st.....	C. G. Kingsley	Wm. Shapiro
Chicago, Ill., Malters Bldg.....	J. E. O'Toole	Harry Willard
Cincinnati, O., 412 Vine st.....	Rudolph Knoepfle	Jack Connant
Cleveland, O., 750 Prospect av.....	George Erdman	C. A. Browne
Dallas, Tex., 1907 Commerce st.....	Chas. Suerz	Geo. C. Reid
Denver, Col., 1442 Welton st.....	A. F. Bergen	Robt. Churchill
Detroit, Mich., 407 Smith Bldg.....	Jno. Erickson	Jos. Kaliski
Indianapolis, Ind., 232 N. Illinois st.....	Chas. W. Phillips	Burton Garrett
Kansas City, Mo., 928 Main st.....	C. W. Young	Robt. Churchill
Los Angeles, Cal., 734 S. Olive st.....	Guy Gunderson	Field Carmichael
Minneapolis, Minn., 627 1st av. N.....	W. H. Lawrence	E. A. Westcott
New Orleans, La., 832 Common st.....	Allan S. Moritz	Sam Dembow
Omaha, Neb., 315 S. 16th st.....	Lester Sturm	Robt. Churchill
Philadelphia, Pa., 1233 Vine st.....	W. J. Madison	Geo. Dembow
Pittsburgh, Pa., 121 4th av.....	F. C. Burhans	J. G. Ragland
San Francisco, Cal., 243 Golden Gate av.....	W. J. Citron	John J. Mooney
Seattle, Wash., 1214 3d av.....	W. A. Mead	Albert W. Eden
St. Louis, Mo., 3632 Olive st.....	E. E. Erickson	D. M. Thomas
Salt Lake City, Utah, McIntyre Bldg.	Joseph Roden	Joseph Roden
Syracuse, N. Y., 445 S. Warren st....	Wm. Alexander	G. R. Jermain
New York City, 130 W. 46th st.....	Carl F. Senning	Carey Wilson
Washington, D. C., 305 9th st., N.W....	Jack Levy	Sam Meyers

F. I. L. M. CLUB'S OUTING.

On Saturday, August 18th, the first annual outing of the F. I. L. M. Club will be held at the Ben Hur Hotel, City Island, N. Y. An elaborate program of sports has been arranged. Athletic contests between managers of the different exchanges and prominent exhibitors. Ball game between teams made up of exhibitors vs. branch managers, to be followed by a good old-fashioned shore dinner.

Everyone is invited. Tickets to be had from any of the film exchanges in the F. I. L. M. Club. Arrangements for transportation, etc., have been made, and no detail has been left undone to make the outing a grand success. Take the Bronx subway to 149th street, then City Island car to City Island or "by Ford," Boston road to Ben Hur Hotel, City Island.

McManus Now Serial Manager of Paramount

Originator of "Mary," "Elaine" and "Pauline" Serials to Be Associated with Paramount.

EDWARD A. McMANUS, known in newspaper and film circles throughout the country, has been engaged by Paramount as manager of that organization's serial department, according to announcement from the Paramount Film Corporation yesterday.

For the first time in its history, Paramount is to distribute a big serial in sixteen episodes and thirty-two parts, two a week. The title and players in it have not yet been made public.

Mr. McManus' first work will be in connection with this serial.

Edward A. McManus is the originator of the moving picture serial running in novelized form in newspapers. His first was a picture produced simultaneously in hundreds of moving picture houses on the day the counterpart of those particular episodes of the picture appeared in the daily newspapers throughout the country.

His first big success in this line was "What Happened to Mary?" This was followed by "Who Will Marry Mary?" Both these stories appeared in serial

form in leading newspapers and magazines throughout the country while the picturized versions were running in the theaters.

"The Exploits of Elaine" and "The Perils of Pauline," tales of the doings of two young women who came to be known from coast to coast, were other successes of McManus' management.

When the International Film Service was inaugurated last year Mr. McManus was placed at its head. For a long time he has held responsible executive positions as one of the heads of the William R. Hearst organization.

The negotiations which led to the engagement of Mr. McManus as manager of the Paramount serial department were finished this week, following shortly on the announcement of that organization's purpose to distribute its first serial. Mr. McManus will begin work soon with the Paramount organization and the first Paramount serial will be released early in September.

INCE TO PRODUCE OTHER ARTCRAFT PICTURES.

Thomas H. Ince, through the Artcraft Pictures Corporation, last week announced that he would personally produce from two to four special productions during the coming year for Artcraft. These films will be released through Artcraft in addition to the Hart-Artcraft pictures and the photoplays he will release through Paramount. A telegram from Mr. Ince received by Walter E. Greene of Artcraft, states that these specials will be similar to Billie Burke in "Peggy" and "Civilization" and will offer pretentious films with unusual themes.

PRISCILLA DEAN WINS LOVING CUP.

Priscilla Dean, heroine of "The Gray Ghost," Universal's mystery serial, won two much-coveted prizes on the day of the annual bathing girl parade held recently in Venice, California. She was awarded second prize in the parade itself, out of a list of over three thousand entrants, while later in the day she won first prize in a dancing contest participated in by those who had taken part in the parade. On both occasions Miss Dean was presented with a silver loving cup.



Edward A. McManus.

Ochs Is Re-elected President of Exhibitors' League

Stormy Sessions Mark the Seventh Annual Convention in Chicago—Dissenting Faction Forms New Association—Biggest Gathering in History of Organization—Many Stirring Incidents and Able Speeches Give Occasion Atmosphere of Old-Time Political Assembly—New Men Come to the Front

By George Blaisdell

LEE A. OCHS was on July 18, at Chicago, elected president of the Motion Picture Exhibitors' League of America. The date named is a legislative fiction. Really it was July 19, the clock having been set back so that the election might take place on the third day of the convention, according to constitutional provision. It had been a strenuous day. For fifteen hours the delegates had battled for those things dearest to the delegatorial mind—political power. While the good of the industry had not been lost sight of, it seemed to be recognized that the third day was set apart for politics. The morning session opened with a respectable bolt, respectable in so far that it commanded respect not alone from the personality of the men taking part in it but also

on account of their number. There was disinclination to classify the rump gathering at the Hotel Morrison as a bolt. Its nature was more of the provisional sort. There seemed to be a mutual disposition to make use of such words as dissenters, protestants. But bolt it was while it lasted, nevertheless, and there was no mistaking the fact that the administration forces were much concerned about bringing back into the fold the men who had declared there must be a new deal, and a square one at that, before they would play in the administration yard. The efforts at conciliation failed. The protestants made effective their final withdrawal by forming the American Exhibitors' Association, with

Jake Wells, of Virginia,



Lee A. Ochs.

as president, and Charles Pettijohn, of Indiana, as general manager.

At the head of the insurgents was Charles Pettijohn of Indiana. Assisting him were such men as Jake and Percy Wells, Rembusch, Varner, Herrington, Bullock, Slimm and Trigger. William A. Brady, president of the National Association of the Motion Picture Industry, threw himself into the muss with all of his characteristic love of a fight. He talked to both factions. His address to the administration adherents at the Coliseum was worth the trip from New York to sit in on. He did not mince words. He demanded respect for the decision of the majority, he demanded recognition of the fact that the country faced a great emergency, he insisted it was the duty of the industry as a whole to get behind the President of the United States and yield him that undivided support which he was entitled to claim. He pointed out the great opportunity that had come to the motion picture business by reason of the unusual recognition that had been accorded it by the head of the nation. The president of the National Association also explained how it happened that President Wilson had called on him to mobilize the motion picture men—told how, as a resident of New Jersey, he had intimately known the Chief Executive for many years and how, so far as he knew, the President believed in him.

Mr. Brady was cheered and cheered again when he fin-

ished. A committee of five was appointed to meet a similar committee of the dissenters in an effort to find a common ground for proceeding together. An incident that had an important bearing on the administration group going the limit in a conciliatory way occurred during the morning session. Jake Wells had dropped into the Coliseum and had addressed the convention. Dr. Hespe, president of the New Jersey League, at the end of a speech in which he displayed much feeling, declared that he would not harmonize with "that kind of cattle."

Instantly Jake Wells was on his feet. All the way from the place in the back of the hall where he had been sitting, to the front of the desk of the presiding officer he was demanding that Hespe explain what he meant. Hespe from his seat at the left of the desk confronted Wells, but his explanation contained no matter that had satisfaction for Wells. Both men were exercising great personal restraint and there could be no doubt it was only the fact that they were in meeting that prevented open hostilities. Delegates jumped between them and Wells left the hall.

The occurrence made a decidedly unpleasant impression.

Louis Levine of Brooklyn had the attention of the chair before Wells was out of the door and moved that the president, on behalf of the body, extend to Mr. Wells the apologies of the convention.

"I don't need any motion for that," declared President Ochs. "I apologize to you now, Mr. Wells, for the remark of Dr. Hespe." The irate southerner never turned his head. It was said that when, a few minutes later, he appeared at the Morrison gathering he was in high good humor. The incident, nevertheless, had by common consent put the burden of conciliatory measures on the Coliseum gathering, and the only question seemed to be how best to work it out. Dr. Hespe did not again take the Coliseum floor until twelve hours later. Shortly after the incident, however, at the close of the morning session, the New Jersey delegate visited the Morrison and made amends.

The convention was notable from several distinct points. In the first place, by common consent, it was agreed that never before had there been such a representative group of exhibitors gathered under one roof. Twenty-six states were represented by more than two hundred delegates. The delegates attended the sessions, too. For one thing there were no distracting entertainments to denude the convention hall.

The larger attendance brought to the fore a new group of leaders. Of finished speakers there was an abundance. With one single exception—and of course that proved the rule—every man who took the floor knew what he wanted to say, and there was plenty of evidence that he had been through a school that teaches men to think on their feet. There were present men who had fought in political conventions, who knew the psychology of the crowd, who had the art of attracting close attention and holding it, of moving men and swaying them. Any man who forgets the drama, the suspense, the fighting spirit, the gouges and the quips of the league convention of 1917 is possessed of a short memory.

At the head of the new men—and of the old, too, for that matter—this writer has no hesitation in placing F. E. Eager, owner of four theaters in Lincoln, Nebraska. Mr. Eager entered the convention on Tuesday morning a stranger practically to every delegate. At the end of Wednesday night's session he was unknown to none. Eager has a keen, analytical mind, a voice that carries; he possesses the arts of the orator, all the more effective because he seems to use none. Levity is not in him. Of humor he has a trace, and it was displayed at the big moment of the convention. The business of the delegates was a cold and serious one, and he was there to help put it through. He did. His dominating characteristic was his effort to get

at the right of a problem, his readiness to recant, to change his position when a new angle was presented, to make the truth prevail. In Eager the exhibitors of the United States have got a man and a leader.

And Pettijohn, Pettijohn of Indiana? We had seen Pettijohn in New York last spring and thought him a good fellow. We may have thought we had a line on the man, on his ability to do things. But we saw only a small part of him. Pettijohn does not emerge from his shell until he gets into a convention. Then he brings into the scene, into any scene, the rare atmosphere of real politics. When the novice is tearing his hair and shattering his neighbor's eardrums with his yells of protest, Pettijohn smiles. "Just a moment," he is likely to say. "Don't let's get excited. Let's find out what the trouble is all about." His rebuke to President Ochs following the outburst of the newly elected official as to what he would do to the "babies" who had walked out likely will be remembered by the New Yorker.

Monday's Session.

The seventh convention of the Motion Picture Exhibitors' League of America opened on Monday, July 16, in the middle of the afternoon. There were close to 150 delegates and alternates in the assembly room of the Coliseum, the big structure on Michigan avenue, where was being held the motion picture exposition. Following an announcement by President Ochs as to those who would be permitted to remain in the hall during the sessions a committee was appointed to investigate the status of those in attendance.

"In opening this convention of 1917 I want to extend you a welcome and a hearty one," said President Ochs. "As your president during the past year I have felt the necessity of a great, big organization, just as you have. I ask you to look about the hall, with a few states yet to come in, and see if you do not agree with me that this is the largest attended convention, as to states and delegates, ever held by the league. I believe you feel with me that for the next twelve months we are going to need organization more than we ever have before. I also want to call attention to the fact that we are here for business far more important than the election of a president, whoever he may be."

"I charge you to forget personalities. Let us have harmonious meetings, and let us stand by the man who is elected regardless of who he may be. I want to say to the gentleman who is elected that I will support him as I would myself."

A tangle developed over the interpretation of the by-laws in regard to the eligibility of delegates. The president ruled that states which had not thirty days previously paid their per capita tax could not sit. Maryland appealed from the decision and Judge Tugwell of California, vice president, took the chair pending the determination of the question.

On the roll call Samuel Trigger voted thirty for New

York. This brought a protest from Mr. Ochs, who insisted the New Yorker was not a delegate. "Mr. Trigger has no right to cast a vote for New York," he declared. Mr. Horstmann of Massachusetts moved that the vote of New York be stricken out.

"I voted New York as the national vice-president for New York and also as one of the national committee," said Mr. Trigger, speaking to a question of personal privilege. "The president told me at our state meeting it was not necessary for me to be elected a delegate." A sharp colloquy ensued. Joe Hopp of Illinois, raised a point of order, and chose to make it in the form of an interrogatory. He got away with it in that shape the first time, but when he attempted to repeat it Judge Tugwell said he did not recognize any interrogatory. "If you want to make a point of order make it," said the Judge.

"Don't you tell me what I want," roared Hopp. "I'll tell you what you want."

"No," said the judge, and his voice was very low and his words were widely spaced; "while I am in the chair you will do just as I let you do. I will tell you what you will do."

The retort of the Judge, delivered in the most approved western form, was loudly cheered.

An agreement was reached whereby all states should go before the credentials committee and an adjournment was taken until 8:30 o'clock.

A sharp set-to resulted at the evening session over the appointment of the committee on credentials, and there were protests against what was described as gag rule. Personalities crept in.

"I promise you will not hear any personalities from me at any time during this convention," said Mr. Pettijohn to President Ochs, in the course of the debate. "If you are elected as president of this association, on the level, we will support you. I want to make you one more promise. If gag rule becomes prevalent here we will not support you. Mr. President, the most important thing before this convention is the question of our co-operation in this great national crisis. There are personal representatives of three cabinet members watching this convention. We are going to do things right or we are going to meet conscription. We can't stand to have this convention spoiled. Let us be Americans, citizens, patriots."

"I am not in favor of gag rule," said Mr. Clarke, of Mississippi. "We didn't come here with the purpose of gagging anybody and we won't gag anybody. The only purpose of my motion was to help things."

"When Lee Ochs was a candidate last year the chair appointed the credentials committee," said Mr. Ochs. "As to good Americans, you know, Mr. Pettijohn, New York has just as good as men from any state. There will be no gag rule, so don't bring that on the floor of the convention that you just heard it now. We have heard of it for



Convention of M. P. E. L. of America Entertaining Members of the N. A. M. P. I. in Coliseum, Chicago.

a week, so that it is nothing new, now if this convention goes on record to do the same thing it has done every year the president has appointed the credentials committee."

"You have either mistaken what I said or else you lack the comprehension to understand what I did say," retorted Pettijohn.

As a result of a nearly unanimous vote the president appointed on the credentials committee Messrs. Furniss, of Minnesota; Horstmann, of Massachusetts; Freund, of Illinois; Fisher, of Washington; Hespe, of New Jersey; Chamberlain, of North Dakota, and O'Donnell, of Indiana.

At 10:55 o'clock the credentials committee reported. It increased the number of Washington delegates from seven to eight and Maryland likewise. The committee decided that aside from sending the California and Illinois protests to the grievance committee the temporary roll should be the permanent one.

Mr. Trigger was refused the floor, President Ochs first inquiring of the chairman of the credentials committee if Mr. Trigger was a delegate. Mr. Trigger started for the door, but when a delegate said to him, "Go on out," the New York local's president changed his mind and sat down. It was voted to hold no night sessions. None was held as a matter of fact on Tuesday, but Wednesday was different.

Tuesday's Session.

The delegates were slow in getting together on Tuesday morning. The Boston boosters kept things livened up, nevertheless, with their songs about Boston, composed the night before by Delegate Moscow of the Beantown outfit. It was 11:15 o'clock when the session was called to order.

Chairman Rogers of the resolutions committee invited documents from the delegates. Wisconsin brought up the question of an audit committee. The president announced he had considered that phase covered by the appointment of the finance committee, but a motion was carried instructing him to appoint one.

The president reported on the proposed screen trailer, sponsored by Mr. Levine and Mr. Blumenthal of New York in connection with the National Association of the Motion Picture Industry. He said large expectations were based on the work of the committee, of which R. H. Cochrane of the National Association was chairman.

Unanimous indorsement was given to a resolution introduced by Mr. Isenberg of Mississippi pledging the support of the exhibitors to the government.

The convention took strong ground against the pending daylight saving bills at Washington. Treasurer Jeup told of one house in Detroit that had suffered a loss of \$300 weekly on the "saving" scheme.

The advance deposits committee reported five recommendations, which were unanimously adopted. The convention pledged itself to do everything possible to eliminate the deposit system. The national secretary was instructed to request all manufacturers and exchanges to demand no deposits and that all moneys be returned to exhibitors not later than September 1 next. An answer was requested to the communication within ten days of receipt, and that a report of any refusals to answer be made to the trade press. It was declared that all lawful means should be used to destroy the system.

"Be it further resolved," the resolutions declare, "that we see a great need of a more standard form of contract and method of trade between exhibitor and exchange, and we therefore advocate the need of such a contract and believe it will be the best means of eliminating the advance deposit system. We therefore advocate the adoption of a uniform film contract which will be equitable and fair to exchanges, producers and exhibitors, and that this resolution be further referred to a committee on contracts who will submit a form of contract to this convention for adoption. We advise that this plan be based on the following plan: (1) No advance deposits whatsoever. (2) All contracts subject to two weeks' cancellation at any time by either party. (3) All film rentals to be paid before leaving the exchange, unless a special arrangement is made between the exhibitor and exchange, whereby the exhibitor is allowed to receive his film on open account. (4) That a committee be appointed consisting of the national officers to meet a committee of the principal producers and exchanges for the purpose of carrying out the foregoing resolution."

"The only way you can cut deposits down is to get together and stick together," said a delegate; "that is what was done in Oregon and Washington. It is up to each of you gentlemen in your own localities. If one is assailed it is up to his associates to back him up. The whole thing in a nutshell is to get together and stick together."

Mr. Pazemoglu, of St. Louis, was skeptical as to the success that would follow the attempt of the league to eliminate deposits. He suggested a way that seemed to him the only one available. Mr. Sucknow, of Albany, told how exhibitors in his neighborhood had been able to do away with deposits on shorter subjects, but had been unable to eliminate them on features.

A long discussion followed the introduction of a resolution by Grant W. Anson, chairman of the legislative committee of New York. The measure provided for the creation of a committee to be known as the national legislative and judiciary committee of the league and composed of a chairman and vice chairmen elected by the delegates, the remaining members to be appointed one by each state president for his respective state. The resolutions further called for the location of the office in New York and declared the league should take measures to raise funds to maintain the bureau.

Missouri moved the adoption, and after it had been decided to make the office either New York or Washington as the exigencies of the season indicated the resolution was adopted.

Objection was made to a resolution introduced by Mr. Anson in which the writer called for greater consideration to exhibitors when the screen was to be pledged for national purposes. It was decided that no good end could be served by the resolution in its then form, and it was ordered recompiled. In the course of the discussion Mr. Blumenthal of New York described the visit recently of a committee of motion picture men to Washington.

The convention indorsed a resolution introduced by Alfred S. Black, president of the Maine League, deplored the high salaries paid to stars and asking for a conference with the national association looking to a remedy.

A. E. Morelock of St. Louis presented a resolution describing the contract sought to be enforced in St. Louis by the American Federated Musicians' Union and demanding that local officials take legal steps to rectify the conditions complained of. The convention indorsed the resolution.

W. W. Watts of Springfield, Ill., presented a resolution providing for the adoption of a stereopticon slide containing these words: "This theater is a member of the Motion Picture Exhibitors' League of America." Also that the league adopt a sign upon which shall be inscribed "This theater is a member of the Motion Picture Exhibitors' League of America," and that it be mounted on the ticket window. The measure provided for the making of a sufficient number of them from a uniform design and that they be distributed to the state secretaries by the national secretaries at the cost of manufacture.

The convention indorsed the report of the committee on screen advertising, which declared it was opposed to any form of screen advertising except matters of purely local character and that the question should be left to local exhibitors.

A bill for \$5,000 for legal compensation in connection with recent appearances before the Senate Finance Committee was referred to the executive board with power.

The request of the National Association of the Motion Picture Industry that the number of league directorships be increased from ten to fourteen was granted.

The committee on Exhibitors' Trade Review presented its report. A motion was made that the convention go into executive session and it was adopted. The reporters accordingly were requested to leave the hall—"all the other reporters," said President Ochs. "Why 'other' reporters, Mr. President?" inquired Mr. Pettijohn. "Well, all of them, then," retorted the president, smiling.

The report, which contained but a hundred words, recommended that the delegates give indorsement to the publication as the official organ, and the convention adopted the report. A. B. Momand dissented from the committee report and A. B. Clarke, William Hilkemeier, Alfred Hamburger, Thomas Furniss, Thomas D. Goldberg and Dr. Charles Hespe signed it.

Wednesday's Session.

There was a noticeable falling off in the attendance at the Wednesday morning session. It just happened to be another story as to why the crowd was not there, but the reason did not develop for some little time. There had been two caucuses the night before, and a large body of recalcitrants, eighty-seven of them, to be exact, had remained at the Morrison instead of going to the Coliseum.

The meeting had been called for 10 o'clock, but it was 11:35 before the delegates got down to work. Dr. Mary F. Waring, special representative of the National Associa-

tion Council of Women's legislative committee, addressed the members and asked co-operation in keeping clean the screens of the nation. The doctor got that little thing on a motion by William Brandt, president of the Brooklyn exhibitors, who told of the aid that had been extended to his associates by a woman's organization in Brooklyn.

Ernest H. Horstmann, president of the Massachusetts league, drew rounds of applause when he said that in his state at present there is in session a Constitutional Convention and that a friend of the exhibitors had introduced an amendment providing for the same status of the screen as is now accorded the press.

"We have gone a lot better in this way than the Legislature has been able to do," declared Mr. Horstmann. "If we succeed in passing this amendment it will absolutely prohibit any censorship of pictures in our state."

William McCormick Blair of Washington, representing the four-minute men, talked to the delegates, describing the work of the bureau which sends out all the speakers to the theaters. On motion of Mr. Brown of Idaho it was voted to aid the four-minute men in every way and the executive board was instructed to co-operate with the Government.

At this point Jake Wells of Virginia took the floor. He attracted instant attention. There was a feeling that something was going to crack.

"I am appearing here on behalf of a delegation that is not present," said Mr. Wells, "and what I say will be said for the benefit of the industry. When North Carolina came to the convention we had a candidate to present to the convention (Mr. Varner). Since arriving here and following the proceedings of the meetings we feel that the bylaws should be lived up to. We feel that you should not select or appoint those who are going to serve for the coming year. We feel that these committees should be selected on the floor by the incoming president, whoever he may be. We feel that otherwise these men could not fulfill their duties as officers. If all do not co-operate it would mean the downfall of the organization.

"It is a fact that at this present moment there are eighty-five delegates waiting for the result of this meeting. North Carolina, which came here to do what it could for the industry, will not present the name of H. B. Varner."

"What is the matter with us?" said Mr. Clarke of Mississippi, in the course of a long and conciliatory speech. "I am sure none will accuse me of being a highbinder or supporter of gag rule. If I am wrong I am open to conviction. We will take these men by the hand and give them a square deal. Won't we do it?"

"Yes! Yes!" came from all over the hall.

"The state of Illinois to this minute has not been told how we shall vote for president," said Joseph Hopp of Illinois, following another speech by Mr. Wells. "Let the majority rule. We are big enough to rise above the stature of children. When the committee on by-laws is ready to report they will make more clear and define things. You heard a quotation the other day when Tugwell read a paragraph and didn't read the one following it when the second one contradicted. I am wondering if these thirty votes (New York) are a part of the eighty-five back in the hotel. I am wondering if three or four men we expelled from Illinois are a part of that eighty-five votes."

"Let me say to you gentlemen I respect the president of this organization," said Mr. Pettijohn in the course of a stirring speech, "I believe in him, believe he has given his best, but he has lacked the support of a lot of slackers, or whatever it is you call them." The convention was on its feet and cheering.

"Now that we understand each other we can come down and talk in a more peaceful tone of voice," resumed Mr. Pettijohn. "I don't want to attend a convention where I can't play politics. Rembusch has not been on the floor of this convention, and that is something never before heard of. That proves we have properly managed Frank Rembusch. (Laughter.) I am with you men to bring these other men in, but don't get me wrong. I am not opposed to choosing any man out of this organization if he owns a show and exhibits pictures and is a gentleman of halfway good moral character.

"Let me recount the states of some of the gentlemen over at the Morrison: North Carolina, Indiana, Michigan, New York, Wisconsin, Oklahoma, Ohio, Pennsylvania, Virginia and a few more scattered, men who have been sitting in this convention as delegates. We are not worried about resolutions.

"I am here to say this for Indiana. We came into this convention with our candidate for president. We tried to keep our acts clean and play politics. We tried to play fair.

We tried to co-operate in the business of this convention. Mr. Rembusch imposes on me the unpleasant duty of withdrawing his name. Let the gentleman here for Mr. Herrington report his duty also."

Mr. Pettijohn said there had been no orderly reports at the convention. "Some of the politics that has been played here is not good politics in any organization," continued the speaker. "I want to say here there is no man in this hall connected with this organization that is one-tenth as big as the organization itself. I don't care anything about your Trade Review or other papers. We ought to sink the whole bunch. I will take my chances with the exhibitor. We are not interested in this newspaper fight. I don't see why we should take sides. If Lee Ochs is president I will support him, but if you can bring about a united front you will have something you have not had before. You won't have it if you go about things as you have gone about them for the first two days. If you can bring about anything that is right I will go back and report that plan."

Mr. Pettijohn suggested Louis Levine as a man who would be listened to by the Morrison Hotel faction. "Don't get Percy Wells wrong," continued the Indianian. "He delivered his message as he got it," Mr. Pettijohn concluded with a complaint about the size of the president's gavel.

After a conciliatory speech by Mr. Sawyer, of Ohio, the president stated he would like to appoint a committee of three to invite members of the National Association to address the League. The suggestion was incorporated in a motion and carried, and Messrs. Isenberg of Mississippi, Blumenthal of New York and Horstmann of Massachusetts were appointed as the committee.

"For the sake of harmony," said Mr. Slimm, of Ohio, "I am authorized to withdraw the name of Fred Herrington as a candidate for president of this organization." (Applause.)

Mr. Goldberg, of Maryland, denied that his state participated in any bolting caucus. "We are not bolters, we are fighters," he declared. "Neither are we interested in newspapers."

"New York resents what Mr. Pettijohn said," declared Mr. Brandt. "New York is sitting right here with its entire delegation. (Applause.) In spite of the fact that Ochs is her favorite son, she is willing to vote for a better man, but that better man must be produced."

"I have known Mr. Jake Wells many years," said Mr. Ochs in reply to remarks by that delegate. "He is a man that I would welcome into any organization. I like Mr. Wells as I like his brother because he has always been strictly on the level. I ask you, Mr. Wells, this question: If you were sitting in this chair in place of me and you decided in favor of the minority, what do you think this convention would think of you? It is only fair that the majority rule when the majority vote on a measure, and I really believe had you been sitting in this chair you would have done the same things I did. I assure you, Mr. Wells, I have no personal grievance against any state. I have endeavored to work for all and show no partiality. I am just as disappointed to hear of this bolt as any one, and probably more so. We were threatened with it three months ago. It's got to stop. I assure you I would not want to be a candidate if I had to knuckle down to anybody, minority or majority."

Following a lengthy colloquy between Mr. Wells and the president the latter asked the question: "What do you think would be the proper method to bring these men back?"

Massachusetts moved a committee of three be sent to the Morrison to appeal to the dissenters' sense of fair play and to come back to the convention.

Mr. Momand said the dissenters were ready to come back on assurance they could get their rights. "They have not had a chance to submit a minority report," he said, "and say the one dissenter on the committee was not permitted to put in a minority report. The thing can be settled in a few minutes' time."

Then followed the incident referred to between Mr. Wells and Dr. Hespe.

Treasurer Jeup called attention to the fact that the situation was just the same as it was four years ago when the bolt came. "I had enough of bolts then," he said. "I swore never again would I join an organization that would do this. Gentlemen, please don't let it happen. We have got to find some means—we can't have two organizations. We can't have a split in the industry. You need a strong organization for the problem confronting you. I don't like bolting. We have had one example of it. I brought about single-handed one reconciliation. I am done trying to bring about any more."

"I have changed my mind a bit," said Mr. Levine. "Dr. Hespe, of New Jersey, has changed it. The minority has a just grievance over the statement of Dr. Hespe. This organization to my mind is a welfare organization. It is not political. I believe the committee should be appointed and we

(Continued on Page 795.)

Seventh National Motion Picture Exposition

Big Trade Show at Chicago Coliseum Opens Auspiciously and Attracts Enormous Crowds—Many Picture Stars Get Enthusiastic Reception

NOTWITHSTANDING the many difficulties encountered by Exposition Manager Schindler for many weeks past in selling floor space at the Coliseum and in other preparations, the Seventh National Exposition of the Motion Picture Exhibitors' League of America was opened most auspiciously on Saturday, July 14.

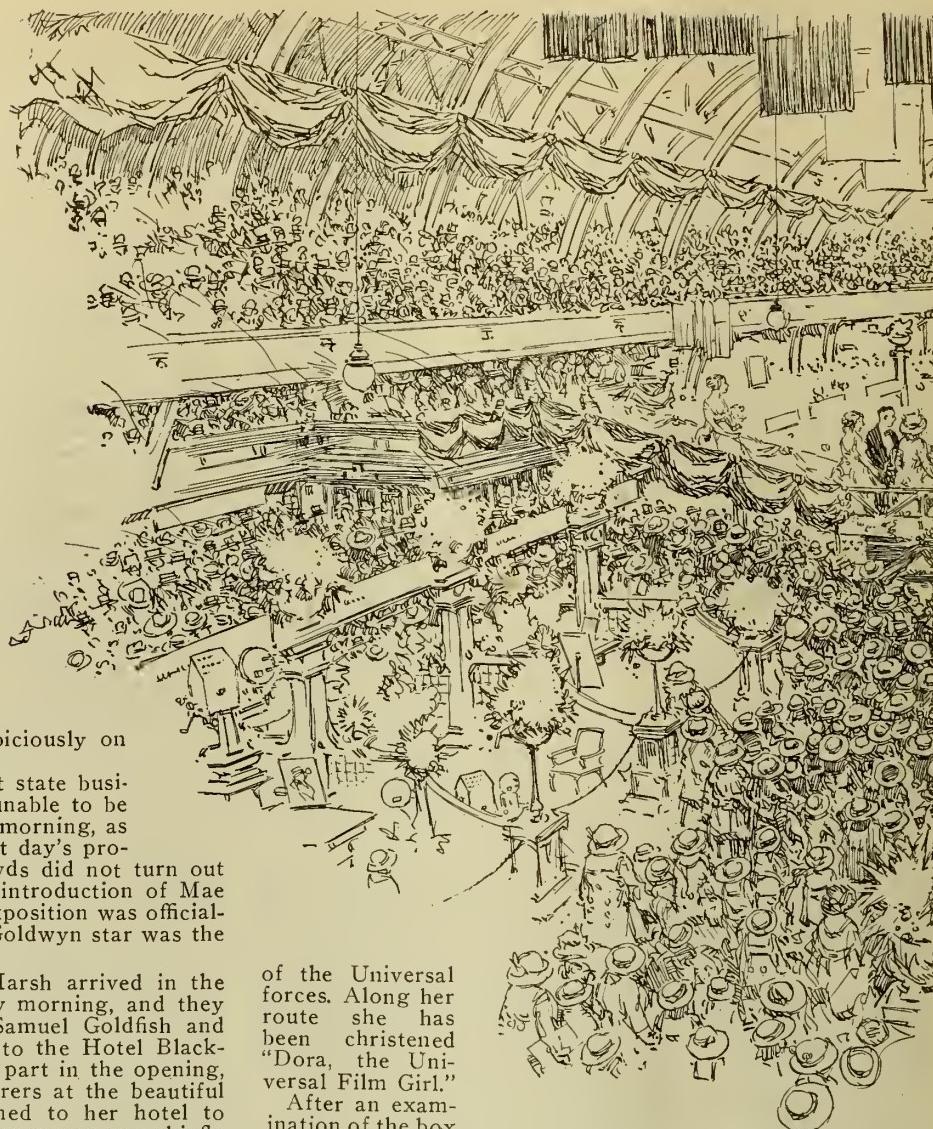
Owing to the transaction of important state business, Governor Frank O. Lowden was unable to be present to preside at the opening in the morning, as announced, but this omission on the first day's program almost escaped notice as the crowds did not turn out until the afternoon. It was during the introduction of Mae Marsh by Manager Schindler that the Exposition was officially declared opened, and so the popular Goldwyn star was the recipient of an unusual honor.

Accompanied by her mother, Miss Marsh arrived in the city by the Twentieth Century Saturday morning, and they were met at the La Salle station by Samuel Goldfish and Aaron J. Jones, with whom they drove to the Hotel Blackstone. After playing such an important part in the opening, Miss Marsh received thousands of admirers at the beautiful Goldwyn booth, after which she returned to her hotel to rest up for the evening. Her evening appearance was chiefly confined to the booth of the Chicago Herald, where, under the chaperonage of Louella O. Parsons, she received, or was seen by, fully ten thousand people. It was a great ovation all the time she was present and the aisles near her were jammed.

But Miss Marsh was not the only attraction the opening day. Quite a number of K. E. S. E. stars were introduced, including Bryant Washburn, Hazel Daly, Marguerite Clayton and Little Mary McAllister. Bryant Washburn was also seen in the booth of the Chicago News, where he attracted an immense throng of young lady aspirants who are anxious to become moving picture actresses. It is the intention to select from one of the many young ladies who appear at this booth one girl who will possess the required talent and personal attractiveness to appear in an Essanay photoplay, in which Mr. Washburn will star. It is believed that out of the many thousand of aspirants one will be found that will meet the test. Mr. Washburn will make the selection himself, and every girl who appears eligible to him, after a brief conversation with her, will be asked for her name and photograph, as appearance must enter into the competition.

There also arrived Saturday Violet Mersereau, Eddie Lyons and Lee Moran, of the Universal photoplayers, and responding to the call of the management, the two last-named comedians were introduced to the pleased throng.

Carl Laemmle had provided another surprise for opening night, when the Universal musicians' band of 15 pieces, accompanied by 150 boy scouts, escorted Miss Dora Rodriguez to the Coliseum for Mae Marsh night. This natty little lady appeared in a Plattsburg uniform and excited much attention. It was given out that she is walking all the way from New York to San Francisco, establishing in all the places in which she stops recruiting stations, and enlisting young men for Uncle Sam. The Universal Film Co. is assisting in making her tour the greatest possible success, and this for the reason that she was formerly a talented member



of the Universal forces. Along her route she has been christened "Dora, the Universal Film Girl."

After an examination of the box office returns,

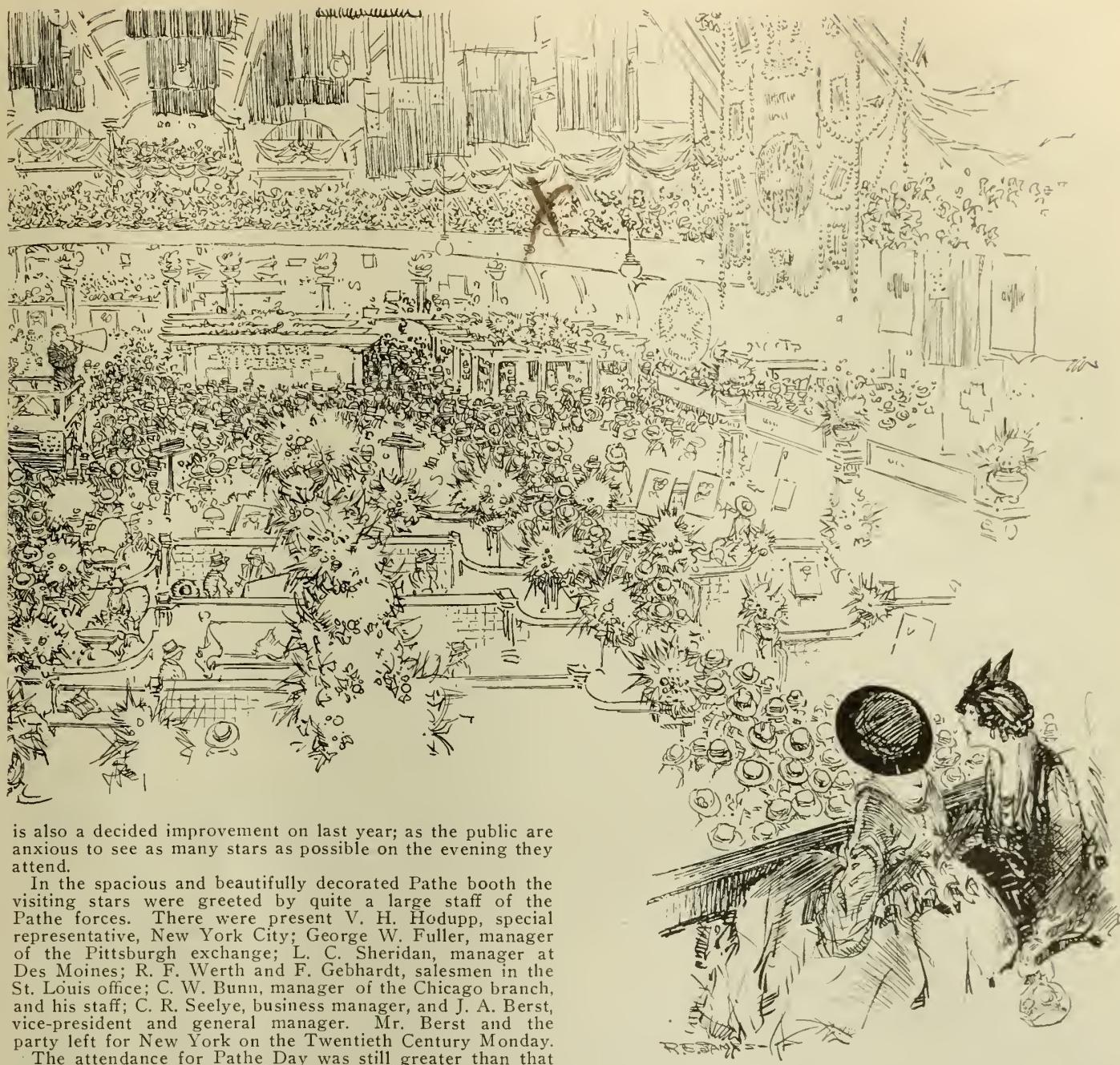
Manager Schindler gave out that over 20,000 people had passed through the gates on opening day. He also stated that the receipts at the box-office for the afternoon had exceeded the total receipts for the opening day of last year's exposition.

Pathe Day, Sunday, July 15.

J. A. Berst, vice-president of Pathe Exchange, Inc., accompanied by Pearl White, Doris Kenyon and Sheldon Lewis, came in on the Twentieth Century Sunday morning to celebrate Pathe Day at the Exposition, and they were greeted with a right royal welcome at the Coliseum booth in the afternoon and evening. Miss White, by sitting in a draft, or some way or other, had contracted a severe pain on one side of her neck, which required all her courage to brave the ordeal of introduction to the assembled thousands. The Pathe booth was so densely surrounded by the crowds that the officers had great difficulty in clearing a way for newcomers to see the Pathe stars. Mrs. Vernon Castle at the last moment found that she could not make the trip, owing to indisposition.

Manager Schindler devised this year a plan for the introduction of visiting stars, which is much superior to that adopted last year, as it permits a view of the star who is being introduced from all parts of the floor and the galleries. A raised enclosed platform, gayly decorated, has been built on the floor immediately in front of the entrance and it is connected with the gallery adjoining by a passage-way. Thus the visiting photoplayers are spared the ordeal of forcing their way through the crowded aisles before being introduced.

Violet Mersereau, of Universal, was also introduced Sunday evening, although her appointed debut was fixed for Butterfly Day, Tuesday, July 17. So also were Lillian Walker and little Baby McAllister, who were given an ovation. Amy Dennis, the clever comedienne in the Selig-Hoyt comedies, was also introduced and received with popular acclaim. This



is also a decided improvement on last year; as the public are anxious to see as many stars as possible on the evening they attend.

In the spacious and beautifully decorated Pathé booth the visiting stars were greeted by quite a large staff of the Pathé forces. There were present V. H. Hodupp, special representative, New York City; George W. Fuller, manager of the Pittsburgh exchange; L. C. Sheridan, manager at Des Moines; R. F. Werth and F. Gebhardt, salesmen in the St. Louis office; C. W. Bunn, manager of the Chicago branch, and his staff; C. R. Seelye, business manager, and J. A. Berst, vice-president and general manager. Mr. Berst and the party left for New York on the Twentieth Century Monday.

The attendance for Pathé Day was still greater than that of opening day, and it seemed as if every succeeding day would be marked by greater crowds.

Lillian Walker's Day, Monday, July 16.

Lillian Walker was the bright particular star on the day set for Selznick and Exhibitors' Day, and close seconds in popular favor were Anita King and Rose Tapley. Clara Kimball Young and Constance and Norma Talmadge, who were advertised to attend, did not put in an appearance.

The dimpled Lillian proved to be a great popular favorite wherever she appeared, and like a butterfly she passed from booth to booth, making a brief stay in each. She favored the Herald booth with a long session and was ably assisted by Louella O. Parsons, photoplay editor of that paper.

Miss Walker is at present the star of the Ogden Film Corporation, and her first picture made by that company will be released shortly. She will proceed to New York after the Exposition closes.

Strange to say, the opening day of the week brought the largest crowd, up to that date, to the Coliseum. As one entered and took a glance at the galleries it was seen that they were filled on every side, something which has not happened since Mary Pickford Day at the Exposition last year. It was learned at the box-office that over 23,000 had passed through the doors on Lillian Walker's Day.

Another big Chicago favorite was introduced on this occasion. That was Nell Craig, formerly a popular leading woman on the Essanay forces. She was introduced after

Miss Walker and was given a rousing reception. Miss Craig stated to the writer, personally, that she expects to go to New York shortly to engage in work with a prominent producing company; but she did not deem it expedient to give particulars just then.

Butterfly Day, Tuesday, July 17.

One was impressed, as the Exposition advanced, that each succeeding day had larger crowds than the preceding. This was especially pronounced on Butterfly Day, when the police were called in to keep the dense crowds moving so that everyone would have a chance to see the prominent photoplayers in their respective booths.

On this occasion the following Universal stars were introduced: Violet Mersereau, Rosemary Theby, Mae Murray and Robert Leonard, all of Bluebird, the last two mentioned having just been put under contract; also the well known Universal comedians, Lee Moran and Eddie Lyons, who were brought all the way from Los Angeles by Carl Laemmle.

The tiniest adult star yet introduced at the Exposition—Fannie Ward, arrived in the morning from Los Angeles, accompanied by her husband, Jack Dean, in order to delight her multitude of admirers. She was in great demand at the various booths on the Exposition floor.

Other photoplayers introduced on this occasion were Virginia Bartha, of the Rothacker Film Manufacturing Co., and

Floyd Williams and Virginia Lee, of the Sunshine Film Corporation.

All the prominent members of the Chicago staff of Universal, headed by Carl Laemmle and Joe Brandt, were present, busily engaged in presenting their photoplayers to the best advantage.

The Examiner booth was visited by nearly all the stars present on Universal Day, and Miss Kitty Kelly, photoplay editor of that paper, was kept busy introducing them to the crowds.

The Red Cross booth did a landoffice business Butterfly Day, although the ladies on the committee gathered there in aid of the fund transacted quite encouraging business every evening of the Exposition up to that time.

Mae Murray purchased the evening gown which Lillian Walker had donated for \$50, and then returned it to the Red Cross booth to be used further to increase the funds. Miss Murray's autographed photos which she had donated brought \$70 the same evening. The sewing basket bag presented by Nell Craig brought \$11 at auction and then was returned to the booth to be resold. The table-cloth made and presented by Rosemary Theby was purchased by Carl Laemmle for \$17.

Further donations to the booth on this day included a luncheon set of six napkins, hand-embroidered by Miss Clayton herself, and a table-cloth—all of fine linen. Edna Purviance, Charlie Chaplin's leading lady, sent on from Los Angeles a pen-and-ink sketch of herself on a large leather wallpiece, the sketch being done by Bob Hopkins, in his own artistic manner.

Numerous other articles presented on the spur of the moment by enthusiastic visitors and auctioned off by some equally enthusiastic supporters of the cause, netted quite a handsome sum.

Other beautiful articles held and reserved by the ladies' committee at the Red Cross booth, to be auctioned off later, include the following:

A dainty white muslin dress and a sewing bag, the latter in colored silk and trimmed with gold lace and French rose-buds, made by herself, presented by little Mary Miles Minter; a facsimile of her own breakfast set, valued at \$101, also an evening gown which she wore in "Miss George Washington," presented by Marguerite Clark; an ivory fan decorated with gold and silver beads and brilliants, presented by Mrs. Sidney Drew; an evening gown and a handsome cameo brooch, the latter valued at \$50, presented by Lillian Walker; a handsome cerise ostrich fan with amber handle, valued at \$50, presented by Hazel Daly; an entire set of dainty French toilette boxes and trays, also four sewing baskets, beautifully lined, and two knitting sets, all valued at \$50, presented by Peggy Hyland; an attractive sewing basket bag, beautifully decorated, presented by Nell Craig; two sets of photographs of himself, autographed, presented by George Behan, and a number of copies of unusual recipes in pamphlet form, written by herself, presented by Beverly Bayne.

World Day, Wednesday, July 18.

Alice Brady Day followed the rule established by the attendance at the Exposition since it opened. The crowds were largely in excess of any that had been seen previously, and it is questionable if any larger can be seen while the Exposition lasts, for firemen and an extra squad of policemen were called in to rescue several women who had been caught in a jam, some of them being bruised, while others fainted. Then the firemen stopped admittance until the crowds had thinned down.

Even the galleries were packed, not a single vacant seat being visible anywhere. The scene as viewed from above was a seething sea of color and action, and one almost gasped as it was realized that it was all due to the magic spell of the moving picture.

Alice Brady, of course, was the leading favorite of the newcomers, and with her were also introduced June Elvidge, Madge Evans and Carlyle Blackwell, the latter, next to the star, being in high favor.

Miss Brady has a taking way while holding court. She has always a ready smile and word for the hand-shaker and never seems to tire while doing it, and all the time she impresses one that she is sincere in her attentions. She was accompanied by her father, Wm. A. Brady, president of the N. A. M. P. I., which held a meeting in the Princess theater the same day. Both left for New York by the Twentieth Century train Thursday.

On reflection it may be stated that Lieut. Sousa's Naval Band of the Great Lakes Training Station was present during the evening, and to this doubtless was due the extraordinary attendance. This fine band of 130 pieces has been under the training of Lieut. Sousa for several weeks past, and the spirited Sousa numbers so ably played by the mem-

bers under his direction are well worth going a long way to hear.

The Bluebird Photoplays Company, at Carl Laemmle's suggestion, paid the expenses of transportation both ways from the naval station, and Lieut. Sousa donated his own services and that of the band gratis to the Exposition. This was in recognition of the services rendered by the Exposition management to the army and navy and the Red Cross during its run at the Coliseum.

K-E-S-E Day, Thursday, July 19.

K-E-S-E night was blisteringly hot—the first hot day during the Convention—and although the crowds early in the evening were almost equal to those of the preceding night, the hosts in the galleries soon thinned out either to seek the outer air or to take their chances on the floor of the Coliseum.

The management of the Exposition was especially jubilant over the success of K-E-S-E night, as it was expected—owing to the reports in the daily papers that morning referring to injuries sustained by women the night before, that the attendance would be slim.

But K-E-S-E day and night were both up to the mark, as the organization had on hand a fine body of stars, many of whom had worked hard all through the week to make the Exposition a success. George Kleine and George K. Spoor were also seen frequently on the floor during the week, and their interest in the success of the Exposition seemed equal to that of the management.

Pretty Shirley Mason, accompanied by her mother and Raymond McKee, both of the Edison Co., arrived in the city in the morning. Miss Mason paid the World booth a visit, where she was presented to an admiring crowd. Helen Ferguson, Taylor Holmes' leading lady, of Essanay, and Violet De Biccari, of Selig's forces, who played the leading role in "The Princess of Patches," were some of the other new faces in the K-E-S-E booth. Of course, Bryant Washburn, Taylor Holmes, Hazel Daly, Virginia Valli, Marguerite Clayton, little Mary McAlister and John Cossar were also present, as they had been many times before during the Exposition.

The following members of the Kleine, Essanay and Selig staffs were present in the booth: Wm. H. Jenner, manager of George Kleine's Chicago office, who had charge of the booth; Messrs. Smith, Scott and Pierson, division managers of George Kleine's executive office; Wm. Lord Wright, publicity manager of the Selig Polyscope Co.; Fay Lynch, manager of sales for Essanay, and C. C. Whelan, Joe Duffy and Ben B. Bedell, of the George Kleine forces.

During the day George K. Spoor, president of Essanay, provided a water carnival and bathing costume contest at the Edgewater Beach Hotel, on the northern lake shore. An invitation was extended by Mr. Spoor to the members of the convention, at the meeting Wednesday night, to visit his plant and afterwards proceed to the water carnival contest, on Thursday.

About 100 girls belonging to the extra forces at the Essanay plant and some of the Essanay stars participated in the contests. These contests included a prize for the prettiest bathing suit, also for the winners in the diving contest, tub race, and a swimming contest. Virginia Valli won the prize for the prettiest bathing suit, Helen Jackson won the swimming prize, and Evelyn Napier the prize for diving. Lulu Long carried away the prize for the most original costume.

The judges were Ralph Proctor, Lew Fields, Merrill Smith, Harry Scott, E. R. Pierson, M. S. Thomas, of Omaha; Fred Savage, of Hutchinson, Kan., and Dick Hennessy, of Detroit.

Music was played by the Marine band throughout the afternoon, and dancing was also indulged in by the visitors, the admissions being donated to the benefit of the Navy League.

FAIRBANKS ADDS MILLARD WEBB TO PRODUCING STAFF.

Millard Webb has been engaged by Douglas Fairbanks to assist John Emerson in the staging of his Artcraft productions. Mr. Webb closed a successful three years' engagement with co-directors C. M. and S. A. Franklin, starting at the Triangle and terminating at the Fox Western Studio, to accept the offer from Douglas Fairbanks. Some of his best work with the Franklins was assisting in the preparation of the scenarios for "Jack and the Bean Stalk" and "Treasure Island," in addition to taking an active part in their picturizations.

Richardson On the Last Lap

What He Saw in Burlington, the Tri-Cities, Dubuque and La Crosse, also His Comments Thereon

Burlington, Iowa.

AFTER a week's rest I have felt more like a man and a little less like a badly mussed up mess of scrapiron. Entering that distinguished village, my brain was very much in the condition of a badly scrambled egg; leaving it I could at least tell an inquiring stranger my own name with reasonable degree of certainty of getting it right.

No arrangements had been made for me to address the Burlington managers and operators. I had written the operators' organization and they had replied that "they had decided to go to Rock Island." This, I was pretty thoroughly convinced, was merely sidestepping the issue, but that was, of course, up to Burlington.

I had only been in the city a matter of half an hour, and had started out with intent to enrich some dealer in shoes by depositing with him half my wealth, taking in return therefor one pair of foot coverings. At the corner of Jefferson and Third a gentleman approached and asked: "Is this Mr. Richardson?" Pleading guilty I was informed that the questioner was L. P. Blank, manager of the Palace theater, the largest and, I am told, the best playhouse in the city. Mr. Blank is by no manner of means what his name would imply. Far from it. He impresses one as a very live wire—a theater manager who is seeking for the best, looking for suggestions, and not only willing but anxious to receive and act upon those which seem to be good. The Palace theater is a pretty little house, seating, if I rightly remember, 600. Its screen is correctly bordered in black, its picture is of proper size for the house, and its auditorium lighting, while susceptible of improvement, is not bad. I pointed out to Manager Blank several items of possible improvement in the lighting of his auditorium, which he agreed would "help some." He is using Power's machines and a Martin rotary converter. The picture light was brilliant, but was very far from being handled correctly. On the following day, Sunday, Mrs. Richardson and myself, at the invitation of Manager Blank, visited the Palace and watched the show for over an hour. During this time, I don't believe I am exaggerating when I say there was a discoloration of the light, due entirely to carelessness on the part of the operator, at least 25 times, and that is very bad indeed.

I am told, upon excellent authority, that Burlington operators are sadly lacking in technical knowledge of projection, and that the work on the screens is very decidedly less than high class. When I found that Burlington operators did not take much interest in the matter of an address on practical projection, I immediately concluded that this was the condition, and it was, if I may trust the statement of several parties who were in position to know, plus the decidedly mediocre results on the screen of the Palace, the aforesaid mediocre results being entirely due to the operator himself, and no one else under the blue canopy of the heavens.

Galesburg, Illinois.

Just to demonstrate the fact that things cannot always run smoothly, a peculiar mix-up occurred in Galesburg. When I was arranging the itinerary of the trip I received from Galesburg a letter from Arthur Francis Stillson, insisting that I include Galesburg, and offering to pay all expenses if I would do so. Friend Stillson said he would take the matter up with the local union and would insure a hearty welcome and big turnout. Upon this representation, at considerable trouble, I made the changes in the itinerary necessary to include that city. Some three weeks before the date of arrival I received a letter from Stillson, who, after making plausible excuses, said it would be impossible to carry out the original arrangement. But the itinerary of a 19,000-mile trip is not a thing which can be easily monkeyed with, and I discovered that in order to get any kind of decent train service I would be compelled to go to Rock Island by way of Galesburg, laying over in that city one night. I therefore wired the Galesburg local, but it seems that Stillson had not said a word to the union about my coming, and they, not knowing what financial burden they

might be assuming, also having their dignity somewhat ruffled through the supposition that I had ignored them, did nothing, and I entered the city of Galesburg lonely and alone. This was unfortunate for at least one man, C. A. Schnitz, manager of the Opera House, Dallas City, Ill., who had traveled fifty miles to hear the lecture which he supposed would be given in Galesburg.

This was peculiarly unfortunate, because from all I can learn in conversation with some of the Galesburg operators, while Galesburg has some pretty theaters, there was a great need for an address on practical projection in that city. Here, for instance, is the record of one house in the matter of machine repairs. This theater has been running a single Power's Six A, practically eight hours a day for close to four years, and during that time here is the repair bill: One toggle gear, one flywheel pinion, one aperture plate, one pair of tension shoes, one intermittent sprocket and one main driving gear. Imagine the condition of that machine! And yet this same manager last fall thought nothing, I am told, of expending \$60 for repairs on his automobile. Such a case as this would make one laugh if it were not for the fact that it is so tremendously unjust to the moving picture industry and everyone concerned therein.

The Tri-Cities.

From Galesburg to Rock Island, which is one of the tri-cities, Davenport and Moline constituting the two other points of the triangle, Honorable Burlington Route runs a distinctly tank line train, and your humble servant was the goat. But all things, no matter how unpleasant, have an ending, and so did that hot, dusty, day-coach ride. At the station I found a whole bevy of hands outstretched, the same belonging to Brother C. C. Derr, of Rock Island, president Local Union 433; A. C. Mason, Rock Island, vice president; T. J. Garretson, of Davenport, secretary; O. E. Moody, Moline, business agent, and Lloyd Burr, Moline, and Fred O. Slenker, Moline, all of Local Union 433.

A choo-choo wagon conveyed us to the New Harper Hotel, which is owned and managed by W. J. Mueller, who is also owner and manager of the Spencer Square theater.

In the afternoon, accompanied by the business agent, president and secretary of Local 433, together with Brother Slinker, we motored around the three cities, visiting several theaters.

Viewed as a whole, auditorium lighting in the tri-cities, particularly in Davenport, is, from the projection point of view decidedly bad, and in individual instances is very bad indeed. In a few of the houses the managers seem to have made absolutely no study at all of the effect of auditorium lighting upon the screen result. In several instances I pointed out to managers how the condition could be improved, and to their credit the suggestions were in every instance well received, and will, I believe, be acted upon.

Operating room conditions from the ventilation point of view are very bad indeed, there being no proper ventilation in any theater I visited in the tri-cities. True, in some instances, there was a good circulation of air, but in all but one instance the air was pulled in through the ports, out of the auditorium. The one instance in which this was not true was the American theater in Davenport. This theater, a large, excellent house, has consumed a perfectly shameful amount of space in the construction of its operating room, which same is built outside the theater, over the roof of another building. On one side there is at least 175 feet of open space; on the other side there is fully 300 feet of open space; at the rear it is fully two miles to any obstruction, and then the obstruction is in the form of a hill. Up above there is nothing but the heavens. The size of this "operating room" is approximately 7½ by 7½ feet. Its ceiling is about 6½ or may be 7 feet from the floor at the back end, and somewhat higher at the front end. In this "coop" are two Motiograph machines, late model, set on wooden blocks about 10 inches high. You can imagine the amount of space there is left. The pitch in projection is very bad. It does seem that if friend manager insists upon putting the operating room in a place of that kind, he might, at the very least, have made it of half way decent size. In this room there is plenty of ventilation, because about half of one end of the operating room consists of a window, which is kept wide open, and as there is an open window and door at the other end there is certainly plenty of fresh air; also

there is a literal flood of light, which has the effect of preventing the operator from having that clear, sharp view of his picture he ought to have, and must have in order to keep it in sharp focus, and in order to detect faint shadows on the screen of which latter there were several during my presence in the house.

In Rock Island I visited the Majestic and the Spencer Square theaters. The Majestic is a nice house, with a good front. It has a good operating room in so far as size is concerned. Power's machines are used, and the picture illumination is good; also the auditorium lighting is not bad.

The Spencer Square has a picture of correct size, but it lacks a sufficiently wide black border, also immediately under the picture is a clock with not only its face but also its entire case brilliantly illuminated. It is about the worst example of friend Clock I have yet encountered, and I have encountered some pretty bad ones. What that clock is doing to the audience in the way of eyestrain it is a shame to tell. Not satisfied with this, the manager has, at both right and left of the screen a very bright exit light. These lights are so bright that I think they could be readily seen and read from the opposite end of the public square in front of the theater, if there were any way of doing it. What, friend manager, is the idea of thus needlessly injuring the eyes of your audience, and by reflex action, injuring your projection by having exit lights so bright that they could be seen all over a house twenty times as big as the one they are in? And this is not all, for there are two bright white lights, one on either side of the auditorium, and six bright sidelights, three on each side if I correctly remember.

The Spencer Square has a good operating room, but it is poorly located, and its ports are too narrow. The Spencer operating room has the lamphouse piped to the vent, and there is a strong suction of air out of the room, but no fresh air intake from the outer air.

In Moline I visited the Mirror and Bio theaters. The Mirror has a picture of correct size, projected by one Power's 6B and one Power's 6A. The operating room is rather small. There are no lights near the screen and no sidelights.

The Bio theater has fair auditorium lighting, but I suggested to both the Mirror and the Bio certain changes in their plan of auditorium lighting, which I think will work to the very decided benefit of those houses.

Moline is the workshop of the tri-cities. There are some literally tremendous manufactories, devoted principally to farm machinery.

Over in Davenport I dropped in at the Garden, the Family, the American and the Casino. The Garden has a very pretty scheme of auditorium lighting, but it is decidedly trying for the eyes, and by reflex action on the eyes is very injurious to the screen result. The piano and clock lights are confined to their proper space (this is so rare that I must shake hands with Manager Greenbaum, on this particular point), but the clock face should be black and white, with white figures and white hands, also a moderately light green globe at the piano would "help some." The picture is of correct size, but at the time of my visit was quite dim. The operating room ports are ample in dimension, but there

is no glass in them. Simplex machines are used. Theo Garretson, secretary Local Union 433, is operating, and his equipment gives evidence of the fact that he studies his business. The light ray from condenser to aperture is entirely inclosed by a metal cone, the operator regulating his light by the screen result, which is as it should be. The optical system apparently is lined up according to the latest practice. The condensers are connected, and there is an aperture dowser at each machine, the two being connected, which latter will be described in the projection department in due time. The room is 10 by 12 feet in size; the lights were out, the room dark, and the walls were of dark color.

At the Family theater I found two Power 6A's, projecting a small, brilliant picture. Current was supplied by a Fort Wayne motor generator set. In the auditorium the sidelights were bad, but the rest was good.

The American operating room I have already spoken of. The Casino uses two Power's. Its auditorium lighting is very bad. There is a clock jammed right up against the screen and literally plastered all over with light. To the right of the screen is one brilliant red light, and on the left wall are two more. There are twelve translucent-bottom, inverted bottom ceiling fixtures, and fourteen white, indirect sidelights. The picture is of correct size and bordered in black, put poor, due to the auditorium lighting.

Oh, yes, by the way, I also visited the Orpheum, of Moline, of which Business Agent Moody is operator. Friend Moody has two Power's 6A's and a good sized operating room with black walls. His dowsers are electrically connected. He dissolves one picture into the next by means of a dowser blade attached to either end of a long swinging bar, which rests on a pin at its center. In the center of each of these dowser blades is a framing light—a very clever arrangement.

I am sorry to be compelled to speak thus of conditions in the tri-cities, but how are we ever going to get them improved if we don't bring them out into the light of day and look them over?

The men of Local 433 have demonstrated the fact that they are progressive—that they are not asleep at the switch. I am informed by Business Agent Moody that the union proposes establishing and as a matter of fact is now arranging to establish a school for its members. This is good. It is a plan which should be followed out, and means should be taken to, if necessary, compel all members to attend school sessions.

Midnight saw the large lobby of the New Harper Hotel well filled with a gathering of tri-city operators and managers, plus some out-of-town men who had journeyed in for the "big doings." George R. Stephenson, proprietor and manager of Watch Tower (Rock Island) Amusement Park, was requested to act as toastmaster, and a most happy selection he proved to be. His anecdotes, interspersed with more serious things, kept the assemblage in the best of humor. Two ladies were present: Mrs. A. J. Drumm, matron of the American and Princess theaters, Moline, and friend. Mrs. Drumm's husband is an operator and a member of Local Union 433. Aside from the lecture, the principal address of the evening was delivered by Judge Butler, who spoke entertainingly and at some length, covering the good the



Banquet Tendered F. H. Richardson by Operators and Managers of Rock Island, Davenport and Moline.

movies can and do accomplish, and the tremendous power of the screen. The lecture lasted until 3:15, and as the editor climbed on the roost dawn was beginning to color the sky old rose.

The audience had proved to be highly appreciative. After the lecture a unanimous vote of thanks was extended the writer, which also was ordered printed in the local papers and a copy sent to the Moving Picture World. I felt the effects of the rest I had had, for I was able to put the "punch" into things as in days of old, and that, after all, is the secret of success in an address, or in anything else in this wicked old world.

Dubuque, Iowa.

Dubuque is a city of about 40,000 people, picturesquely situated on the west bank of the Mississippi River, a hundred or so miles above Rock Island. It was due to the enterprise of John H. Maclay, manager of the Grand Opera House, that the city was included in my itinerary. Not knowing that the operators were organized (combination, local) I wrote several Dubuque managers and received a reply from Brother Maclay saying that he would undertake to make arrangements for me to address the Dubuque managers.

Dubuque has eight theaters, namely, the Majestic, Dreamland, Grand Opera House, Liberty, Princess, Family theater, Strand, and Star, but the two last mentioned are closed for the summer.

During the afternoon Manager Maclay, his better half and his daughter joy-rided yours truly around over Dubuque and out through the beautiful Natural Park, which is remarkable for the splendid view presented from its headland.

I called on the various managers, and when the lecture was given at the Grand Opera House, 11:15 p. m., all except the manager of the Majestic, a vaudeville, which only runs pictures as a side issue, and the manager of the Princess, whom I did not see, were absent. The operators themselves had not shown any large amount of enterprise in helping arrange for the matter, but, to their credit, they were all there, and after the affair was over, several operators and managers expressed themselves as having received large benefit.

La Crosse, Wisconsin.

Leaving Dubuque I made a mistake. I took the C. M. & St. P. instead of the Burlington, only to discover that, whereas the Burlington Route runs high class, thoroughly equipped trains between Dubuque and La Crosse, the Milwaukee runs nothing but a day coach of somewhat ancient vintage. Inasmuch as the journey required six hours, this was no laughing matter to yours truly.

At the La Crosse station I was met by Brother Kampschorer, the other men all being busily employed (it was the Fourth of July) shooting pictures at La Crosse screens, presumably at holiday speed. Later, however, other brothers appeared and informed us that arrangements had been made for a midnight luncheon at the La Crosse Hotel. The correspondence had been done through the Badger Stereopticon and Moving Picture Machine Company, which institution was largely responsible for La Crosse being included in the itinerary. The arrangements, however, were made by the operators themselves, who did not feel in the least affronted because I had not taken the matter up with them personally, thus demonstrating their broad-mindedness.

The gathering at the La Crosse Hotel was not 100 per cent, but every theater was represented, with the exception of the Star, a small house in which the manager is his own operator. This I consider as being rather remarkable, in view of the fact that it was at the end of a long holiday, the Fourth of July. The men enjoyed their luncheon, which was very nice indeed, and well served; also they remained until the end of the address at 2 a. m. When I had finished, one of the managers shook hands and remarked, "Well, Friend Richardson, that was at least \$100 to me." Also an operator made practically the same statement, and the other boys all expressed themselves as having been benefited.

At the end of the lecture, William Freisie, manager of the Majestic theater, on behalf of the assembly, presented the writer with a Sterling silver desk set in the form of a paper cutter and scissors, the same being engraved: "To F. H. Richardson from the Boys of La Crosse." Needless to say, the set, which is indeed a very nice one, will have a place on the desk of the projection editor, even as the La Crosse men will have a corner of the editor's brain set apart to the memory of the pleasant hours spent in their company.

Next day I visited the plant of the Badger Stereopticon and Moving Picture Machine Company, whose apparatus will be described in the Projection Department very soon; also, through the kindness of the men, I was gasolined around and

shown the very beautiful scenery which La Crosse habitually displays to admiring visitors, with the remark, "Look at it! By golly, it's all ours." And after you have looked, you don't blame La Crosse for being proud of the beauty of its surroundings.

H. H. Burford, manager of the Bijou theater, accompanied us on the sightseeing expedition, as also did his operator, Joseph Kampschorer, both thoroughly good fellows, whose friendship it is good to have.

Harris P. Wolfberg

A MAN whose brains have developed with the industry is Harris P. Wolfberg, the young film magnate of Pittsburgh, who like Lochinvar, "came out of the West." Mr. Wolfberg has been a film man for several years; he was one of P. L. Waters' right-hand men in the hey day of the General Film and since then has enjoyed identification with several other giants of the distributing end of the business.

Last fall he graduated, so to speak, from the ranks of a hireling and invested his savings along with the backing of several Mid-West financiers in the state rights to "The Crisis" for Ohio and a number of other states. Mr. Wolfberg learned through his managerial connections with the big and successful distributors that co-operation with exhibitors was the vital thing to insure success in the film business, and that the man who had something better to offer was the man the exhibitors wanted to do business with.

In the beginning Wolfberg's aggressiveness was looked upon askance, but as he continued and made good the old guard began to take notice and he was

recognized as a man with ideas and ability and determination to carry them out. He is now enjoying the benefits which so justly belong to him as a progressive distributor of big features. So successful has he been with "The Crisis" that he has now purchased from W. E. Shallenberger the rights to Hall Caine's "The Deemster" for Ohio, western Pennsylvania and West Virginia.

Co-operation with exhibitors was the key-note of Mr. Wolfberg's success. He explained this clearly in an interview.

He said: "I do not believe that everything is done and the incident closed upon signing of contracts or delivery of films. I employ only first-class men to represent me on the road and they are instructed to co-operate in every way possible with exhibitors. Not only do they sell my feature to the exhibitor, but they help him sell it to the public. Through them the exhibitor is supplied with up-to-date advertising material and ideas: electros, copy for newspaper advertisements, etc. My representatives not only go around to the newspaper offices as press agents, but they call upon well known citizens and interest patriotic societies. I know that many good pictures have failed to bring returns to exhibitors because they were not 'put over' right and I made up my mind that this would not happen with my pictures.

"My men always work with exhibitors and the result is that we have earned their confidence and good will, which I prize more than anything else, as I pride myself on employing nothing but honest methods."

J. J. DOWLING WITH PARALTA.

Joseph J. Dowling who won a very conspicuous place with Triangle, by his remarkable character impersonations, has been engaged jointly by the Bessie Barriscale and the J. Warren Kerrigan Companies to appear with these stars in Paralta Plays. He will be seen with either star when his services may be required in striking character delineation.



Harris P. Wolfberg.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

"Parentage"

A Picture True to Nature and One for Which a Wide Showing Should Be Obtained.

By the Rev. W. H. Jackson.

THIS picture now making its first appearance at the Rialto in New York is without doubt a notable picture. In dealing with one of life's problems any author sets himself a great task in that he must show present abuses in actual effect and point the way to deliver us from them. In "Parentage" we are shown the difference between the hard, relentless business man who carries his harsh nature into his home, thereby reducing his wife to the level of the common employee under a tyrannical boss; and providing an environment for his son who came as an unwelcome child into his home which could have no other results than to produce a young man in whom all the finer principles of manhood were eliminated: this young man is a very true type of thousands we see every day victims of a harsh surrounding blended with the spoiling influences of a mistaken mother's kindness—a kindness prompted chiefly by a desire to soften the harshness prevailing, and which produces in a boy a strange mixture of pampered malice; here the author has been very successful in producing a type the very presentation of which fully conveys the lesson intended. On the other hand we are shown the considerate man, a man fair in all his business associations, and whose home relations are such that the new-born son is enthusiastically welcomed—indeed extravagantly so; a man whose house is a home—a home where kindly considerations prevail, where the environment is such that the son grows up true to the proper standard of what ought to be normal conditions; the result is a young man successful in life, prosperous and happy, with a bright future before him. These stories are well told, the picture work is perfect, and the portrayal of the characters most acceptable.

It is a question whether as a whole this picture should be shown indiscriminately to an audience with young children included, there are many things too adult for a juvenile mind, besides the fact that there is a possibility of young children seeing in this picture a resemblance to many of their own home experiences to the prejudice of the best interests of that home; an exposure of the delinquencies of the parents before the children is not wise, and this picture is so true to nature that many instances of like character here illustrated will be exposed; for these reasons many occasions here should be shielded from eyes that are too young. On the other hand all grown up young people, and all adults, can see and profit by the picture, and for this reason a wide showing should be secured for it; the good it can do is unlimited. A very good separate picture for children to show two types of boys at school can be made from the school and other scenes of that portion of this picture; as one who is interested in pictures for the young, I do not hesitate to ask that the makers of this picture do so arrange a profitable little one-reel picture from this part of the larger subject.

In commending this picture the writer also feels that there is need to supplement it with one of a companion nature dealing with the girl question from the mother side, the home and environment of the girls is truly as great and important. The title "Parentage" is most appropriately chosen in that it includes the responsibility not only of the birth of the child, but the entire future of a life. The men and women of the future can be affected by such pictures, and those of us who are claiming the full value of the moving picture as an educator, do not mean to confine its powers to the school and institution, but are glad to see them extended to the home in the way this picture extends them and we wish a further larger adaptation of this plan. "Parentage" shows there is a plan and scope in a new and large field, the author of this subject is to

be congratulated and encouraged, to so encourage is the object the writer, with the hope that this film may be the beginning of another educational movement to which the wide powers of the moving pictures are dedicated; let every exhibitor show "Parentage."

Interesting Educationals

One Topical Subject, Three Scientific, Four Travel, One Culinary, One Sociological, One Art, One Sport, One Industrial, and One Zoological.

Reviewed by Margaret I. MacDonald.

"Testing Men for Air Fighting" (Paramount-Bray).

IN THE 76th release of the Paramount-Bray pictograph will be found a comprehensive illustration of the test through which prospective army aviators must pass before being accepted for the service. The first requisite if a man would enter this service is that he have perfectly normal eyes, ears, nose and throat; for his success depends almost entirely on his ability to see and hear perfectly, while his nose and throat must be able to withstand the terrific pressure of the air through which he passes at a speed of 100 miles or more per hour. In examining the eyes the recruit is seated on a stool which is revolved rapidly in order to determine how quickly his sight reverts to normal. He is also tested for color blindness, which is an important matter; and in so doing is given a bundle of different colored yarns which he must match with a chart within a given time. Normal blood pressure is also essential; and to determine whether or not the heart is working properly he is put through vigorous "setting-up" exercises, after which the pressure of his blood is taken. If the instrument reaches more than 150 he is disqualified. His sense of balance is then tested and he is made to walk a straight line, with eyes open and closed. The same idea is followed in describing a circle to the right and then to the left, arriving back at exactly the point of starting. Finally he is taken in a motor through a section of the country wholly unfamiliar to him, after which he is asked to note each important point throughout the tour, and if he has succeeded in remembering most of the things he has seen he has passed this test. This illustration will be found interesting and instructive.

"The Magic of Motive Power" (Selig).

In this two-reel educational the producer has traced the evolution of motive power from the time of Columbus to the present day. The picture opens with the caravels of Columbus showing replicas made for the Columbian exposition at Chicago, one of which is shown under sail. Next comes the canoe, the ocean schooner, the Mississippi side-wheeler, the modern steamship, the hydroaeroplane, the submarine, the ice-boat, the motor sled, the dog sled, the outrigger boats used in the South Sea Islands, and the Buva canal boats of Japan. The part ends with a scene showing the shooting of rapids in small boats. The second part of the picture shows the evolution of street transportation, wherein the hansom cab of London is compared with the modern New York conveniences such as the trolleyless car, which runs by storage battery, the horse car, which can still be seen running across Bleecker street, the stepless car, the "L" train making the 110th street curve, and the Fifth avenue bus. Next attention is drawn to country-wide transportation showing the Indian drag-pole, the ox-cart, the prairie schooner, the stage-coach, the steam locomotive and the electric locomotive, the army water-wagon and the caterpillar tractor. Scenes of the various modes of transportation in India close this reel. An interesting feature of the picture is that some of the scenes have been cut from dramatic pictures. The prairie schooners are shown making camp.

"Artificial Incubation of Eggs" (Universal).

The modern way of adding to our chicken population is illustrated in the "Screen Magazine" No. 26, following some scenes on the old-fashioned method we are shown how the present day incubation system is managed. We learn that an oil lamp supplies the necessary heat, and that an automatic thermometer is adjusted so as to maintain an even temperature of 103 degrees, and we see how the heat is conserved and distributed by means of water trays. After 36 hours the eggs become thoroughly warmed and are then turned for the first time, an operation which is repeated twice daily until the end of the 19th day. Closeups of the germinal disc of the egg are shown at different stages of incubation, and on the 19th day the chickens begin to "pip" their shells. An interesting subject, well illustrated.

"A Submarine of the Past" (Mutual-Gaumont).

The evolution of the submarine is touched upon in this subject, which will be found in "Reel Life No. 63." It opens with views of the oldest submarine extant, which is now mounted on Bayou street, St. John, Louisiana. It was driven by a four-blade propeller, and was 19 feet long with a beam of 4 feet. The picture explains carefully the various points of interest about this submarine, and tells us that the first attempt at submarine building was made by David Bushnell in 1775.

"Havana, Cuba" (Mutual-Gaumont).

A panoramic view of the city of Havana, capital of the republic of Cuba, opens this subject, leading up to individual views of points of interest and importance such as El Morro castle, the land-locked harbor capable of sheltering all kinds of vessels, even a man-o'-war, the Prado Promenade, and the India Park with its beautiful fountain topped by a statue of an Indian maiden. Then there are the statues of Luz Caballero and General Maceo the famous Cuban patriot, and there is the Columbus Memorial Chapel, where the bones of Columbus rested for years before they were removed to the Cathedral at Seville, Spain. San Rafael street, which is one of the principal shopping streets in Havana is also shown, as well as Pimargall street, which is so narrow that vehicles cannot pass each other. The house of the president, the City Hall, and the Senate Chamber are also seen in the picture, which gives a very comprehensive idea of this interesting Cuban city. This subject will be found in "Tours Around the World" No. 36.

"China and the Chinese, No. 3" (Educational-Kri).

The third number of "China and the Chinese" shows us something of how the lower classes of China live, and reminds us that of her 450,000,000 inhabitants about 50 per cent. live on the water. Many of these people live in house boats sometimes ten in a family, and still find room for boarders. Attention is also drawn to the opium curse when we are shown some of the results of continued usage of this terrible drug. Criminals of various sorts are said to be direct results of addiction to opium, and we are shown an almost unbelievable number of criminals in chains being escorted to prison. We learn also of some of their methods of punishment and torture, and are shown a murderer in a cage in which he is to be strangled to death. This is accomplished by taking one block at a time from beneath his feet until all are removed and he is left to this awful death. The film is intensely interesting and shows besides what has been mentioned many sights of interest in the poor quarters and also scenes in the business section of Hong Kong.

"Southeastern Texas" (Pathe-Combitone).

One of the most entertaining and instructive numbers of the Pathe-Combitone series "Know America the Land We Love" contains views of Southeastern Texas, covering some of the important industries of the state, including lumbering, oil, ship building and the raising of fox terriers. Scenes at the Sabine kennels are shown, also the oil fields and residences of Beaumont. The city of Orange—a Gulf port—with its lumber mills and ship yards, complete the picture.

"Some Egyptian Towns" (Mutual-Gaumont).

Alexandria, which for centuries has been the capital of Egypt, is given first attention in this number. Views of this ancient city are followed by a glimpse of Heliopolis, the chief seat of the worship of the sun in Egypt's early days. El Badraschein, near Memphis, is seen in the picture, and also Mansura, where a famous battle between the crusaders and the Egyptians was fought. Damietta, with its many mosques and minarets, Tanta, noted for its fairs and Moslem festivals,

and glimpses of villages along the Nile close the picture, which will be found in "Mutual Tours Around the World" No. 36.

"Why Worry About Fish Bones?" (Universal).

In the "Screen Magazine" No. 26 Mrs. A. Louise Andreas tells us how to prepare shad in the most delicious way. We learn that we must first remove the head and tail, split the under side and lift out the back bone, and locate and remove with a pincers the small bones, after which the fish rolls up easily. The next operation is to butter the plank thoroughly and lay the shad, skin side down, on it, not forgetting to apply the proper amount of pepper and salt. Melted butter is also added before placing the fish under the flame; and when cooked it is served with a border of mashed potatoes. Cucumber cups hold the tartar sauce, and sliced lemon and radish complete the work. This excellent lesson in cooking is fully illustrated by Mrs. Andreas.

"A Square Deal for Baby" (Mutual-Gaumont).

A well illustrated and timely subject to be found in "Reel Life No. 63" is "A Square Deal for the Baby." Here we are taught a number of things important to know in connection with baby's health and well-being including how and what is best for the baby to eat. We learn that in many towns and cities there are community houses where mothers are invited to come with their babies for advice; and that when they are unable to do this a competent nurse is appointed to visit the house. This subject is prepared in such a manner that it will be acceptable in any theater.

"The Land of Make Believe" (Paramount-Bray).

In the 76th release of the Paramount-Bray Pictograph will be found some interesting information with regard to how the scenery and props for the elaborate stage productions of New York are thought out and made. The scenes of the picture were photographed in one of the large studios where competent artists are now employed to do their best for the sake of effective display. We see also the costumes for a musical comedy being designed, and learn that inspiration for the costumes of a musical comedy frequently comes from the surroundings in which they will be placed.

"A Study in Fox Hounds" (Paramount-Bray).

Some of the finest kennels in the country were opened to the Paramount-Bray photographers in the making of this study of Fox hounds, which will be found in No. 76 of the Pictographs. The picture shows how these dogs are cared for, and closes with a series of scenes taken during a hunt.

"Whale Meat" (Mutual-Gaumont).

A brief illustration of how the carcass of a whale is handled when the flesh is to be used for food, will be found in "Reel Life No. 63." Here we see the dead whale hauled onto the dock where it is cut into pieces. We learn also that whale steak sells in some of the Pacific coast cities for 12 or 12½ cents a pound.

"The Life of a Moth" (Educational-Ditmars).

Raymond L. Ditmars with his remarkable ability to demonstrate interesting points in animal life has this time told us a great deal about the life of a moth. He has illustrated in this film the difference between the moth and the butterfly, especially with respect to its mode of coming into existence. We also learn that the moth has feathered antennae while the butterfly has feelers of a different type. Wonderful closeup studies of moths of different kinds taken from fifteen minutes to an hour apart are also included. The studies of the tropical moth showing its cocoon hung to a branch of a tree in such a manner that the typhoons cannot harm it is a remarkable sight. We learn that nature has further provided for the safety of the little caterpillar within the cocoon by leaving an aperture at the top from which it may emerge when ready, and a smaller aperture in the bottom of the cocoon so that any water which may have gotten into it may escape again. The scenes showing the cocoons of moths hanging to snow-laden trees in the dead of winter serve as an illustration of their ability to withstand the cold. Here the caterpillar develops within a double jacket from which he emerges in the early spring. Some of the beautiful full-fledged specimens shown are the Atlas moth of India, which measures 11 inches, the Cynthia moth of the United States, and the American Luna moth.

The Educational Films Corporation of America is fortunate in having in its possession a film of this quality on a subject so difficult of presentation, and the clarity of illustration and interesting manner in which it has been pictured are a tribute to Mr. Ditmars' clever handling of such matters.

"A Trip to the Moon"

Peter Pan Film Corporation Releases Amusing Number for the Children in Which Two Monkeys Take a Trip to the Moon.

ONE OF the most interesting of the Mo-Toy Comedies which are being released by the Peter Pan Film Corporation is that entitled "A Trip to the Moon." Children especially will be pleased with it and will no doubt have perfect faith in its authenticity.

Jacko, a toy monkey, and his friend likewise a "toy" person, take unwarranted liberties with an aeroplane which in a resentful mood carries them far beyond the pale of earth, into the region of the moon and stars, finally leaving them with a jolt in the heart of moonland. Here they still retain their wonted boldness, and in so doing find many interesting things. Finally what looks like a volcano explodes and they suddenly find themselves on their own back-door step again.

This is a delightful one-reel offering for the children's program.

Items of Interest.

At the last meeting of the Executive Board of the National Council of Women, on motion of Janet Simons Harris, president of the Council of Jewish Women, who is a representative in the Members' Council of the Clean Picture and Play League of America, the Executive Board adopted a resolution endorsing the movement for clean pictures and appointed a committee of three to investigate the subject and to report their findings at the annual convention at Washington on December 6th. Mrs. Harris declined the chairmanship but consented to serve on the committee, which consists of Mrs. Frances E. Burns, Grand Commander of the Ladies of the Maccabees, chairman; Mrs. Janet Simons Harris, President Council of Jewish Women, and Mrs. Alonzo Miller, President of the College Women's Association. This committee represents the 7,000,000 members embraced in the Council of Women of the United States.

* * *

Vermont, which was reported in the last issue of the Bulletin of the Affiliated Committee for Better Films as seeking a star on the map of the affiliated committees, now has one. It is located at Montpelier. This city is one of seven communities having Better Film committees which sought affiliation in the month of June. The others were York, Neb.; Lafayette, Ind.; Savannah, Ga.; La Grande, Ore.; Owensboro, Ky.; West Haven, Conn.

* * *

In order to create a greater interest in the community spirit a number of citizens of West Hoboken headed by Father Conrad of St. Joseph's church, and with the co-operation of Mayor Eckert, arranged for a civic and patriotic week, which began Monday, July 16, in the Passion Play theater at Central avenue.

During the week the Lincoln Cycle was exhibited, and was in fact the chief feature of the festival. Each day was dedicated to a different activity in connection with the present international situation, and prominent public men and women addressed the audience. Each evening a float symbolic of the situation which confronts the country, and embodying "The Spirit of '76," was drawn through the city preceded by a trumpeter sounding "The Call to Arms."

* * *

A few more films which have been used successfully in selected programs and are recommended in the July Bulletin of the Affiliated Committees for Better Films are: "Southern Justice," Bluebird; "A Small Town Girl," Fox; "The Duchess of Doubt," Metro; "Annie-For-Spite," Mutual; "Freckles," Paramount; "An Amateur Orphan," Pathé, and "Bawbs of the Blue Ridge," Triangle.

CHANGES IN MUTUAL BRANCH OFFICES:

Fred G. Sliter, formerly salesman at the Mutual Albany branch, has been appointed manager of that office to succeed W. F. Golderman, who resigned, effective July 7.

G. W. Whitney, salesman at the Denver branch, has been appointed to succeed Manager Coughlin at the Butte sub-branch. Wilbur G. Seib, booker at Salt Lake branch, has been appointed a traveling salesman out of that office.

The 46th street, New York, office of the Mutual has been moved temporarily to the 23d street office. The quarters occupied by the 46th street branch are undergoing alterations, upon the completion of which they will be occupied by a consolidation of the 23d and 46th street branches.

Amy Leah Dennis

A MY LEAH DENNIS, aged 16 years, has been chosen leading lady for Lew Fields in a Selig feature play, production of which is to be started immediately under direction of J. A. Richmond. Amy Leah Dennis made an immediate hit in the Selig comedies now being released in K-E-S-E service. Mr. Fields saw her work, admired her wonderful enthusiasm, and requested that she be chosen to support him in the Selig play. It is predicted that Miss Dennis will win added laurels for herself in the forthcoming production.

Miss Dennis was known to the home folks in eastern Pennsylvania as "a gosh-darned entertainin' gal." At the meeting of the Ladies' Art Embroidery Club she would recite "Sheridan's Ride," and "It was the Schooner Nesperus." Later on the church socials starred her, and the eighth grade school programs on Friday afternoons were never complete without Amy Leah's recitations. Her "Little Orphan Annie" has been termed the best thing ever heard in our school. It was natural that Amy Leah take a course in a school of expression. What more natural than the fact that she graduated to the stage, and appeared in stock companies and in New York productions?

What more natural than that Amy Leah with her "pcp" and her wonderful expression, and with the added incentive that the camera took to her like a duck takes to water—what more logical than that she enter the movies via the Selig Pelyscope Company?

And now, at the age of sixteen, Amy Leah Dennis becomes leading lady for Lew Fields in an elaborate and costly film play. And Amy Leah Dennis deserves the honor at that. She works hard, and applies her talents. And the home folks are not surprised. A picture post card from Ezra Allmonz, village postmaster, has so stated.

EUGENE O'BRIEN MARY PICKFORD'S NEW LEADING MAN.

Mary Pickford's leading man in her newest Artcraft picture, "Rebecca of Sunnybrook Farm," is Eugene O'Brien, the popular young actor whose wide stage and screen experiences and handsome appearance makes him an ideal selection for this honor. On the speaking stage Mr. O'Brien appeared with such well known favorites as Elsie Janis, Ethel Barrymore, Margaret Illington, Fritzi Scheff and others of equal standing in the theatrical profession. In motion pictures his most notable portrayals were those evidenced in Famous Players productions in which he created countrywide attention for his exceptional work. The new Pickford-Artcraft picture discloses him in the well known character of Adam Ladd, Rebecca's benefactor.

ONLY CLEAR PLAYS FOR PARALTA.

Robert T. Kane, vice president of Paralta Plays, Inc., has outlined the literary material that will be accorded careful consideration by Bessie Barriscale and J. Warren Kerrigan for the productions of their respective companies. He pointed out that while a staff of writers is jointly employed by both organizations, each is ready to encourage every author in the hope of receiving available stories.

"One thing we will not tolerate," declared Mr. Kane, "is the unclean story. We want nothing that borders on the risque, regardless of how prolific its advertising possibilities may be. It is the intention of both Miss Barriscale and Mr. Kerrigan to be presented only in narratives that any one may sit through and enjoy."



Amy Leah Dennis.

Spokes from the Hub

By Marion Howard

IN my opinion (shared with many others) "A Tale of Two Cities" is a screen classic and good for reissue generations hence. It is beyond criticism and reflects credit on William Fox for producing it; on Director Frank Lloyd, who wrote the scenario, and on the entire cast. One feels quite sure that in a Fox production we will see mobs well handled. Here, too, we get a splendid adaptation of a famous book which my literary friends declare to be Dickens' masterpiece. William Farnum, while too old for the part, nevertheless made us forget all that through sheer personality and naturalness. I do not think, as critics do, that there is too much footage. All depends on how a picture clutches you and holds attention. To my mind Josef Swickard stood out strong—next to the star, and Farnum gives us his best screen work thus far. No dramatization of any of the Dickens books is so strong as this, with the added advantage of having a big outdoors to visualize. A woman near at hand said she felt that the baby who was run over must have been a dead one sure, and I wonder how that was done! A man had the audacity to say "guess they doped the kid."

* * *

Through a slip of the types I was made to say that "The Jaguar's Claws" featured "immortality." Nay, nay, reader—quite the reverse—"immorality," a "bird of another color."

* * *

Good for William Brady to give June Elvidge more prominence, for in "The Price of Pride" she more than makes good, fulfilling her promise in "The Crimson Dove." Here we get Carlyle Blackwell earning his salary all right, playing double and well, too. The plot was full of meat of the right sort concerning two generations, the principals lining up well at the close. Frank Mills is some actor with his poise and handsome features. Some of the young things around me got a little impatient waiting for the kids to grow up, depriving them of a look at Blackwell until the play was well on toward the third reel. The house laughed long over the working out of the school pranks and fudge episode. The melodramatic incidents were not far-fetched. The title editor must have had a day off, for we read about "development," a too common error. On the same program at the Park we had "The Greatest Power" with quite the best work of Ethel Barrymore and in an up to date picture as to theme. One man in the cast whose name has escaped me is the counterpart of President Wilson, especially about the eyes. I have not yet seen P. H. Westphal, whom Essanay has secured for "The Man Who Was Afraid," but I venture to say he has nothing on the Metro man. Edwin Carewe deserves much for the patriotic touches he is giving us here when the G. A. R. veteran points to his badge and says to the pacifist: "You cannot arbitrate Liberty and Democracy." Then when Miss Barrymore calls attention to Betsy Ross and Julia Ward Howe we get the two in scenes which stir the house to applause. Some of the titles were rocky. Frank Currier was listed "Courier."

* * *

It was good again to see Myrtle Stedman and playing with "Wally" Reid under the Morosco banner. Somehow we felt that they might have been given a better play to work out with and less wild and woolly stuff and dance hall orgies. There was suggestiveness, too, in the first reel following the marriage and this jarred considerably. We were glad, as the play turned out, that the bride was able to stave off hubby. "The World Apart" as a title did not "fit the crime" either physically or as a figure of speech.

* * *

Over here we regret deeply the death of Walter Hitchcock, who made himself a favorite when with the Metro company with Ethel Barrymore or Emily Stevens; also with Betty Nansen, Kitty Gordon, and elsewhere in other companies. His was a compelling personality carrying much dignity and ease of manner. Many of us recall his work on the speaking stage in support of Margaret Anglin, especially his work with Anna Nilsson in "The Moral Code" will not soon be forgotten. He was a native of Maine and came to this state fifteen years or so ago and began his stage experience with the old Criterion Club of the Hub.

* * *

I expect we will enjoy Gail Kane in "The Unafraid," which Mutual has purchased from Mrs. L. Case Russell, who did a

few stories for Mme. Petrova, though Mrs. Russell writes me from her summer home at Green Lake, New York, that they were so changed as to be hardly recognizable. Gail Kane is quite a favorite in the Hub, and many here wish she had been secured for her original part in "Seven Keys to Baldpate," soon to be released by Artcraft with the incomparable Georgie Cohan doing the hero, with dainty Anna Nilsson playing opposite.

* * *

Commend me to the series (not "serial"—Heaven forbid) of pictures called "Do Children Count?" Well, I should say they did, as put before us so enticingly by Mary McAlister, that dear child in "On Trial" and by the Essanay company which never fails us in point of merit. I missed the first one, but yesterday saw "The Wonderful Event," with John Cossar as the father. We are told that he is the oldest actor in point of service in that company. The play has new situations, seemingly impossible for so young a child, like carrying a plump baby from a bench in the park to the street, then to a trolley car, and more walk to her home. She is absolutely natural and unconscious of the proximity of the camera, and we all like this sort of a play. I wouldn't miss the others and hope you readers will pass the word along.

* * *

We get a lot of fun out of Burton Holmes when he works his speedo camera as the other night in a picture of the Orient and Occident. On returning to God's country one quiet Sunday morning he whiskers us up Broadway in rapid transit fashion to the edification of the fans, who have often heard of rapid Broadway at midnight, but here we get it "the morning after." We owe a debt to Holmes for showing us the many foreign countries for such a small sum and his titles reflect his sense of humor.

* * *

"Unconquered," with Fannie Ward and super-support, was convincing, disclosing, too, her versatility. What a cast with Jack Dean ("Mrs. Fannie Ward," as they speak of him in California), Hobart Bosworth, Tully Marshall playing a hideous role; Mabel Van Buren and Jane Wolfe—some cast! Bisworth did an equally good piece of work in "Freckles," but I cannot think of that play, well done as it was, without a picture of the awful snakes. Wonder what Fannie Ward has up her sleeve.

* * *

Score one for the Metros to sign Edith Storey, one of the most intelligent of screen actresses; "nice to get along with," I heard one day at the Vitagraph studio. I congratulate Richard A. Rowland on his sagacity.

* * *

"Wolf Lowry" held the house in absolute silence at the Exeter, for we all love to watch "Will" Hart. I saw "The Barrier" recently and find it perfect in detail, and while similar in denouement to "The Bar Sinister" is nevertheless different in the working out. There is nothing new to be said about Edgar and Mitchell Lewis except that their names spell finish in detail. "Wild Winship's Widow" had a hand when seen here the other day and no wonder. Dorothy Dalton won us all in "The Weaker Sex," another Triangle success which took well everywhere.

* * *

It is good to know that Charlie Hoyt's comedies are filmed for posterity, as they are clean, full of ginger and usually point a good moral, though unconsciously. The Seligs deserve our thanks. How we of the last generation of playgoers used to laugh over "Temperance Town," "A Brass Monkey" and all the others. When Hoyt was a member of the New Hampshire legislature he hired a special train, took his company, scenery and friends to Concord for a performance, and it was a red letter day for the Solons there and fun to watch them. Hoyt was a journalist with a keen sense of humor and never wrote a dull line.

* * *

Anything Bryant Washburn does is worth while in the opinion of many fans, and so it was expected that we would like "Skinner's Double" as well as others do all over the country. His name alone will stand. What a treat we will get with "Caste," featuring Peggy Hyland and Sir John Hare. Some liked "The Undying Flame," which certainly had scenery to burn and a reincarnation idea well worked out. Mme. Petrova seemed to have more action in this her first picture under the Paramounts. Some of the scenes were notable and the atmosphere well preserved. It is a play to set one thinking seriously and is more or less distinctive all through. Mahlon Hamilton, when put into his living tomb, caused one person to exclaim: "Horrors! what a fate" I find that the pulse of the public is for lighter themes and shorter stories, which retain the punch and red blood.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

'Compiled by the Statistical Department.

WHITNEY, Claire. Born in New York City. American parentage. Five feet four inches tall and weighs 130 pounds. Light complexion, blonde hair and blue eyes. Specializes in ingenue leads. Miss Whitney made her stage debut in

1910, playing in stock in Holyoke, Mass., Wilmington, Del., and with other companies, and was for nine months in vaudeville in a dramatic sketch by Edgar Allen Wolff. She made her picture debut in August, 1913, in *Ben Bolt*. She was with the Solax for a year or more. She was the first player engaged and also the first player to be put under contract by the William Fox company, and in spite of her few years is the dean of that acting corps. She has played opposite William Farnum in *The Nigger*, opposite William Breese in *The Walls of Jericho* and opposite

Robert Edeson in *The Girl I Left Behind Me*. Does she like "all outdoor sports?" Apparently not. She collects Oriental antiques.



Claire Whitney.

PHILLIPS, Dorothy. Born in Baltimore, Md. American parentage. Is five feet three and one-half inches tall and weighs 126 pounds. Medium complexion, golden brown hair and dark grey eyes.



gan's Girl, *The Price of Silence*, *The Girl in the Checkered Coat*, and *A Doll's House*.

Dorothy Phillips.

RAE, ZOE (Zoe Rae Palmeter Bech). Born in Edgewater, Chicago, Ill., July 13, 1910. French parentage. Three feet, 10 inches tall and weighs 60 pounds. Light complexion, blonde hair, blue eyes.

Little Miss Rae is not a stage kiddie but started directly in pictures. She has had considerable experience in the past three years, for she made her debut in March, 1914, and since then has played in something more than one hundred plays; in many of which she was either starred or featured. She was with the Biograph stock for a year, has played with Selig, and for the past year and a half has been one of the Universal luminaries. It's not easy to pick the notable parts she has played, but she has been starred in many Red Feather and Bluebird five-reelers including *Glorianna*, *Naked Hearts* and others, and numerous two

and three-reel features, among them *Thru Baby's Voice*, *The Human Cactus*, and *The Desperado*.



Zoe Rae.

GRIFFIN, Gerald. Born in Hanley, England. Irish parentage. Is five feet, seven inches tall and weighs 180 pounds. Fair complexion, white hair, blue eyes. Mr. Griffin made his stage debut in 1877 and it was not until February, 1916,

that he essayed pictures, making his debut in the Gaumont production *Feathertop*. He has also played in the Metro productions. On the stage he played for forty years in legitimate and vaudeville productions, supporting many famous stars and himself starring for three years in *Other People's Money*. Hisfad in chief is travel and he has crossed the ocean some fifty times, visiting every European capital. He was playing in Hartlepool, England, when that place was bombarded by the German fleet December 12, 1914. He has several cottages at Lake Marana-

cock, Winthrop, Maine, and is a famous fisherman. He dislikes ingenues.

Gerald Griffin

RAUCOURT, Jules. Born in Brussels, Belgium. His father was French and his mother Spanish. Is just six feet tall and weighs 158 pounds. Dark complexion, brown eyes and dark hair. He made his stage debut in March, 1908, and

has played in France, Belgium, England and America, his most recent stage appearance being in *Please Help Emily*, at the Lyceum, New York. He is at present with Rolfe-Metro, but previous connections have been with the Empire-Mutual, Famous Players and the Film d'Art, of Paris, the pioneer of all artistic productions. He made his picture debut in America in January of this year in *Outcast*, an Empire-Mutual. Other good parts have been Artanezzo in *Le Scandale*, Ralph Gaylor, with Mae Murray in *At First Sight* and Karl Berger in *The Rose of the Alley*.

He has done his bit, being honorably discharged from King Albert's army following injuries in the Battle of Maliaes in 1914. Likes athletics.

Jules Raucourt.

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company. No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionnaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.

17 Madison Avenue,
New York City.

Haas Building,
Los Angeles.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

The Reason Why.

RECENTLY a Maine exhibitor stated in this paper that the Exhibitors of his state were not making money, but were in the position of men working for the film makers for a salary not always large and of no assured permanence. It listened well, but as we read it we could raise our head and look across the street at one of these slaves of the domineering manufacturers, and we could have put on our hat to walk a block to look at the other two the town boasts of. If we were a film manufacturer and had such a bunch of employees, we think we would fire the lot. There are some live wires in the State of Maine, but there are not many, and most of the exhibitors, even in the cities, make not the slightest effort to get any advantage from advertising or any other form of hustle. Right here in a town of 12,000, with an amusement population of more than that, there is less enterprise shown than you can find in some far western towns of one fifth the number of possible patrons. It is just about three years ago that we first started coming to Waterville, Maine. In those three years vital changes have occurred in the business. The self-sustaining element of picture has been lost. There is need for intensive advertising, and yet, with slight exceptions, there has been no change made in methods of management, or rather lack of management. Last winter we hailed with joy the advent of a blanket program covering the houses, but we shouted too soon. The enterprise died abornin'. One change we did make some time ago while we were writing Advertising for Exhibitors up here, we persuaded C. B. Kelleher that he should say something more than "City Opera House. Moving Pictures Today" in a two-threes. We coaxed him to announce his film titles, and he has been doing it ever since, but in a placid and wholly unemotional way. Instead of the staring "Moving Pictures" he now uses this rather better advertisement. This

large mill. Those within the twenty cent fare limit shop in Waterville in preference to the Capital. Waterville itself has a college, an academy, large car shops and a big cotton mill busy with war contracts. The situation is ideal for a live management. It would yield a fair return to indifferent management.

The Opera House is in the town hall, just off the main street. It is a second floor theater, but people are used to going there, for the place is also used for many town activities. In front of the little park on which the city hall fronts is an illuminated sign merely giving the name of the house. Between the hall and the corner is a bill board stand on which is pasted the paper for the coming attractions. Most people probably see this if they happen to come downtown. Most of them do come down. Three blocks away is a hotel better than the average, so much better that the traveling men plan to stay over two nights and work the other towns from the morning train. Probably if they asked the clerk where there was a show they would be told, but there is no advertising in the hotel itself, nor have we seen any Opera House bill boards anywhere.

The Silver is at the lower end of the shopping district. It is a remade carriage factory, but it has been nicely remade. They have a stand of paper on the main street between the Opera House and "uptown" to catch the people coming down, as not many are apt to come as far down as the Silver. Apparently they work a sliding scale for night shows, for they have a sign that reads "Two shows this evening," which is sometimes posted after the matinee.

The Royal, when we arrived, was running the oldest sort of stuff. This is the house we spoke of some time since as having a poor entrance further complicated by a candy butcher. They also hide behind a popcorn machine that takes up most of the rest of the space. They do not advertise in the papers and apparently used only two bill boards in addition in front of the house. Last week's menu included a duped Chaplin and some Great Northerns of very ancient vintage. Evidently they gave up the ghost this week, as the house has been closed. It could not possibly live in competition with the Paramount program of the Opera House and the Fox and Selznick offerings at the Silver. The Silver will have "A Daughter of the Gods" soon. The Royal lacks capacity, cleanliness and order.

It is reported that a new house will be built this summer on a most advantageous site, but there are no signs of building activity yet.

Now Waterville is not a bit worse than most of the Maine towns. It is no worse than a majority of the New England towns. It is no worse than a majority of the houses in the ten-thousand population towns of the Middle Atlantic group. It is precisely because it is such an average place that it supplies so excellent a text. What is true of Waterville is true of a large portion of the country east of the Mississippi River. Men got into the business when it was good. They do not know how to get out of it now that it is poor, and they have not the slightest idea of how to make it good. They have no knowledge of advertising; no real managerial sense. When they first took hold the mere fact that you

CITY OPERA HOUSE

Friday and Saturday June 6 and 7

FRANCES NELSON in "ONE OF MANY"

Francis X. Bushman and Beverly Bayne
in "THE GREAT SECRET."

PRICES—MATINEES, 5c AND 10c; NIGHTS, 5c AND 10c.
A FEW RESERVE SEATS, 20c.

is better, but not at all good. There is but one daily in the town. There are three houses, the City Opera House, the Silver and the Royal. The Royal seems to have closed. A week's file of the Waterville Sentinel shows that the Silver advertised twice and the Opera House every day. The Silver does make some slight effort to get a little variety in its advertising. It will drop in a cut now and then, and break the monotony of the across-space make up that the Opera House has been using ever since we have been coming up here. But it does not date its days as Mr. Kelleher does, and the two advertisements shown on the right constitute the newspaper advertising for a week, just as the three examples shown for the Opera House give all the changes for that week.

No wonder that Maine Exhibitors do not make money! How can they expect to? The time is past when people almost tried to break into the picture shows. Some little advertising effort is required to draw people to a house, and the sum total of eight advertisements in one week is the single catchline, "Is Marriage Woman's Highest Aim?" It is disgraceful. And it is no excuse to plead, as Mr. Kelleher once did, that he only advertises for the sake of the reading notice. That is no excuse for throwing away six inches of space.

Waterville has a population of 12,000. It would have more, but for the reason that the small towns like to keep their own identity. Just across the river is a huge paper mill, now making cartridge paper for the DuPont Company. It has a large pay roll, and is working full time. But, because most of the taxes are assessed against the paper mill, the place is Winslow and not Waterville. To the north is a smaller town of Fairfield, which sometimes has a picture show. Most of the trade could be coaxed down to Waterville since the larger town is the shopping point. A trolley runs to Fairfield, and another, to the west, to Oakland, which depends upon Waterville for its entertainment. To the south another trolley runs through Winslow down to Augusta, tapping one town with a

CITY OPERA HOUSE

Monday and Tuesday, June 11 and 12

MAE MURRAY in
"The Primrose Ring"

MOLLIE KING in "THE MYSTERY OF THE
DOUBLE CROSS"

PRICES—MATINEES, 5c AND 10c; NIGHTS, 5c AND 10c.
A FEW RESERVE SEATS, 20c.

CITY OPERA HOUSE

Wednesday and Thursday, June 13 and 14

Blanche Sweet & Thos. Meighan

—IN—

"The Silent Partner"

PRICES—MATINEES, 5c AND 10c; NIGHTS, 5c AND 10c.
A FEW RESERVE SEATS, 20c.

Is Marriage Woman's Highest Aim?

SILVER THEATRE

CLARA KIMBALL
YOUNG

In
The Price She Paid

7 Parts
By David G. Lampe

Matinee 10c
Evening 15c-20c



SILVER THEATRE

Joan Sawyer and Stuart Holmes

HAVE TWO LEADING ROLES IN THE

WILLIAM POWELL STORY

LOVE'S LAW

The All-American Story of a woman's problems, based on the

The Ladies Home Journal's Master Plan and manufacturing

MATINEE—10c

EVENING—15c

showed pictures was sufficient. People wanted to see pictures. If you had a theater then, you had a bank account. If you have a theater now, you are lucky if you have some of the bank account left. If you have a bank account, you have to work for it just as the farmer or the merchant has to work for his money. The farmer plants seed, nourishes it with fertilizer, and gets a big crop. The exhibitor doesn't. Just a little further along is the Aroostook Valley, one of the great potato growing spots in the United States. They raise bumper crops with hard work, plenty of fertilizer and good seed. It pays them. Were it not for

the Maine seed there would be fewer big potato farms in Florida, for potatoes degenerate in the south, and at least each third crop must come from more sturdy seed. But the Maine exhibitors do not apply to their own business what is common knowledge in other lines of work. They do not cultivate their property. They need good seed, or in other words good film. They need good soil, which means comfortable theaters, and they need to fertilize with advertising to force the growth.

For a time the Silver used a house program, but apparently not for long, but they seem to do little or no special advertising, and it does run advertising films. If you'll look at the bottom of the smaller of the two Silver advertisements shown, you will see that they have the Larkin Reels, "showing Niagara Falls and the manufacturing of products" of the Larkin Company, and the defenseless patron has to look at them, but gets no look at the check, which should be paid. And while you are looking at the advertisement again please note that the Opera House has a few "reserve" seats. At twenty cents per they should be able to put a "d" on the end of that reserve, but it would take a search of the files to find out for how long this typographic error has continued.

The Sentinel's prices are far from large. They seem to be able to give good displays if they are provided with copy and told they must make good. But they are not going to sit up nights planning advertising for the theaters when all they get is straight across lines. They give a reader with each advertisement, but the readers are as dead as the advertising. This Silver reader is typical:

Joan Sawyer makes her debut as a dramatic artist in the latest William Fox release, "Love's Law." The noted dancer plays the part of a girl who forsakes a career which is certain to bring fame and fortune to rejoin her Gypsy lover in the wilderness. Stuart Holmes, noted Fox villain, plays his first sympathetic role, that of Andre, the Gypsy.

Miss Sawyer has won fame as a dancer and an actress. The Larkin Reels will also form a part of the program, showing the manufacture of Larkin products, and a reel showing the famous Niagara Falls. This is considered to be the best "movie" ever taken of Niagara Falls. Coming—"A Daughter of the Gods," the \$1,000,000 Fox production, featuring Annette Kellerman. De Rue Bros. Ideal Minstrels, June 25—one day only.

Friday and Saturday, Dickens' "Tale of Two Cities," with Wm. Farnum.—Advertisement.

This is about the average stuff. You have to be a hardened fan to feel the appeal of that sort of stuff. You cannot thrill at the thought of the play so baldly described, and "Miss Sawyer has won fame as a dancer and an actress" does not remotely begin to tell of her picturesque career. There is no ginger to the announcement, no snap, vim, pep, or whatever you want to call it. The house has a certain space given it. It fills that space, and then Kell has the nerve to explain that he doesn't do much in the advertising space because he puts in the ad to get the reader, and does nothing more in the reader.

We do not believe that either house ever tried the Farmer's Matinee. Probably they never heard of Mr. Chaney's idea of tagging the farm vehicles on a Saturday. They seem to be ignorant of the value of post cards, and the house organ started by the Silver was not kept up. There is not a shred of paper up for the Kellermann film two weeks ahead of showing, though to put up the paper now would catch some of the farmers who would come back and leave the women folk home on the day of showing.

Any farmer knows that fertilizer will bring better crops, but that he must have the right sort of fertilizer and put it on intelligently. The Exhibitors do not realize that they, too, must have the proper fertilizer and use it as intelligently. To say that business is so bad that they are virtually working for small and uncertain salaries is to admit that the Maine Exhibitors do not know the business in which they are engaged. And in saying this the Maine exhibitors are merely more frank than exhibitors in other parts of the country. If they knew how to advertise, and if they got the proper films to advertise, they could make business, but they must plow and harrow and sow and cultivate precisely as their farmer patrons do.

Advertising is not merely the printing of certain words in the paper and the posting of certain lithographs. The advertising words must be words best calculated to make the greatest number of patrons desire to see the film to which the publicity is given. The posters must be put where the greatest number of possible patrons can see them.

All possible forms of advertising must be employed. Mailing cards for the country patrons are valuable, and the telephone book gives a positive mailing list on which to build. Hotel frames cost little and bring much in the larger hotels. It should be possible to arrange to have the current program put in the mail box of every arriving guest. Store frames, of the sort frequently reproduced here, will bring good results at the cost of a few tickets, a float costs less than a bill board, and in an average town can cover the ground more thoroughly. When these devices and others are tried, then if business is still bad it can be said that business really is bad, but until then it is more apt to be bad management than bad business, for it takes management to build business these days, and it will take more and more good management as the times progress and we feel more severely the stress of war. Prices should be kept down, films should be chosen for their lightness and hopefulness, and they should be of a sort that the better classes of intelligent patrons can approve, since these will be driven to the cheaper forms of amusement if they find them good.

And, mind you, Waterville is not a bit different from other towns in Maine, and Maine and Maryland are in much the same box. We mention Maine particularly, merely because we happen to be on the ground at the time one of the league officials says business is bad, and we are explaining why the business is bad. There is no excuse for an intelligent man to say business is bad. Business is what he makes it, and the worse conditions in general are, the better is the film business apt to become, because these are the times when men demand cheap amusement, but it must be amusement and not how Larkin's soaps are made.

Postcard Calendar.

The Colonial, Bluefields, is using a postcard calendar with red dates overprinting the black announcement as shown in the cut. Of course the reproduction shows the dates too black, as red photographs black, but with a transparent ink the red stands out and still permits the type to show through. Where this or any other calendar form is used, it is well to keep the form standing if you use it regularly. Then the rules stand ready cut and there is not so large a composition cost next time. If you can find a set of calendar logotypes that will fit your

ATTRACtIONS FOR THE MONTH OF JUNE AT THE COLONIAL BLUEFIELD'S LEADING THEATRE					
MON.	TUES.	WED.	THURS.	FRI.	SAT.
COMEDIES MOST EVERY DAY	TWO REEL KEYSTONE COMEDIES SPECIAL EVERY WEDNESDAY				
Dorothy Dalton in "The Female of the Species"	Wm. Hart in "Gunga Dinkin"	Geo. Urban in "The Bond Girl"	Constance Talmadge in "The Girl of the Timber Claims"	William Nigh in "The Blue Stock"	Fan Ward in "The Cool For Hands."
4	5	6	7	8	9
Wm. S. Hart in "Hell Hinges" (By Request)	Ends Bell in "The Princess in the Park"	Kathleen Williams in "The Cost of a Horse"	Robert Harron in "The Bad Boy"	George Walsh in "His Innocence"	Blanche Sweet in "The Rides of Justice"
10	11	12	13	14	15
Belle Mackie in "The Queen of the Lions"	Wm. Desmond in "The Heart of the Lions"	Patricia Federick in "Stepmother"	Douglas Fairbanks in "Sister Struck"	George Samper in "The Lamp"	Lorraine and Howard Parsons in "Some Chaps"
18	19	20	21	22	23
The 25 in "Hell Hinges"	Dorothy Gish in "The White Rose"	Maude Clark in "The Valentine Girl"	Constance Talmadge in "Betty Boop"	Gloria Swanson in "The Gold Diggers"	Jeanne Eagford in "The Gold Diggers"
25	26	27	28	29	30

space, or if you can make your space fit the logotypes, you can dispense with the rule work entirely. The logotypes are cast squares with the numbers from one to 31 and the rule. Put into the form they give the rule effect without rutting and matching, and are self justifying, being all the same square. The months, days of the week and enough numerals to run for several years are included in the font, which should pay for its cost in reduced bills inside of a month.

One of the Rules.

In one of the circular letters sent out by the Famous Players Star Feature Film Service (why is it that most of the Paramount exchanges have such horribly long titles?), E. E. Flynn puts a great picture advertising truth into a few words when he says:

The CHILDREN are the biggest advertisers to the GROWNUPS. Isn't it the CHILD who practically made MARY PICKFORD and MARGUERITE CLARK in the dramas; they appealed—the CHILD talked its parents to death about the stars, and the outcome is; that on the nights these stars are exhibited both CHILDREN and GROWNUPS fill the theater to capacity; because the line of entertainment is strong and appealing to both classes.

There is not an exhibitor in the business who can honestly say that this is not true. He knows that it is, if he has sense enough to know his business. The kiddies made Marguerite Clark, and they made their parents see and like her. The child does not go by the name of a star. The child does not care what dramatic critics think. They like whom they like, and when they like a player it is time to book that player. And the kiddies do not go home and rave at the dinner table about sex plays and nasty problems. They like the clean and the wholesome, and for a steady diet so does the average adult, and the man or woman who does not is not worth worrying about. Mr. Flynn is booming Arbuckle, but he is doing more than that. He is booming clean films, and his argument is good for every theater in every town in the United States. We do not mean by this that all plays should be cut down to the level of the child. We do mean that if you have decent, wholesome plays the kiddies will be your best press agents.

Brushing Up Business.

The Lucas Theater Supply Co., of Atlanta, Ga., is sending out hat brushes to its patrons; six inch brushes with five rows of black bristle and mahogany finish handle lettered in gold. It is good enough for any man's desk, and each time it is used it will remind him of the place to get his supplies, we use "remind," because if there is any man in the Lucas territory who has not seen more than one Lucas novelty he is hopelessly blind. There are thousands of novelty advertisements offered by the trade, but the great idea is to get something that the recipient will value and retain. The hat brush comes under this head. A cheaper looking brush would have gone to the waste basket or the usher, but Harry Lucas does not have to be ashamed of the brush he picked out for his gift, and most of them will stay on the main desk. It is good advertising.

Cut Out.

Lately we commented upon a sting advertisement in a New York stock program. A rival company undertook to reprint the paragraph to send broadcast. Fortunately it hurt no business, and the advertisement has been dropped. The program company did not know that the advertisement worked harm or we do not imagine they would have run it, for they believe in the square deal. The offending advertiser withdrew the announcement because the crop of come-ons was dying out, so that the Star programs have a clean bill of health. But watch your own program no matter where you may be. For a long time one house program, soliciting its own advertisements, used a "manhood restored" advertisement in its pages, and probably lost business. These things are bad enough in the daily papers. The original caution was not particularly directed at any one concern. That program merely suggested the general need of caution.

From N. Z.

Writing from the Strand, Auckland, New Zealand, Phil Hayward, the manager, sends some interesting examples of his recent work. A couple of years ago he sent in some specimens from the Lyric, but now he is running a house costing £21,000, and adds: "We run one program each week, changing Saturday. As you will see by the printing, we are running Triangle features and doing an excellent business with them. In addition to the enclosed house organ and circulars we do the usual newspaper advertising and front-of-the-house display. I might mention that we find your journal of great value in preparing 'dope.' The house organ is a six page railroad, pages slightly under 6 by 9 inches, printed in different colors, though blue seems to be a favorite. The back is largely cuts, the sample reproduced here being practically all cuts.



Some of the issues have smaller cuts and more text, but all of the back pages have cuts every issue. One front page for "The Microscope Mystery" shares the space between Constance Talmadge and "the microbe actors," a novel phase that will do much to divert attention to the oddity of this subject. The inside layout also carries cuts, but runs more to type. Here the choice of type and column width permits much to be said about the coming subject, while leaving plenty of space for the miscellaneous material that makes the issue worth while. The body type is a small eight that looks almost like a six, and yet is fully legible. Not a little of the reading matter is taken from this paper, but it all applies to the house. There is no foolish padding matter. For the Billie Burke run a set of postcards was issued, apparently locally printed. There is also the Billie Burke Fox Trot, composed by the Strand's organist, J. W.



Carlton. This is printed from a cut made from the manuscript, but the latter is legibly written, and may be read as easily as though it were stamped in. A line across the bottom announces that a new chapter of "Gloria's Romance" is shown each week at the Strand, and on the back is a "Compliments of the Strand Picture House," but the issue is not so heavily loaded with advertising that people will refuse to keep it on their music racks. Too much advertising would have spoiled the advertisement, but Mr. Hayward knows that, too, so he held it down to a minimum. It's a fine gift, this knowing when not to advertise too heavily. Special printing is gotten out for special features, as for example, Douglas Fairbanks. In addition there is a pretentious house program. Of course only the real live wires take the trouble to send in their stuff from half way round the world, but these live wires are surprisingly live wire. From all we hear Australia seems to be about the paradise of the picture. They work with really good taste to present the pictures with the best setting.

Got in on the Loan.

C. W. Martin, of the Temple, McCook, Neb., sends in a Triangle program with the back page devoted to the announcement that he will devote the entire proceeds of a certain week to the purchase of Liberty Bonds. His prelude runs:

In order that everyone in McCook may have a chance to show their patriotism and "do their bit" (no matter how small) toward subscribing to the "Liberty Loan" the Temple theater management will use the entire gross receipts received during the week of June 11 to 16, inclusive, in the purchase of "Liberty Loan" bonds.

It is too late to get in on the Liberty issue, but there will very probably be later issues when the same scheme may be worked, so make a note of the idea.

Going Off.

We are just a little disappointed in the Elmwood, Buffalo. The best they could say for "20,000 Leagues Under the Sea" was, "A colossal photoplay spectacle filmed at the bottom of the sea." They do too well ordinarily to drop on a big thing like this.

Now It's Eugene.

We all know George Editor Carpenter, but it is G. Editor no more. His middle initial stands for Eugene, and Eugene it will be henceforth, for he has given up the editing of Real Reels, the house organ of the Notable Features Co., of Salt Lake City, to become manager of the Paramount-Empress. Mr. Carpenter has been doing double duty for a couple of years now, but the theatrical venture demands more and more of his time, and so he has passed the old blue pencil and the invaluable shears over to Gordon Place, of the Salt Lake Tribune, and he will devote his entire time to management. Now, perhaps, G. E. will have time to send in some samples occasionally and stir Ralph Ruffner up. As a starter he writes:

Ft. Douglas, just outside the city limits, has been made a mobilization camp, also a war prison camp for Germans and other undesirable aliens. There are 8,000 men to be there by the end of next week. The poor fellows are not allowed to spend their money around the rum shops, they do not need to buy clothes or meals; the only thing I can see for them to do is to visit the motion picture theaters—ours, for instance. I happened to catch the paymaster growling, and suggested to him that I supply the pay envelopes for him free of charge. I sent him 10,000 this morning—sample enclosed.

The envelopes are manila stock, 3½ by 6 inches, printed in red. They are large enough to hold an entire month's salary and then some, but they give plenty of space for the house advertisement, and they are large enough to handle. The small pay envelopes are all right for a limited salary roll, but they will not "stack" nicely for large pays, and the size will be appreciated by the official, who will be more apt to use them if they are handy. There are lots of little things that will work along the same lines in the next few months. Look out for your own chances. Even if you have only a single local company, you can have a group picture made and a slide from this, and then sell prints to such as may desire them at cost, but with the house imprint on the front. You can work this nicely by lettering an old piece of kodak film and sticking that to the glass negative. That's just one idea. There are many others.

Noisy.

The Standard Film Corporation, St. Louis, says, "Show us a man who will properly advertise, and we're both looking at a successful showman." We presume they have a looking glass in the office and can line up in front of it. A recent advertisement is a modest little thing in red and orange and black that is as quiet as the Western Front on a busy day. But if the color scheme is noisy the argument is there, and well propounded, but they make one mistake. They say that the only difference between a program picture and a State Rights is the title. Some State Rights pictures act as though they knew they were not coming back again and didn't care what happened to the house, while the program wants to use the house for further business.

The Elmwood, Too.

The Elmwood, Buffalo, enclosed a Red Cross throwaway with each program sent out Red Cross week.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, \$2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York
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ARE YOU GOING DOWN TOWN?

Drop in at the
PARAMOUNT
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Always a Good Show. Always Good Music
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Paramount Pictures
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Showing Latest War Pictures at Home and
Abroad.

Continuous 12:30 to 11 p.m.
10c, 15c, Loges 25c

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Our Place.

LOOKING at the matter from a new point of view a correspondent offers these opinions:

It seems to me that the day of the general writer is over. We have apparently come to a position not unlike that in the theater, where the bulk of the plays are written by a mere handful of writers, while the others vainly spend their time and efforts trying to break in on this intangible yet none the less existent "trust." There does not seem to be much hope for the free lance.

This is interesting, but we do not believe that the facts will bear our correspondent out. To begin with, the photoplay is not drama. It is more story than drama, and it is handled more as stories than as dramas. But unfortunately it is too often confounded with drama in the minds of the makers as well as the public, and until it is realized that photoplay is not drama we shall have poor photoplays and wrong methods.

Comparatively few persons can write good dramas. For one thing the medium is limited. The story must be capable of being told and told interestingly in a limited number of scenes. The idea must be sufficient to hold the interest for an entire evening, and if a drama fails to score the entire investment is a loss. For this reason, among others, but principally for this reason, dramatic producers prefer to deal with those authors of known merit whose past performances argue at least the probability of success. Even then there are numerous instances of dramas by the best known authors either falling flat or obtaining a run solely through the drawing powers of the star or because the management prefers to stand the loss to avoid confessing failure.

On the other hand, the magazine publisher does not stand or fall upon the merits or demerits of a certain single issue of his publication. He establishes his reputation upon the continued production of fiction or special articles of a certain average grade. If the average is kept up the occasional lapse passes unnoticed; indeed, it is seldom that an entire magazine pleases all patrons, but there is enough found of interest to cause the purchaser to feel himself repaid for his investment.

It is the same way with photoplays. Some productions may be less successful than others, but a manufacturer is judged by the average of his product and not by the individual offerings, save in the case of such pictures as *Joan the Woman* and *The Honor System*, which are handled and offered as drama productions, and which must stand or fall on their own merits in the production houses.

To put it in another way, the man who spends two dollars to be entertained feels that he has the right to demand that he shall receive this entertainment, where the same man, paying twenty cents for a magazine, feels that he has been repaid if two-thirds or even half the contents pleases him.

It is by no means unusual to find the dramatist of the moment writing himself out. If he writes in excess of his creative ability he, too, soon exhausts his mental vitality and either stops writing or no longer finds producers willing to accept his work. In precisely the same way the staff writer, grinding out material, makes an uninteresting magazine, and while most magazines have a few favored authors who almost amount to staff men, those magazines are best and sell in greater numbers which offer a wide variety of material and so suit the most widely varying tastes. There never yet was a magazine that successfully endured the burden of the staff writer. Only a constant change of writers will give variety and lift to a magazine's pages. Only variety in stories will give good photoplays, and it was for this reason that there was less fault-finding back in the one-reel days, when from three to five stories formed the program, and some of them were bound to appeal to any patron. If a five-reeler is bad it is bad with the same badness through five dreary reels. If five one-reelers are poor they at least offer varying styles of mediocrity, and you have four periods of hope when the new reels start.

Don't worry about the dramatic authors being a close corporation. Some day producers will realize that photoplay is not drama but pictured story and things will grow better.

Plots Galore.

Gustav Schraplau, a westerner, sends a clipping from an Arizona paper and says he would be interested in comment on the same. We take it that he wants to get a hint for his own practice. This is the first column of a story of a lynching. He has marked one passage; that in which the murderer-ravisher attempts to pray and breaks down. The ringleader of the masked mob remarks: "Gentlemen, we will all bare our heads and say the Lord's Prayer in unison. He is entitled to that."

Here alone is a wealth of plot material. For instance there is the mob about to launch a soul into eternity praying for its victim. There is the victim unable to lift his own petition to the Throne of Grace, either through an inability to pray or because of his realization of his shortcomings. Here are two striking themes, either of which is material for story. There is material in the opening paragraph which runs "Kneeling upon the hard ground of the desert, with the light of an electric torch playing a gleaming circle upon him, Starr Daley attempted yesterday morning at four o'clock to say his last prayers. He was within a few feet of where he had murdered James Gibson and within eyesight was the locality in which he had criminally assaulted the murdered man's wife."

Here lie the dramatic features of the story, and these are the parts Mr. Schraplau has marked, but other and possibly better openings are found in the remainder of the story. An intense five-reeler could be made from the victim's statement. "I am not to blame," he declares, "it is the result of having a mother who worked in a brothel." Here is something far more real than a lynching. It could not be handled as badly as the paragraph reads, but it opens the way to a score of stories in which the sins of the father are paid by the succeeding generations.

On another angle, there is suggestion in this section. "After a few minutes someone asked if there was a doctor in the crowd. A white masked figure stepped forward and stated that he was a doctor. He felt the pulse of the unconscious man and stated that he would be dead in a few moments."

Here is an even greater, because less offensive, opening. Suppose that this doctor were, in reality, the father of the man lynched. Suppose that he made the statement he did to hurry the dispersal of the crowd, that he might revive the victim. Here would be the start, and not the finish of the story. Suppose, instead, that he was the father of the victim, but that the mother was the wife of another man, whom the physician had seduced, the child suffering a pre-natal accession of the usual passions. Suppose that in that moment the physician realized that he, and none other, was the real murderer of his own son. Would not that be a far greater story than the mere recording of a lynching for the crime of lust?

Take a new angle. The physician is not the father of the man, but he loved the man's mother (it being understood that the mother was a woman worthy of that love). To confess himself a physician is to reveal himself as a member of the mob to the sheriff who vainly seeks to learn the identity of the others. To minister to the victim he reveals himself, knowing that punishment will follow.

Nothing in the story mentions the mother, other than the casual reference to her occupation, but the imaginative minds can, from that mere mention evolve a number of gripping dramas of the seamy side, and by inversion, making the mother a woman without sin get infinitely better stories and in greater profusion.

And note that throughout the stronger stories are the ones that have the least to do with the lynching and its reasons, but they take more skill to write, which is why we suffer from so many unclean tales—they are easier to write.

Scene Plots.

You don't need scene plots with synopses, but some day you'll have to write continuities again. The common practice has been to jot down the scene numbers as each scene was written, but the other day we found a better wrinkle than that. As we wrote we jotted down each set and location the first time it was used. When the script was done we set an automatic numbering machine at number one and looked at scene one of the script. It was a garden, so we stamped that figure on the garden on the scene plot and went on to the next. When we were done we had an absolutely correct list of scene numbers with no trouble and no delay. All we had to do was clean copy and add it to the rest of the script. A numbering machine is a mighty handy thing, and the best is about the cheapest, costing around four dollars.

New Version.

Try and if you don't succeed, fix it up and try again.

Technique of the Photoplay

By
EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

Published and For Sale by

THE MOVING PICTURE WORLD, 17 Madison Ave., N. Y.
Schiller Bldg., Chicago

Haas Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON.

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

I Should Hope So.

Evanston, Ill., propounds the following:

Would a correct lighting intensity be obtained on the screen by the following: 36 foot throw, 6x8 picture and an arc drawing 35 amperes? Any suggestions will be appreciated.

Well Brother Grinelle, there are quite a number of things you haven't mentioned. For instance are you going to use A. C. or D. C.? Is your lens system to be lined up by the Kansas City method (may be it is right and may be it isn't) or is it to be lined up on scientific principles, thus preventing the waste of anywhere from 10 to 15% of your light, which is the same thing as wasting from 10 to 50% of your electric energy. Assuming that you have a reasonably efficient lens system you would get plenty of illumination on a 6x8 foot picture with 35 amperes D. C., even with an ordinary canvas screen. With a modern properly constructed metallic surface, semi-reflective screen you ought to get a brilliant picture. You ought even to get a very good picture with 35 amperes D. C. On a non-reflective screen and a fair picture with 35 amperes A. C.

You see Friend Grinelle, there are so many equations entering into a thing of this kind that I can only answer you broadly, that under ordinary conditions of efficiency in operation you would get a good result either with A. C. or D. C. The carbon setting and the kind of carbons used has much to do with it. The proper spacing of the condensing lenses with relation to each other; the distance of the lamphouse from the aperture, the diameter of the projection lens, the distance of the revolving shutter from the objective lens and the intelligence with which it is matched to the local conditions are all important factors in a matter of this kind, and factors which must be understood by the man who would produce the maximum result with a given amperage.

Proof of Value.

Claude E. Linstruth, Carthage, New York.—If your honorable self and Brother H. W. Sanders will permit me to get in a word edge-wise, I will say that in my answer to question 166, I am quoted as saying: "To test the test lamp, touch the lamp wires to 110 volt side of the rheostat." This should read, the 110 volt side of the economizer, and the substitution of the word economizer for rheostat makes my statement correct. When you get back home I will be glad to know whether I said rheostat or economizer, as I have been using Hallburg economizers here for the past six years. I thought it peculiar that you would ask for a test to be made with a rheostat. I assumed you knew I had an economizer, as I had mentioned that fact in several preceding answers. Brother Sanders' reply to this question in issue of June 23, is excellent—a better one, I think, than mine. Regardless of the C. P. of the test lamp, Brother Sanders has set forth the fact as we want them, all of which is but added proof of the great value of our department in correcting our own errors.

Brother Linstruth, if you could but see the correspondence that reaches the department in normal times, you would understand how utterly impossible it is or would be for me to remember details of the apparatus used by individual correspondents. It just simply can't be done. If you will write me after a while, say a month after I get back from New York, I will try to look the matter up for you, but it will be quite a job, because my secretary has discharged herself, having accumulated to herself sufficient wealth to provide for the necessities of life for the balance of what she believes will be her days, and that's going to make it mighty inconvenient for your humble servant for some time to come, as she, and she only, knew

the details of the filing of correspondence. For the next few months I will probably have to call in the Burns Detective Agency when I want to dig up any particular matter out of the files.

Error on My Part.

John Griffith, Ansonia, Connecticut, lands on Brother Sabo, as follows:

I suppose, Brother Richardson, that you are looking forward to the end of your trip, and will be glad to see 1733 W 9th Street once more. Outside of the strenuousness of the work, however, it must be a really splendid trip, and one that you will long remember.

But to get down to business, the purpose of this letter is to call your attention to the recent article by Nicholas Sabo. How in the name of Gebenna did that article ever get by the censor—particularly the paragraph in which he says "The purpose of the condenser is to collect as many rays as possible from the light source, and to bring those rays to a point in the center of the projection lens, i.e., to bring the image of the crater to a focal point."

Can you beat it? And after almost three years of hard work expended in trying to eliminate that particular piece of false teaching! Friend Sabo has entirely overlooked that simple law of optics which says that the relative size of image and object are in proportion to their distances from the center of the lens, which means that if we have a crater $\frac{1}{3}$ of an inch in diameter, located 4 inches from the center of the condenser and the image of that crater is focused 24 inches from the condenser it would automatically have a diameter equal to 24 divided by 4 equals 6, which divided by $\frac{1}{3}$ equals $2\frac{1}{4}$ inches. And this would hold true even with the most perfectly corrected condensers. Friend Sabo's optics are correct for projecting lantern slides, but they are distinctly out of date when applied to the projection of moving pictures. Their uncorrected publication might have considerable effect in undoing some of the work which we have already accomplished.

In this same connection Ralph Martin, Los Angeles, California, arises to make the following pointed remarks:

I had fully intended laying off on this optical dope, and thus not give you any further matters to bother with while you were on the road. But our good friend Nicholas Sabo's article, June 16 issue, got my goat beyond all further endurance, hence, zipp—we're off again!

Brother Sabo writes an article on optics which is well arranged and illustrated, but does he merely propose to claim that the source of illumination, the crater, can be properly regarded as a pin point. If so, and he evidently does, all his deductions as to the condenser action, as applied to moving picture projector, are and can be of no value. You certainly said in your letter that it was the evident fallacy of such an assumption which induced you to start the first light ray experiment. I can understand how, naturally, friend Sabo's reasoning has led him to the conclusion he has arrived at, if he starts with a pin point source of light. More than four years ago I constructed a small experimental projector (illustrated in April 22, 1916) which used only from five to eight amperes A. C., which gave a crater or light source hardly more than $1/20$ of an inch in diameter when the carbons were properly trimmed. With this condition of almost a point light source to start with, very naturally I hit upon the same scheme of causing the actual image of the crater to come to a focus a short distance before the objective. This, in several respects, gave results very much to be desired; but when it comes to dealing with craters having an extension of from $1/4$ to $1/2$ inch diameter, it is something else again. Accrediting to friend Sabo all the good intentions in the world, he should, I believe, consider the effect of the extension of the light source seriously before proceeding further along his present line of reasoning. In figure 7, July 16 issue, he places the aperture between points F and F, but all the latest tables of Griffiths (agreed to in this respect by many, issue December 16, 1916), decided in favor of an aperture position varying from F to F. There must be reason. Furthermore, Sabo's aperture position is practically the same as infamous "White Spot," discussed in August 19, 1916, issue, which was O. K. for white light, but dangerously near to the blue ghost; also it was no good for X and Y values.

I don't feel like apologizing for having allowed Brother Sabo to make this slip. It was simply a proposition that I have only got one brain and that none too good. I can't do half a dozen things

at once, and do them all in the best possible way. This particular article came in just before I left New York, and, coming from a man who designed a really splendid projection lens—a lens which I found by experiment, gave largely increased results on the screen, I didn't give it the careful reading it should have had. I was literally submerged in work, trying to get ready to leave New York, and that will have to be my excuse.

I, however, questioned Brother Martin's statement that even with a pin point source of light the point of focus should theoretically be any place else than at the film, though of course under that condition, only a small point of the film could be illuminated, which amounts to saying that you couldn't project an aperture having area with a pin point source. This, however, is only a guess. Maybe I am wrong. Anyhow I doubt any considerable amount of good coming from a discussion of a purely theoretical question of that kind.

Incidentally I have been testing out Brother Griffiths's chart, March 17 issue, and I find that almost invariably, with modern amperage it works out fine. I find, however, that with very low amperage it doesn't seem to fill the bill, and I believe that he is in error, to some extent at least, when the current value falls below 25. Possibly I am wrong, as the experiments were of necessity made somewhat hurriedly, but that is the way it looked to me. I don't like to discuss the optical question when I am on the road, because I haven't the necessary data with me, moreover I haven't any copies of the Moving Picture World, hence cannot check up references made by correspondents to things which have been published.

New Arc Controller.

While in San Francisco I carefully examined into the merits of the new arc controller now ready to be placed on the market, and, in fact, already being marketed by Messrs. Elbert & Hugel, San Francisco. The new controller is remarkable for its simplicity. Practically all

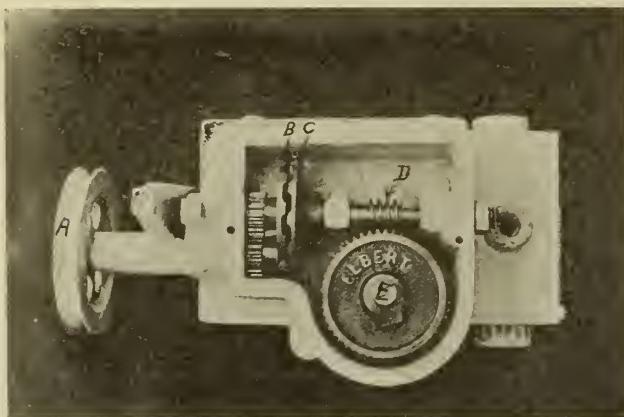


Illustration 1.

the working parts are shown clearly in figures 1, 2 and 3. Fig. 4 merely showing the coil which energizes an armature attached to lever A, Fig. 2. Fig. 1 is the interior of the controller. These parts run in a bath of oil. Grooved pulley A, Fig. 1, is revolved by a belt, which may be attached to any revolving part of the projector mechanism. It does not in the least matter how fast or how slow pulley A revolves. This wheel revolves a friction disc B, the shaft of which impinges upon lever A, Fig. 2. Friction disc C, Fig. 1, drives worm gear D, Fig. 1, which, in turn, drives gear wheel and shaft E, Fig. 1. The same being attached, as shown, to flexible shaft A, Fig. 3. The action is as follows: The belt shown in Fig. 3 drives the controller

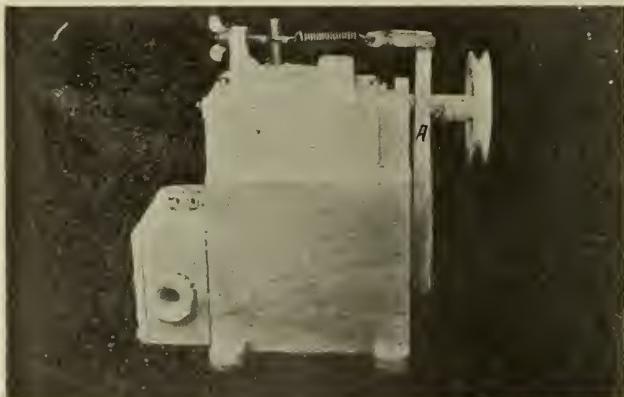


Illustration 2.

wheel A, Fig. 1, as shown. The magnet shown in Fig. 4, located in the lower portion of the machine, works against the spring in Fig. 2, the latter being set at such tension as will crowd disc wheel B against disc wheel C, Fig. 1, when the magnetic flux in the aforesaid coil is at the strength it exerts when the arc is at the desired working length.

Now when the arc gets slightly longer, thus increasing the arc resistance, and thus slightly decreasing the amperage, the coil spring overcomes the action of the magnet, and brings disc wheels D and C together, which has the effect of revolving shaft E, and since shaft E

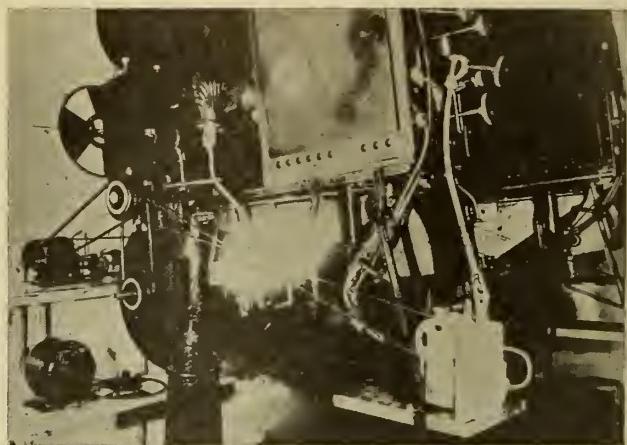


Illustration 3.

is directly connected to the lamp control through flexible shaft A, Fig. 3, the lamp control is slightly revolved, thus feeding the carbons together, reducing the arc voltage, increasing the amperage of the arc, which in turn increases the power of the magnet so that it overcomes the strength of the coil spring, and separates the disc wheels. While all this sounds a little complicated, it really is childishly simple, and, according to the testimony of operators using them on the Pacific coast, the thing works perfectly. The mechanism has the advantage, moreover, of being to all intents and purposes fool proof. After a careful examination of the machine, and watching its operation, I am

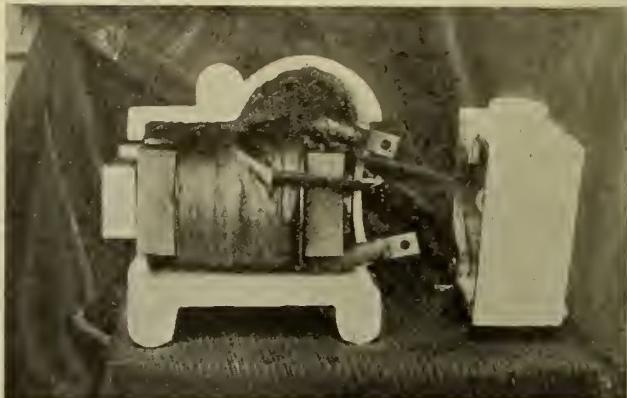


Illustration 4.

prepared to give it the endorsement of this department, and to recommend it to the serious consideration of theater managers. The price is \$40.

Thinking Deeply.

O. C. Hurt, President, Local Union No. 62, I. A. T. S. E., Colorado Springs, Colorado, in the course of a letter pertaining to other matters says:

We are still thinking pretty hard and deeply over your lecture, and believe me we have had some heated arguments, too. The only thing we regret in connection with your visit is that we could not have you with us longer. Now, Brother Richardson, if there is anything the boys of 62 can do for you, or if we can ever be of service in any way, don't hesitate to let us know.

This is a sample of many letters from local union officials and members, which will be placed in my files and treasured because of the fact that they show that my efforts have been of benefit—that all the expenditure of energy, and of money, has not been in vain. This trip has been a tremendous trying one, and when I finally reached my own home town, where I was to have had the first real rest I have had in three months and a half, after more than 16,000 miles of looping the loop, I was very nearly to the end of my mental and physical endurance. I don't believe I could have stood up for another week under the strain. But I have been cheered on by many such letters as this, and their reading has helped wonderfully. The friendships I have formed and the acquaintances I have made during the past three months and a half, will constitute one of my pleasant memories when the twilight of life shall come. I have taken more than 400 photographs, and have in my possession about 550 feet of film which has been taken at various points, so that in the coming years I can sit by my fireside, and, with the aid of memory and pictures, can repeat my visit to the more than ninety cities I will have covered when the skyline of Manhattan again comes into view.

Passed Up Phoenix.

Edward J. Cooper, Phoenix, Arizona sends in the following:

I notice quite a lengthy article regarding your trip to California, particularly at Santa Ana. Having just come from there to take up my position here, I was something more than interested concerning your comments regarding the different theaters in Santa Ana; also, very much interested in the photographs shown. It is a matter of deep regret that I could not be there to help entertain you. Who am I? Well, I am the some old Cooper, who owned and operated theaters in Western Colorado (Montrose and Telluride) where your children once lived, and I guess that is introduction enough. I mention this because it is a long time, in fact years, since you have received a letter from me. I am sorry that you had to pass up Phoenix, Arizona, for we certainly would have shown you a good time had you stopped off in this city. By the way, I had charge of the construction of the Temple theater in Santa Ana, the one you spoke so highly of in your article. The operating room was my own design, constructed after what I thought was the best ideas. Of course, it has been changed considerably since I left. When I was there, there was but one switchboard, on the wall at the back of the machine, which handled everything in the house that it was necessary for the operator to control. I had the fire shutters so arranged that no matter what happened, or where it happened, the shutters would instantly fall, and close the room like a jug. I also had an indicator which warned me when my film was about run out both by a light and bell, but have learned that most of these things have since been removed. I came to Phoenix in February, and took charge of the Columbia theater for the Phoenix Amusement Company, which house is doing a tremendous business. We play only big productions, and are now showing "The Barrier," to standing room only. I am also assistant manager for their chain of theaters. George A. Mauk, proprietor of the Phoenix Amusement Company, is certainly a live wire, and one of the best fellows in the world to work for. He is in Los Angeles, (went June 6) and I have just received a wire saying that he has booked all the Selznick pictures.

I don't know that Cooper intended this letter to be published, but it is interesting reading, therefore I am taking a chance. The Phoenix Amusement Company owns the Amuzu, a 450 seat theater, in Phoenix, the Columbia, a 1,000 seat Phoenix theater, the Iris (400 seats), and the Juarez (550 seats), both at Ray, Arizona, the Isis (350 seats) at Florence, Arizona, and the National (550 seats) and the Rex (550 seats), both at Hayden, Arizona. I well remember meeting Brother Cooper in Montrose, Colorado, four years ago, and am glad to know he has succeeded. Sorry your city was not included, but that was the fault of Phoenix. In order to make that city I would have been obliged to make a side trip, at considerable personal inconvenience and expenditure of time. My view of the matter was, that if neither the Phoenix union or Phoenix exhibitors cared enough about to ask me to stop, it wasn't up to me to do all of that. Had they made the request, I would probably have given Phoenix a day. You see, boys, I was willing to do my part, but it wasn't exactly up to me to ask you for the privilege of taking a whole lot of trouble and incurring a whole lot of extra expense, and—there you are.

Luminous Paint.

Frank B. Howe, Los Angeles, California, sends sample of a luminous paint he has prepared, together with the following letter:

I have delayed expressing my appreciation of the address you delivered in Los Angeles, because I was particularly interested in what you had to say regarding clocks. We were, at that time, experimenting with a substance which we thought might be used in that connection. I am now able to, and am submitting a sample of the paint we have prepared. Permit me, however, first to thank you, for the lecture you gave us here in Los Angeles. I take note that results are already distinctly visible to the naked eye.

Under separate cover I am sending you a card painted with a new luminous paint. It has occurred to me that if theater clock dials could have their numbers painted with this substance, and if the hands of the clocks were also painted with it, it would entirely do away with the necessity for any light in connection with the clock. This paint has the quality of absorbing light. If you will leave the card I am sending in the daylight for a day, and then take it into an absolutely dark room, after a moment of accustoming the eye to the darkness you will see the way the thing works. If the clock hands and figures are painted with this substance, on account of the lack of daylight in the theater, it would be necessary to leave the artificial light over the clock, but it would only be necessary to leave it on for an hour before the show, during which time the paint will have absorbed sufficient light to last throughout the rest of the day. The only objection I have ever heard advanced as against the practical value of this paint is that from a great distance the letters are not distinctly readable. As to that, I can only say that they are readable from a greater distance than are the ordinary numbers used on theater clocks, and that it is only the relative position of the hands with relation to the numerals that is seen, except by those in the front row. We are putting this paint on the market at 35 cents for enough for one clock.

Merely looking at the single sample you have sent is not sufficient, Brother Howe. It would be necessary for you to send half a dozen sample bottles to names I will supply you. You are perfectly correct in assuming that the audience doesn't need to read the figures. As a matter of fact the figures might almost as well be absent from a clock,

though the average person doesn't realize that fact. We judge time by the relative position of the hands only, except where we want to know the time to the exact minute. I will be very glad to recommend this proposition to theater managers, provided actual experiment proves that the paint fills the bill. I imagine the worst features would be that the operator, manager or janitor would be careless, and forget to turn on the light before the show, or forget to turn it off afterwards, but that of course would be no fault of the paint.

Getting Results.

Brother McBride of Santa Ana writes:

I take the liberty of correcting you in your remarks, June 2, issue, regarding your visit here in Santa Ana. You say the Princess operator was not at the banquet. You are in error. He was there. It was Claud Fowler of the West End theater, who was absent, and his manager was hunting a new operator the morning after your address. He didn't care what it was going to cost. He wanted a real operator, and now has one in the person of C. Nelson, who belongs to the Houston local and was working in Anaheim when you were here. He has made a general clean-up in the operating room, and is getting results. In my opinion the running you handed everyone that night did us a world of good.

P. S. I cleaned out my lamphouses.

Well, Brother McBride, that is exactly what I came to Santa Ana for—to try and do you some good. I am more than glad to know that the purpose of my visit was accomplished. I am awfully sorry to learn of the accident which happened to the moving picture films you took, but it isn't any use to squawk over split milk. I am sorry for friend Fowler, but he has no one to blame but himself. The operator who had not enterprise enough to be present at an affair of that kind deserves all he got, and deserves it richly. Even if friend Fowler thought I couldn't tell him anything worth while, it nevertheless was up to him to be there, because he could not know positively that he would reap no benefit, and the man who couldn't spend a couple of hours in listening to something which might be of benefit to him in his business, especially when that particular thing had never occurred before and might never occur again, automatically proclaims himself to be lacking in enterprise, and the man who is lacking in enterprise most emphatically is not a top-notch in his business. I have pleasant memories of my visit to Santa Ana, and shall long treasure the mental photograph of those wonderful orange and lemon-laden trees, which seemed to fill the whole landscape. I know I shall have the co-operation of the Santa Ana men in the future—that we will be able to work together, through the projection department, for the advancement of the profession of projection.

Film Cements.

L. E. Sweet, Fort Wayne, Ind., sends in film cement formulas which are presented herewith without comment, as the editor has had no chance to test them out and asks the following information:

Would you kindly give me formula for making a film cement you can use without having to scrape off the emulsion? I have several formulas but none of that kind.

No Brother, I can't give you that kind of a formula and what is more I wouldn't do it if I could except with the warning that this department does not approve of splices made that way. There is ample and competent evidence that whereas a splice which appears to be very strong and efficient can be made with that kind of cement, still after a short time it loosens and gives way.

The formulas presented by Neighbor Sweet are as follows:

No. 1.

Acetone Cement—Four ounces Acetone, one-half oz. Ether, 6 inches plain (emulsion removed) film cut into strips.

No. 2.

Equal parts Amyl Acetate and Acetone.

No. 3.

1 oz. Colodin, 1 oz. Banana Oil, one-half oz. Ether.

No. 4.

Non-inflammable—1 part Glacial Acid to 4 parts Flexibile Collodion.

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MOVING PICTURE WORLD

Schiller Bldg. 17 Madison Ave., Haas Bldg.
Chicago, Ill. New York City. Los Angeles, Cal.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department, it is printed herewith.



Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, \$1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Society of Motion Picture Engineers.

Up to the time of the formation of the Society of Motion Picture Engineers the vast amount of technical work which has been done independently by firms and by individuals had no nucleus about which it might crystallize and emerge as a recognizable entity from the chaos of its conflicting elements.

Recognizing the urgent need for a body composed of members whose standing in the world of motion pictures would have prestige and weight with the rank and file in the settlement of many perplexing problems in the industry, C. Francis Jenkins, whose work as an inventor of motion picture apparatus in the pioneer days preeminently fitted him for leadership in bringing together the different specialists from the various branches of the industry, called a meeting early in 1916 at Washington, D. C., to which most of the prominent workers in the technical field of cinematography were invited. As a result of this meeting the Society of Motion Picture Engineers was formed.

Membership in the Society of Motion Picture Engineers is a marked distinction.

The objects of the Society are: The advancement in the theory and practice of motion picture engineering and the allied arts and sciences, the standardization of the mechanisms and practices employed therein, and the maintenance of a high professional standing among its members.

An Active Member is one who is actually engaged in designing, developing or manufacturing materials, mechanisms or processes used in this or allied arts; and an Associate Member is one who, though not eligible to membership in the active class, is interested directly in the art.

Any person of good character may be a member in any or all classes to which he is eligible.

Prospective members shall be proposed in writing by at least two members in good standing, and may be elected only by the unanimous vote of the Board of Governors.

The entrance fee (for both Active and Associate Members) is twenty-five dollars (\$25.00). The annual dues for Active Members is ten dollars (\$10.00), payable in advance on July 1 of each year. The annual dues for Associate Members is five dollars (\$5.00), payable in advance on July 1 of each year.

All receipts are expended directly to promote the objects of the Society and the interests of its members. There are no salaries or emoluments of any kind.

All applications for membership or transfers in class shall be made on blank forms provided for the purpose, and shall be accompanied by the required fee.

By the time this article appears in print the Society will have held its meeting at Chicago, July 16, 17, 18, during the Seventh Annual Convention of the Motion Picture Exhibitors' League of America.

Among the members are such men as Henry W. Hubbard, Secretary of the U. S. National Bureau of Standards, Donald J. Bell of the Bell & Howell Camera Co., E. M. Porter and Francis B. Cannock of the Precision Machine Co., Carl E. Akeley of the American Museum of Natural History, F. H. Richardson of the Moving Picture World, W. B. Westcott of the Technicolor Film Corp'n, Prof. H. Kellner of Bausch & Lomb Optical Co., Barton A. Proctor of Mass. Institute of Technology, Max Mayer of the Wohl Studio Light Co., C. A. Willat, founder of the Willat Studios, and many others of equal prominence.

The papers and proceedings of the society are of immense value to all technical workers in the industry. They are published and distributed free of charge to the members.

In accord with its beneficent policy the society desires upon its membership rolls the names of those in the industry who will be of benefit and be benefited by such an organization.

Believing that most of the readers of this article are eligible for membership the editor of this department as an active member of the society will willingly send a membership application blank and booklet describing the aims and object of the society to anyone eligible for

membership; or applications may be made direct to the president, C. Francis Jenkins, 712 Eleventh St., N. W., Washington, D. C.

Even though you may be but a humble, ambitious worker in the field is all the more reason that you should join the society and do your bit to help in the work that the society is doing.

Photographers for U. S. Army.

The following letter has been received by the department in regard to photographers for the U. S. Army. While this circular relates particularly to still photographers, the Army and Navy both are in need of competent motion picture photographers:

Address reply to Signal Officer, Eastern Department, 39 Whitehall St., New York City.

HEADQUARTERS EASTERN DEPARTMENT,
Office of the Signal Officer,
Army Building, 30 Whitehall St.,
New York City. 1917.

FROM: Signal Officer, Eastern Department.

TO:

SUBJECT: Photographers.

1. The Signal Enlisted Reserve Corps of the United States Army is desirous of obtaining a number of experienced field photographers for the photography of military operations.

2. Those who have used view and film cameras are particularly desired as well as developers and assistants.

3. The opportunities for active field service are excellent and the photographic detachments will be with the headquarters of the various divisions and field armies. The work is most interesting and those enlisted for photographic work are rated Sergeants 1st Class, Sergeants, Corporals and Privates 1st Class, according to proficiency. Pay and rank correspond to the Regular Army, and clothing, subsistence, medical attention and quarters are furnished gratis.

4. Communicate with this office if you are interested in this work of vital importance and arrangements will be made for your examination and enlistment.

CARL F. HARTMANN, Lieut. Col., Signal Corps.
By D. C. Mason, Capt., Signal Corps, U. S. R.

Although the status of motion picture photographers is not at this writing definitely decided, it is likely that those of satisfactory ability will have a rank and pay equal to that of a lieutenant in the Regular Army. Physical examinations for applicants of proven ability will probably not be quite as severe as for other branches of the service. Further information concerning the enlistment of cinematographers may be obtained from Kendall Banning, Committee on Public Information, Washington, D. C.

Free Lance Market.

In addition to the topical news people there are smaller markets for negative that come up from time to time.

The Lyman H. Howe Films Co., Inc., 1202 Godfrey Bldg., 729 Seventh avenue, New York City, will buy films of exceptional quality in photography and human interest. They want only subjects that are educational, travel, natural history, aeronautics, scenic, naval and military, trick and cartoon, artistic and scientific film novelties, etc., but no dramatic films. Unlike the news weeklies the Howe Company does not necessarily insist that negatives be exclusive and some times pay for the privilege of a certain number of prints, after which the negative is returned to the owner.

Katherine F. Carter, Inc., Chandler Bldg., New York, will purchase educational and scenic negatives of unusual interest.

Correspondence Club.

Leon M. Goetzman, 2315 Quincy St., N. E., Minneapolis, Minn.—News pictures.

J. Roy Hunt, 439 W. 212th St., N. Y.—Camera construction.

A. F. Harlow, 622 Market St., Chattanooga, Tenn.—Advertising pictures.

Motion Picture Photographer, 627 N. Broad St., Galesburg, Ill.—Topical pictures.

John MacDonald, 1514 Arch St., Philadelphia, Pa.—Educational pictures.

S. A. Marquard, 328 W. Washington Ave., Madison, Wis.—Camera construction.

Henry G. Merry, 205 Flatbush Ave., Brooklyn, N. Y.—Laboratory and experimental work.

J. Otau, 122 Ave. 66, N., Los Angeles, Cal.—Amateur.

Ochs Re-elected President

(Continued from page 775.)

should adjourn while the committee goes before the other members to bring before them the welfare of this organization."

"I would suggest that the committee talk more about welfare than about candidates?" said Mr. Eager. "I am in favor of arbitration. I would like to have such a committee go to meet a similar committee appointed by the dissenters, that these two committees shall reach some sort of understanding by which this organization can meet again as one body for the common welfare of the whole."

Mr. Momand called attention to the retirement of the three candidates opposing Mr. Ochs, and inquired if the present incumbent would do the same. There were cries of "No, No!"

"I am in favor of the committee," said the president. "I think it is the right thing to do. What can we lose by it?"

The motion prevailed. On the committee were appointed Messrs. Eager of Nebraska, Fisher of Washington, Brown of Idaho, Clarke of Mississippi and Levy of Illinois. The session was then adjourned until 3 o'clock.

Wednesday Afternoon's Session.

The League convened Wednesday afternoon at 4 o'clock. Present as guests were many members of the National Association of the Motion Picture Industry, headed by President William A. Brady. Among those noted were Samuel Goldfish, Jules Brulatour, Watterson R. Rothacker, H. H. Bruenner, Richard A. Rowland, J. Robert Rubin, Walter W. Irwin, Adolph Zukor, Arthur James, Will Smith, Marcus Loew, Joe Brandt, William Sherrill, C. R. Seelye, J. A. Berst, J. H. Hallberg, J. D. Williams and Tom North.

President Brady was the first speaker. He was in his best vein, which by those who know him will be translated to mean he brought along his most pugnacious face and lightest and hardest hitting gloves.

"I had rather expected that after what happened an hour or so ago that I would have met here assembled all of the factions of the Exhibitors' League," began Mr. Brady slowly. "I see that one of the factions is not here and I am sorry, because I feel that a failure to readjust your differences will prevent your reaching a position where you will have a chance to become something more than a lot of men who have been chased from pillar to post about the country by a bunch of long-haired notoriety seekers who are trying to prove that the motion picture men of the United States are not good citizens and are not to be depended upon. It is being a unit, being one for all and all for one, it is standing together that will alter this condition.

"I see a lot of men in this room, all young, and smart, and clever, much younger than I am. I am one of the first of the deans of the show business in America. I have been in the show business for thirty-five years, a man who, even if he says it himself, can be classed as one of the showmen of the United States. I say to you young people, 'Just forget it.' I understand from the men who elected me that I am the representative of the motion picture industry, and I am proud to be that representative, but I am not proud to feel that for some reason or another we haven't got 100 per cent behind me.

"I am not here to preach politics, not for or against Lee Ochs. I have come in contact with him in twelve months many times, and I never knew one time when he was not 100 per cent. I haven't got any goods on Lee Ochs and I don't know any time in twelve months that he didn't play with his cards on the table as a four-square, honest, upright man.

"So with these words I want you to understand whether you are with me or against me. I hold for one thing.

"I am not a candidate for re-election. I am too tired. I don't want to blow my own trumpet, but I am here to be heckled, to answer any questions of any man in this room who has got any criticism to make about the conduct of the National Association of the Motion Picture Industry, which I represent. I have heard it said I am here to ruin the Exhibitors' League. Don't you believe it! I am here to help the Exhibitors' League.

"I don't claim to represent the screen of America. I was told yesterday some man here had said I represented the screen of America. I ask that man to rise. (No response.) I'll tell you. I happen to be one of the original Woodrow Wilson men. I happened to be a citizen of the State of New Jersey when Mr. Wilson was president of Princeton, before he became so much in public notice. It was because he knew me, knew me to be at the head of the association, and perhaps believed me to be an honest man, that he named me to mobilize the industry.

"I am only asked to mobilize it. I don't want any offices; I don't want to go to Washington. I want to name the representative men of the industry to co-operate in the greatest

case of national emergency we have known in a hundred years. I want to give this struggling infant a great national proposition."

Mr. Brady read the President's letter asking him to organize the trade for the war. "This was written to your business," he went on, "by the present representative of the United States. I am only your representative. I am not trying to represent the screen of America.

"God Almighty, I wish you people had been with us people in Washington last Wednesday and seen the reception



Boston Delegates on Way to Chicago.

we got from one department after another. The Secretary of the Interior told us that the one industry in the whole United States whose co-operation was most wanted was the industry of the men now seated in this room. Doing what? Trying to pull down the structure that has been built up. You men get together. I demand that you get together. I have got the job as the president of the industry and I stand as the representative of your President and demand that you get together, make the motion picture industry of the next twelve months represent 100 per cent, and you will never be dragged into the legislatures and driven from pillar to post. That is all. Every man must make good in this national emergency and the motion picture business will be established as a responsible business in the United States for the rest of our existence.

"Suppose six months ago some one had told you this would happen—that the Government was going to call upon you in preference to the newspapers? I am delegated to try to form a great national organization of exhibitors, technical men, actors, producers, directors, of every man, woman and child connected with the business, so that you will stand for what you want to stand and grasp the opportunity that has been put up to you."

Mr. Brady again appealed to the delegates to compose their differences. "I am not playing politics," he insisted. "The man who says I am is a liar. I am not a candidate for re-election, and I don't want it.

"You exhibitors think that the producers are your enemies. They are not. They are your friends. I was told some one said the reason I could not speak here was because I was in favor of the deposit system. I don't know what the hell the deposit system is! (Laughter.)

"Try to get together. Don't let the National Association eat you up. You would be boobs. It is not impossible that two great organizations should hold general conventions, should develop, should contribute their money to one general fund; no reason why the National Association should be run for the last twelve months without exhibitors, with one exception, putting up a cent.

"We have spent three or four thousand dollars for the exhibitors to attend the meetings of the association. Screen of America? For God's sake, pay something for the support of the screen. That all this fighting in these forty-eight states in the Union we have done, and I go on record and dare anyone to deny it. The National Association of the Motion Picture Industry has saved this industry over three million dollars in the last twelve months, and none of the money that I could find except in one instance came from men who really profited by the legislation.

"All I say is this: If you respect yourselves, if you take yourselves seriously, get together. If you will you have a big, fine opportunity. Let us have a great big real associa-

tion in the United States. Your worthy president thought when I sent a big bunch of telegrams I was trying to put something over. I was not. I was doing what the President of the United States wanted me to do. I was just trying to make the Exhibitors' League 100 per cent."

Other speakers were Walter W. Irwin, Adolph Zukor, C. R. Seelye, J. Robert Rubin, who brought word of conciliatory negotiations being under way; William L. Sherrill, Marcus Loew, who intimated that soon he might be called upon to let his business run itself and go to Washington for the Government; Samuel Goldfish, Joe Brandt, J. H. Hallberg and William M. Blair of the Four-Minute Bureau.

There was a long discussion on the music tax. Mr. Goldsmith, of New York, who has examined the question from the legal side, reported that if the tax suggested by the composers' association should be put into effect it would cost picture theater owners between one and two million dollars a year. The rate was \$30 for a 300-seat house, \$45 for \$600 seats, \$60 for 800 seats, and \$300 for 2,100 seats. The recommendation of the committee was that the payment of the tax be opposed and that Congress be appealed to for relief. The entire matter was left to the incoming executive committee.

Mr. Eager announced the committee on arbitration was ready to report. He had just come from the Morrison Hotel, where the dissatisfied delegates were in session. He said there were more of them than there were in the hall at that time. Upon hearing which remark a delegate from the Northwest, Mr. Chamberlain, lost no time in moving that the reporters be excluded.

Wednesday Evening's Session.

Prior to the opening of the Wednesday evening session the arriving delegates were entertained by a variation of the Boston Boosters' slogans. The New Yorkers began singing "We want to go to Boston to the Movie Exposition."

When the meeting opened Mr. Jeup moved that in the event of any controversy arising between the two factions it be referred to the arbitration committee and not fought out on the floor. It was carried.

The president announced the arrival of President Brady, of the National Association, and a party of guests. The association's chief was introduced as presiding officer and was welcomed by the delegates with cheers and the singing of "For he's a jolly good fellow" and the Bostonians' "harmony" song.

Mr. Brady introduced the Rev. Dr. Christian F. Reisner, of Grace Church, New York City, a neighbor of the National's president and a stanch friend of many years standing of the motion picture. Dr. Reisner spoke entertainingly—for everybody but the stenographer—for a quarter of an hour. Like rain he sprinkled statistics at the rate of three hundred words a minute. Other speakers were Mr. Blair, Mr. Woods and Evan Evans, of the Government's public speaking bureaus, and J. J. O'Connor, of the central division of the Red Cross.

"I hope what you have heard in the last few minutes arouses you to the importance of the motion picture," said Mr. Brady. "I say now, boys, get together. You haven't scratched the dirt in your business; you don't know how far you are going. I say to you American men and women I am ashamed of you if you don't get together. Drop your petty jealousies and be real men." (Cheers.)

On formal motion Mr. Brady was invited to remain for the evening's deliberations.

"I am going to say this convention will not be complete unless I make a speech," said Mr. Rembusch. "I have always made one speech at every convention. I am one of the founders of this League, and it is one of the things you have to suffer. I will make it four minutes." Mr. Rembusch reviewed the early days of the League, talked of the democratic nature of the meetings, how all exhibitors were welcome and then complained of the five policemen he found on the door on the opening day.

"Gentlemen, I am going to move right now," said Mr. Rembusch, "that this convention give a place to any exhibitor without voice, a place to any bona fide exhibitor, that he may listen to the deliberations of the Motion Picture Exhibitors' League of America." (Cheers.)

Report of the Committee of Ten.

This is probably as good a place as any to insert the agreement of the joint committee of ten, under which the two factions resumed work. It was introduced in executive session and adopted unanimously. It is as follows:

"Chicago, July 18, 1917.

"We, your joint committee on arbitration, beg leave to submit the following report and recommendations:

"First—That the best interests of the motion picture industry will be served by one national organization composed of exhibitors of the United States.

"Second—We are of the opinion that the differences between the delegates can be adjusted fairly and amicably to the satisfaction of all factions by proper discussion in a generally convened assembly.

"Third—That in the deliberations of the convention the fullest privileges shall be granted to all persons in the discussion of all matters under consideration, and that the same rights be accorded to the consideration of a minority report of a committee as is accorded to the report of the majority.

"Fourth—We recommend that all of the present known candidates for election to any office in this organization retire as candidates for the respective offices, and that the convention proceed to the election of officers with a view of securing the greatest amount of harmony and efficiency possible.

"Fifth—We recommend that all delegates attend the meeting at the Coliseum at 7:30 p. m. this evening, and at this time and place the delegates by regular parliamentary proceedings adjust all differences.

"Any grievances coming on the floor should be referred to a joint committee of two to act as an arbitration committee."

Mr. Eager, for the arbitration committee, said it had been agreed that exhibitors who are members of the League and exhibitors who have left with the secretary applications for membership could attend the sessions, but would not be permitted to participate in the proceedings. They also would be required to sit apart from the delegates.

Mr. Brandt, speaking for the finance committee, said the books of the secretary and treasurer were in the hands of an expert and that the report of his committee could not be ready until the day following.

Mr. Heaney, of Illinois, objected to the presence of some Illinois exhibitors at the back of the hall. M. A. Choyinski was said to be the object of his disapproval. The incident was the first rumble of a storm to break later.

While Mr. Hopp was reading the report of the committee on by-laws, which amounted practically to a rewriting of the book, the presence of the Illinois visitors was again complained of. It was contended that the secretary had a check for \$10 to cover the initiation of four men. Mr. Pettijohn claimed the men had a right under that to remain and Mr. Eager agreed with him. Mr. Levy protested that the four men were expelled by the Illinois state organization, and must be formally reinstated before they would be entitled to remain.

There was marked excitement when the tall form of Choyinski appeared in the center aisle. Choyinski walked rapidly toward the front of the hall, demanding to be heard.

"Throw him out!" came from all over the house. The aisle was filled immediately and members pushed the intruder toward the door. There was every indication of a red-hot scrap. Even the policemen at the door looked more cheerful.

Mr. Eager obtained the floor, and there were many who wanted it. "There is a right way to correct every wrong," he said. "In my early days I was taught this maxim: 'There is a remedy for every wrong.' Our committee, the conference committee, was not informed of the fact that men who would make application would try to slip into this convention. As a man who voted in the affirmative for this report I am going to move a reconsideration of the action of this body on that report and then I am going to move that we make an exception in the case of men who have been expelled by any organization and that they shall not be permitted on this floor."

The delegates were on their feet and cheering.

Eager was on his way to the top.

Mr. Pettijohn announced that the men had left the floor and the motion was not put. The cause of the trouble were Choyinski, Louis Frank, Henry Schoenstadt and Adolph Powell.

"Mr. President, ask the Boston delegates to give us their 'harmony' song," said Mr. Rembusch.

The Boston delegates, never overlooking a bet in the way of boosting Beantown, complied.

Everybody laughed and peace once more reigned.

The majority report of the committee on by-laws was accepted and the minority report, which applied to but two sections, was laid on the table.

The president's report was then read. It was a document of nearly 3,000 words, about a third of which was devoted to his official activities and the remainder to talking about the Trade Review and incidentally to paying his respects to the Moving Picture World and the Motion Picture News. In his financial report he said he began his year with an actual deficit of \$51.07. The receipts for the year, includ-

ing \$5,000 from the 1916 exposition, were \$6,733.55. The expenses of the executive committee and organizer were \$2,715.73. Salaries and railroad fares totaled \$4,812.75. The president announced his expenses as railroad fares, \$150; printing, \$176.50; stenographer, \$136.50; telegrams, \$26.25; a total of \$552.25.

The nomination of officers was declared to be in order. To comply with the constitutional requirement that the election take place on the third day, and as it was certain the election could not be completed before midnight, it was decided to set the clock back for three hours. B. S. Aronson, of North Carolina; J. T. Collins, of New Jersey, and Ray Andrews, of Indiana, were named as tellers.

When Illinois was reached in the roll-call Joe Hopp announced that Illinois yielded to New York. Louis Levine, of Brooklyn, placed Lee A. Ochs, of New York, in nomination for president. Mr. Levine did not confine himself to the usual diplomatic phraseology of nominators. Even his friends were getting uneasy. When he said that if we must have rivalry let us have clean rivalry Mr. Eager interrupted.

"I object, Mr. President, to any nominating speeches casting aspersions on any delegates on this floor." (Applause.)

Dr. Hespe, of New Jersey, seconded the nomination. It was his first appearance on the floor since his attack on the protestants in the morning session which precipitated the incident with Jake Wells.

There was deep silence in the hall when as the last slate was called it was disclosed there was to be no other nomination.

Percy Wells and Mr. Pettijohn both appealed to the president to withdraw his name from nomination, calling attention to the clause in the arbitration agreement.

All eyes were turned on Mr. Eager as he was recognized by the chair. He began by reciprocating on behalf of himself the kindly sentiments expressed by Mr. Wells for the administration members of the arbitration committee. He pointed out that Mr. Wells had made the same suggestions before the committee that he had just outlined—i. e., that all candidates retire absolutely from the field.

"This government was founded as a democracy," said Mr. Eager. "I believe in the rule of the people. I long ago took the stand that has been taken by my fellow-townsman, Mr. Bryan. Power comes from the people up rather than from the government down. This rule should come from the delegates themselves and not be handed down by any committee, no matter how much power has been given to its members at the time of their appointment."

"The resolution was originally written that the present candidate should not be considered a candidate. That was stricken out and the resolution was made to read that the president should retire as a candidate. In other words, that the president of this association should not use the power of his office or be an active candidate."

"Not once since I have been in the city of Chicago has Mr. Ochs said 'office' to me, so if he has used his office or his prerogative or any other effort to regain his nomination it has not been with me. It has been with others. Each of you know whether he has violated any right or proprieties of his office. If he has solicited you he has not solicited me."

"I am a firm believer in majority rule. If I had any idea in my mind that there was not a large majority of delegates actually, actively, earnestly in favor of Mr. Ochs I would stand here and oppose his re-election as I am now contending for the principle of majority rule."

"Mr. Ochs means nothing to me. I tell you I never met him before I came to Chicago. I am not even a reader of his paper, but I have learned since I came to this convention to respect his abilities as an organizer. He has handed you back your organization a much better organization than he received it."

"I believe that this organization is to be congratulated on having Mr. Ochs at its head. I want to say this much more. I believe there are among the opposition to Mr. Ochs as good men as there are here in his support."

"For many years it was my privilege to fight with the minority. We never had votes enough to elect any one to office, but we were always right. Time has proved we were right. They have gone to work and given us federal reserve banks. They don't call it farm legislation. They call it democracy. So I say here today I don't mind criticism if it be in the interests of all."

Cheers followed cheers for Eager. He had arrived at the top, easily the first man in the convention. The situation was not unlike that twenty-one years before in the same city following the "Cross of Gold" speech of Eager's fellow-townsman. The tinder was placed and a spark in the shape of an audible suggestion that he be named for president

probably would have elected the Nebraskan. The fact that it was not forthcoming was proof of the spontaneity and the sincerity of his remarks. It developed afterward he had previously declined to be considered as a candidate.

"Mr. President, are you going to accept this nomination?" asked Jake Wells.

"I am not on trial," responded the chair.

Mr. Wells repeated his interrogation.

"If it is the will of the convention," was the answer. Without any further remarks a goodly number of delegates passed out of the hall, and the split was on.

The tellers proceeded with the calling of the roll, which showed 178 votes out of a total of 237 recorded for Mr. Ochs.

Mr. Ochs' Speech of Acceptance.

"Delegates, this is nothing new. This is a joke—these bolting fellows," said Mr. Ochs in reply to a question as to whether he would accept. "They mean nothing to our young lives at all. It is a cinch."

"I will tell you what I am going to do. Am I going to accept it? I would like to see anybody stop me. (Cries and cheers.) You have seen Leo Ochs work hard. I have worked so hard that I am tired—my wife has fought with me to stop it, said that all I talked about when I get home is the League. I admit, not for any personal reasons of my own, that I have worked hard, but I am going to work harder, a whole lot harder. (Cheers and applause.)

"Do you know why?

"I will tell you. I will give these States that bolted sixty days to come back into this League. If they don't I will bet thousands of dollars that I will have more exhibitors in those States in my League than they ever had. (Cheers and applause.)

"They are not playing with a baby. I can trim any one of them."

"When I set out to do something I do it. This is nothing but a fight of exhibitors. This has been the dirtiest and rottenest fight of the Exhibitors and the Motion Picture News which paid their candidates. Please, I did not tell any member of this convention that Varner collected his traveling expenses from three firms in New York—one a producer concern, one a distributing concern, and a trade paper concern."

"What would happen if the president of your League collected money from film corporations? What would you think of that? Listen! Just give me a little time. If I don't trim that bunch, I am through. (Laughter and applause.)

"I want to say that two States have stuck in with just a couple of members, Indiana with two, Oklahoma with three, and Michigan with one. As far as Oklahoma is concerned, that State is the last State I thought would go against me. I won't bring up the past, but if anybody has been with Oklahoma the President and Secretary know that I am and always have been with Oklahoma and I always will be, as long as you are good boys."

"Listen! I just wish I was in action already. When it comes to exhibitors' propositions I think I know those babies well. I want to say to you that the exhibitors who have been loyal to me have certainly been loyal, but as loyal as they have been I will show my appreciation by doubling it to them, and I want to say to you States that are new in this League that I myself personally will do anything in the world for you to help build your organization and make it what it should be, and if I can't do it alone you have got the Exhibitors' Trade Review to do it for you. (Applause.)

"When I think of these trade papers—a baby eight months old, we started on a shoe string—we got promises from the League for support financially and nothing doing. In eight months we got a full grown man and the biggest one in the industry."

"And don't forget, I predict this: Before the year is over I am going to pull something else for you, and believe me it is something good, and when I pull it those babies of bolters will get theirs. Take it from me, all I want you to do is to give me a bunch of good officers and if I don't start things going soon I am all in."

"I don't know how to begin to thank you, but rest assured I will do the right thing for you. I want to make a statement. Next year I will not be a candidate for the presidency. I will not be, because I don't think it is necessary. I am going to come to the next convention wherever it is going to be, and if I don't give you the biggest convention you ever had you can take me and dump me in the Charles River and say 'fare thee well.'"

As Mr. Ochs resumed his seat Mr. Pettijohn rose. There was deep silence as he began speaking. The stillness was

oppressive as he finished. Somehow his conclusion had not been so laudatory of Mr. Ochs as his opening had promised to be. He had indulged in a brand of irony somewhat new to film conventions.

"My brother delegate from Indiana, Mr. Rae Andrews, and myself are very tired, and we desire to go to our hotel for a much needed rest," said Mr. Pettijohn. "When we retire we ask that our leaving be not misunderstood. (Applause.) "Indiana has tried to be fair in this convention and we have striven hard to avoid a split."

"Before leaving it is my personal desire to pay my respects to our new president. (Great applause.) I want to congratulate our newly elected president for the dignified manner in which he has presided over this convention (applause), and I want especially to compliment him upon the dignified speech he has just delivered. I want more especially to compliment him upon his dignified choice of language and especially his epigram in which he referred to my fellow-delegates from Indiana as 'those babies.' I am certain that most of his remarks about us are justified, else he would not have made them."

"I am still here as a delegate to this convention and I believe that it is as much my privilege to fly around the electric chandeliers of this hall and kiss myself on the back of my neck as it was the privilege of the preceding speaker."

"And so in retiring let it be understood that I have taken this opportunity to pay my sincere respects to our President for the ensuing year."

"Mr. President and gentlemen, Indiana bids you good-night."

Officers Elected and Committees Appointed.

The delegates then proceeded to the election of the remainder of the officers. Here is the complete result:

President, Lee A. Ochs, New York; first vice-president, Joe Hopp, Illinois; second vice-president, William Isenberg, Mississippi; third vice-president, H. M. Thomas, Nebraska; fourth vice-president, F. J. Fisher, Washington; executive secretary, William Brandt, New York; financial secretary, William J. Sweeney, Illinois; treasurer, Ernest H. Horstmann, Massachusetts.

The national executive committee is composed of the president and Alfred Hamburger, Illinois; C. E. Glamann, Kansas; N. C. Rice, Iowa; F. E. Eager, Nebraska; Eugene M. Clarke, Mississippi; Louis F. Blumenthal, New Jersey; Louis L. Levine, Brooklyn; A. S. Black, Maine; Dan Chamberlain, North Dakota, and Thomas Furniss, Minnesota.

Boston Next Year's Convention City.

Detroit had in the earlier days of the convention been a contender for the honor of being the next convention and exposition city, but the thorough organization of the Massachusetts boys under the chairmanship of Sam Grant soon took the wind out of the sails of the Wolverines. When the matter came to an issue it was Boston all the way.

President Brady, of the National Association, dropped into the convention hall at 2 o'clock and declared his dissatisfaction with the failure of the delegates to hold together. The situation was explained to him and his indignation was partly lowered.

Taken by and large, the 1917 convention of the Motion Picture Exhibitors' League of America was some show. It was a man's size party.

MARGERY WILSON'S FIRST STARRING VEHICLE.

Triangle Director Tom Heffron and company, headed by Margery Wilson and Charles Gunn, have departed for Felton, California, where they will film the exterior scenes for the first Triangle play starring Miss Wilson. The piece hinges about a story of Kentucky feuds and moonshine plots and was written expressly for Miss Wilson by Monte Katterjohn immediately after she had signed a three-year contract with Triangle to play star roles exclusively. Charles Gunn will be seen in the leading male part, that of a quaint old Kentucky schoolmaster.

THIRD OLIVE THOMAS PLAY.

Lynn Reynolds, a recent addition to the Triangle Culver City studio directorial force, this week is preparing the script for his first Triangle play, from his own story, which will star Olive Thomas. It will be Miss Thomas' third starring vehicle. Miss Thomas will be supported by George Chesbro, while George Hernandez has an important character part. The locale of the story is in Arizona and New York City, and Director Reynolds is planning to take his company to the desert to get the true Arizona atmosphere.

Exhibitors Form New Association

The American, With Jake Wells as President and Charles Pettijohn as General Manager, Organized at Chicago.

THE American Exhibitors' Association has been incorporated under the laws of Indiana. The new organization is the outgrowth of the meetings held at the Morrison Hotel, Chicago, by the eighty-five delegates who claimed they were not getting a square deal at the hands of the president of the Motion Picture Exhibitors' League of America during the first two days of the convention in the Coliseum, Chicago, last week. While on Wednesday evening it had been believed the differences between the two factions had been composed, the refusal of President Ochs to decline the nomination after it had been formally tendered him by the convention was followed by the abrupt departure from the hall of the leaders of the dissatisfied faction.

Those who left the Coliseum proceeded to the Morrison, where was organized the American Exhibitors' Association. The following day these officers were elected: President, Jake Wells, of Virginia; vice-president, Guy Wonders, of Maryland; treasurer, William Fait, Jr., New York; general manager, Charles Pettijohn, Indiana. It is definitely announced that offices will be opened in New York in a couple of weeks. Detroit was decided on as the next convention city, the date to be determined later.

Mr. Pettijohn had not walked out with his associates, but had remained until after his rejoinder to the acceptance speech of President Ochs. There was a belief on the part of the friends of the League president that Mr. Pettijohn was to remain with the League, but the idea was pretty thoroughly smashed after he had finished his short address. His cryptic and good humored if ironic phrases left little hope.

The dissatisfied delegates met at the Morrison on Tuesday evening and decided to remain away from the convention hall the following morning pending a report from a committee of five which they named to present their case to the convention. The committee was composed of Jake Wells; W. J. Slimm, of Ohio; A. B. Momand, of Oklahoma; Mr. Pettijohn and Percy W. Wells, of North Carolina. The work of that committee before the convention is described in the story of the League's doings on other pages of this issue.

At the Morrison the delegates were holding continuous sessions throughout the day, awaiting the result of the conference which had begun shortly after noon, when the League had named Messrs. Eager, Fisher, Brown, Levy and Clarke to meet the Morrison committee. Frank J. Rembusch of Indiana was in the chair and Sam Bullock acted as secretary.

Fred Herrington, national organizer of the League during the past year, presented his report at the morning meeting. Mr. Mosher, of Buffalo, described conditions in his city. Other speakers were Mr. Varner, of North Carolina, who had been an active candidate for the presidency of the League, but who in the attempt to reach a conciliation had withdrawn from the contest; Mr. Willey, of Kansas; M. A. Chojnki, of Illinois, one of those who had been expelled by the Illinois League, and who later attempted to speak at the League meeting, but was compelled to retire; Harry M. Crandall, of Washington, D. C., and Guy Wonders, of Maryland.

At 2 o'clock appeared the committee of the League and asked for a conference, which was granted. J. E. Sherwood, of Wisconsin, was in the chair during the afternoon session. The grievance of the expelled Chicago members was heard, the matter being presented by Messrs. Schoenstadt and Powell. A delegation was received from the National Association of the Motion Picture Industry offering its services in harmonizing the difficulty. This was composed of President William A. Brady, Adolph Zukor and Samuel Goldfish.

Later the joint committee presented the report of their conclusions, which will be found in the proceedings of the convention elsewhere in this journal and it was decided to attend the evening session of the League.

The writer on Friday looked up Mr. Rembusch, who has been active in the formation of the new association. Mr. Rembusch represented one of the four states in the first convention of the League and has attended each subsequent one. His interest in the organization has always been of the keenest; he has been one of its most active members. He was one of the three whose candidacies were discontinued as a result of the joint conferences between the Morrison group and the League.

"Briefly, the new organization is being built upon these principles," said Mr. Rembusch in answer to an inquiry. "It shall be an organization of motion picture owners, and unless you can show you are a bona fide exhibitor you will not be allowed to remain a member. Some of the delegates

at this convention were not exhibitors. There will be fewer delegates at conventions, and each assembly will be more representative.

"A charter will be issued to every state in the Union, as a state, and furthermore, a charter will be issued to cities that have a very large population, which charter will give it equal voting power with any state. For example, New York City will have a charter of its own, while the remainder of New York State, which, of course, has a lesser population, also will have a charter of its own. The principal reason for this is that in the past the largest cities have been able to control the delegation of their entire state through the fact that they could get together much more easily against the small exhibitor.

"As an illustration, a down-state New York exhibitor said to me that the exhibitors in his community wanted to so run their organization that on matters in which New York City was concerned they could affiliate and that on matters that concerned them solely they would have absolute autonomy.

"In charge of our office in New York will be a permanent general manager. Every exhibitor in the United States is requested to join our organization, and will be welcomed, whether he belongs to the League or not. Mr. Brady of the National Association of the Motion Picture Industry has kindly invited the new organization to join his association. We intend to establish in the minds of all men in the industry, including those on trade journals, the fact that we are a national exhibitors' organization.

"In the beginning the idea of the founders was to base conventions more on the order of a Chautauqua of the motion picture industry. We were going to have prominent speakers and the larger men in the industry were to address exhibitors on topics pertaining to the business. The movement was entirely one of uplift, for clean pictures, in spite of adverse legislation. It was said furthermore, and we established a precedent we have always followed out, that an exhibitor could come to that convention and hear every word of the deliberations, but if a man was interested in the exchange or manufacturing business he could have no voice or part in the deliberations.

"This year we came to Chicago, and instead of finding our regular doorkeepers appointed by the credentials committee, we were greeted by policemen, and if you had not a delegate's or alternate's badge you could not get into the room.

"When I protested I was told that it was to be an executive meeting, and therefore at this particular session no one unless a delegate or alternate could get into the room. Prior to the convention all the trade journals invited the exhibitors of the country to come to Chicago, assuring them they would be welcome to hear the deliberations. There were to be special places for them, as there always had been where they could find out what was going on. I know that there were many exhibitors from Indiana who were refused admittance, and they censured me personally.

"Mr. Ochs presided over the convention in such a manner that he was able to control things as he desired. There were some states that had enormous delegations. For example, one state had twenty-seven delegates, twenty-seven votes, that had never done anything prominent in the organization. A state to have large voting power would necessarily under the bylaws have a bona fide membership of nearly seven hundred. We wired that state and found they had only seventy-five members in good standing in the Motion Picture Exhibitors' League of America, and therefore would be entitled to only eight votes.

"In other words, we found we were in a packed convention, packed by Ochs delegates, who were determined to insist upon the re-election of Ochs. We found furthermore that many of these delegates pledged to Ochs were stockholders in the Trade Review, a publication that Mr. Ochs founded with the sanction of the League and is promoting it by calling it their official organ. Our contention is that no man should be allowed to control an organization when by so doing he is given the opportunity to further a business scheme in which he is personally interested. One man who was at that convention had \$10,000 stock in the Trade Review. We have absolutely nothing against the Trade Review as a trade journal. We believe all the trade papers should be free and unhampered and in the field on their own merits, that if the League should have a trade paper then the League ought to own the entire paper.

"We further feel that Ochs delegates were composed of men who were stockholders in a trade paper or else were new men who had come to the convention without knowing or realizing fully the importance of the convention, with the view that it was entirely a proposition to promote the trade journals and not a League for the best interests of the exhibitors.

"After two days assembling, the men who appreciated the situation, the men who have long been in organization work, began to express their dissatisfaction and held a meeting of

protest on Tuesday night at the Morrison Hotel. We decided we would not bolt, but that we would remain away from the convention and appoint a committee of five to wait on the convention with a proposal coming from delegates from twenty-three states as a protest against the tactics employed up to that time and were scheduled to be employed until the convention should be three days old and it could proceed to elect Mr. Ochs on the regular third day.

"You have probably told your readers how the two committees were appointed by the two factions. They were to go into conference and arbitrate, to make specific suggestions of procedure. It was agreed upon, and the protesting faction insisted that whatever that committee of ten decided on would be final.

"The committee reported that it had been the unanimous verdict that all candidates for president who had been announced so far would retire and a new national president from the floor other than those men would be nominated and elected.

"When Mr. Ochs insisted on remaining a candidate the protesting delegates quietly retired and went to the Morrison. You know the rest."

G. B.

Illinois League Entertains at Banquet

Five Hundred Exhibitors and Film Men and Their Friends Are Guests of the Exposition Managers.

THE Illinois League was host to visiting exhibitors and film men at a large banquet held in the ballroom of the Hotel Morrison, Chicago, on the evening of Thursday, July 20. Fully 500 were present. It was late when the diners sat down, nearly midnight as a matter of fact. In the gathering were many film men from New York. It was after 1 o'clock when Joe Hopp, the toastmaster, called upon the first speaker, President Ochs.

There was applause when the president announced that the exposition then being held by the exhibitors at the Coliseum would be the most successful one ever held by any state. For the achievement he praised Ludwig Schindler, the exposition manager.

The speaker thanked those who had stood with him during his administration. "It was entirely unnecessary," he went on, referring to those who had left the League, "that these gentlemen should have taken the attitude that they did. It was only fair to all of us that they abide by the decision of the majority. I ask them, if they be in the room (there were many of the opposing faction present), to think and think well before they decide entirely to bolt." There was applause when the speaker said the receipts of the exposition would be double those of last year.

As Mr. Ochs concluded he was presented—and it was declared the gift was for Mrs. Ochs as well as for himself—with a large silver tea service. In thanking the givers the president said the gift would go far to square him with his partner in the ownership when he came in late from League meetings.

Maclay Hoyne, state's attorney, declared he was not the man who put censorship in the "movies." "Neither am I going to defend any one who has that very unpleasant task," he added. "I have troubles of my own."

State Senator Manning was introduced by Mr. Hopp as a particular friend of the motion picture men and industry and one who recently had been a friend indeed in Springfield when censorship was threatened.

Mr. Manning deprecated the efforts he had made in Springfield. "I don't think I had a big job in convincing the men there that we needed no censorship in this state," he said. "and I don't think it would be difficult to prove it to you. I think censorship is not only un-American, but that it is absolutely against the liberty of the individual. An industry which is so well patronized throughout the whole United States certainly needs encouragement rather than repression, which censorship would bring it."

Other speakers were Ludwig Schindler, W. Stephen Bush—whose topic was "Loyalty"—and F. E. Eager, of Lincoln, Neb., the latter of whom, though by common consent he had been the leading man in the convention, had been seated during the banquet in a remote corner of the room.

"Mr. Toastmaster, ladies and gentlemen," said Mr. Eager, "I came a long way here to bring you greetings and to tell you that we in Nebraska are beginning to realize that the moving picture business is a great industry." Mr. Eager spoke of the growth of the motion picture from small beginnings, and in comparison referred to the hard days of the steamboat in its inception, of the telephone, and cited how the submarine had in its essentials realized the dream of the wildest imagination as indicated by "Twenty Thousand Leagues Under the Sea."

The toastmaster then presented to the diners the various players who had been present at the exposition.

CANADA

National Association Meeting

Holds Short Session in Chicago and Adjourns to New York.

THE National Association of the M. P. I. met in annual convention at Princess theater in Chicago at 11 a. m. Wednesday, July 18; President W. A. Brady in the chair. There were about thirty representatives of the industry in attendance. Reports of the several committees were made by the chairmen of each and the nominations of the members chosen for the board of directors from the different branches were elected unanimously by vote of the convention, as follows: William A. Brady, World Film Corporation; D. W. Griffith, D. W. Griffith Enterprises; William L. Sherrill, Frohman Amusement Corporation; Carl Laemmle, Universal Manufacturing Company; Adolph Zukor, Famous Players-Lasky Corporation; J. A. Berst, Pathé Exchange; Arthur S. Friend, Paramount Pictures Corporation; Walter W. Irwin, Vitagraph-V-L-S-E; P. A. Powers, Universal Manufacturing Company; Richard A. Rowland, Metro Pictures Corporation; Donald J. Bell, Bell & Howell Company; J. E. Brulatour, Eastman Films; J. H. Hallberg, United Theater Equipment Corporation; Walter J. Moore, H. C. Miner Company; J. F. Skerrett, Nicholas Power Company; Paul Gulick, Universal; Arthur James, Metro; William A. Johnston, Moving Picture News; Joseph F. Lee, States rights buyer; Thomas G. Wiley. An increase in the board of directors was not voted on, this matter being deferred for further discussion.

At this point a committee from the "bolters" from the National Exhibitors' League appeared before the National Association of the M. P. I. and asked for a hearing, which was granted by the chairman. After Mr. Rembusch, of Indiana, and Jake Wells, of Virginia, had stated their reasons for withdrawing from the National Exhibitors' League, it was moved that a committee of arbitration from N. A. M. P. I. be appointed to appear before the convention of the exhibitors at the Coliseum to aid in the restoration of harmony. This motion was unanimously carried and the first session of the N. A. M. P. I. adjourned to meet on Thursday morning at 10 o'clock. A quorum not being present at Thursday's session the president adjourned it, sine die, to reconvene in New York City.

Convention Sidelights.

There is something significant about the mixture of harmony, Tammany and beans—furnished by the delegates from Boston and other places bordering on the Sound. We knew something was going to happen. They made a big noise, a lot of fun, these self-same "Booming boosters for Boston," and they carried home the bacon.

* * *

The National Association of the M. P. I. was to convene at the Princess theater in Chicago on Thursday morning, the 19th. We found the place, but no meeting. It repaired to New York, where it will deliberate more deliberately at some future date.

* * *

At the banquet Thursday night we counted between three and four hundred noses and then some.

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During the banquet the president-elect was presented with a tea service in acknowledgment of services rendered. Somebody said: "I hope it is suggestive of a tempest in a tea-pot and everybody will get together again."

* * *

The Chicago exposition was a pronounced success, more largely attended and more profitable than last year. Those in charge deserve great credit for the way in which they handled it. Boston will have to go some to beat the "Windy City." We understand Fred Hartman will design the Boston affair and aid the "Hub" put it over. Experience is a great teacher and Boston never fails to make good.

AMERICAN PHOTOPLAYER WANTS TO KNOW.

An effort is being made by the Robert Morton Company (branch of the American Photo Player Company) to learn what the exhibitor wants to know about the Robert Morton Symphonic Orchestra. To this end the Robert Morton Company has sent to exhibitors generally an invitation requesting them to apply for more data on the subject of the instrument in question and offering to send an expert without cost to the applicant, from whom the exhibitor may obtain all the information he desires.

"Jack and the Beanstalk" Opening

Initial Fox Kiddie Feature to Appear at Globe Theater Beginning July 30.

WILLIAM FOX'S much-heralded "Jack and the Beanstalk," directed by C. M. and S. A. Franklin, will make its appearance on Broadway, at the Globe Theater, beginning Monday evening, July 30th. There will be two showings a day, matinee and evening, excepting on holidays and Sundays, when it will be continuous from 1 to 11 o'clock. All seats will be reserved—matinees, 25 cents to 50 cents; evenings, 25 cents to \$1.

"Jack and the Beanstalk" is a ten-reel special, the first of the famous "Fox Kiddie Features," and will be released on



Virginia Lee Corbin and Francis Carpenter in "Jack and the Beanstalk."

the "Standard Pictures" programme on August 26th. The other releases of the Kiddie series, now announced, are "Babes in the Woods," "Treasure Island" and "Aladdin and the Wonderful Lamp," with others to follow.

In this connection it is interesting to note that the Lee Kids—Jane and Katherine—have made such a wonderful showing and have proved so popular on the Fox programme in "Two Little Imps," that they will be booked hereafter as "Standard Pictures" and listed with the "Fox Kiddie Features."

In "Jack and the Beanstalk" are wonderful child performers that will be a revelation to the picture-going public. The juvenile "Jack" of giant-killing fame is really marvelous in his acting, and the little five-year-old tot who plays the Princess Regina is already acclaimed as the junior Marlowe of the films. Then there is a villain—a fierce, mustachio-twirling kiddie—that will take the people by storm. To this talented aggregation, with the assistance of several hundred other tots, it is announced, the Lee Kids will be added.

William Fox carries the people back to the "Once Upon a Time Period" in "Jack and the Beanstalk." Everybody knows the story. Mr. Fox has modernized it somewhat, giving it an even more delightful tinge. The other "Fox Kiddie Features" to follow will come in regular order, not too close to satiate the public. Beautiful tales by writers, whose works have filled the hearts of children with joy, will be presented by Mr. Fox. Children's pictures for children by children, and for their grown-up cousins and their aunts, is the newest Fox slogan.

CONSTANCE TALMADGE IN "THE LESSON."

Constance Talmadge will make her formal bow as a moving picture star in her own right at the Broadway theater, following the run of "The Lone Wolf." Her first picture since she joined the Lewis J. Selznick forces, "The Lesson," has been completed and is now waiting for "The Lone Wolf" run to end..

Motion Picture Engineers Meet

The Society Held Two-Day Convention in Hotel Sherman and Established Valuable Rules and Recommendations on Standardization

THE convention of the Society of Motion Picture Engineers was held in the West Room of the Sherman Hotel, Chicago, Monday and Tuesday, July 16 and 17. C. Francis Jenkins, president of the organization, occupied the chair during the sessions.

The first day was devoted to the reading of papers and to discussions on the subject of standardization, and at the Tuesday sessions the following recommendations for the establishment of such standards were formulated and approved:

Film Speed: A film movement of sixty feet per minute through motion picture machines shall be considered a standard speed.

Frame Line: The dividing line between pictures on a motion picture film shall be exactly midway between the marginal perforations.

Projection Angle: The maximum permissible angle in motion picture projection shall not exceed twelve degrees (12°) from a perpendicular to the screen surface.

Projection Lenses: The outside diameter of projection lens tubes shall be of the following diameter: 38 mm., 46 mm. and 65 mm.

Projection Lens Foci: The focus of motion picture projection lenses shall increase in $\frac{1}{4}$ -inch steps to 8 inches, and from 8 to 9 inches in $\frac{1}{2}$ -inch steps.

Projection Lens Mounting: Picture projection lenses shall be so mounted that the light from the picture aperture shall have an uninterrupted full path to the rear component of the lens.

Picture Aperture: The film picture aperture in a projection machine shall be 0.906 inch wide and 0.6795 inch high.

Projection Lens Light: The standard height above the floor to the center of the projection lens of a motion picture machine shall be 48 inches.

Film Perforations: The dimensions and location of film perforation shall be in accord with the illustrating diagram herewith. (The diagram is not given here.)

Standard Picture Film shall be $1\frac{3}{8}$ inches in width and carry a picture for each four perforations, the vertical position of the picture being longitudinal of the film.

Lantern Slide Mat Opening: A standard opening for a lantern slide mat for use in conjunction with motion pictures shall be 3 inches wide by $2\frac{1}{4}$ inches high.

Thumbmark: The thumbmark spot on a lantern slide shall be located in the lower left-hand corner next the reader when the slide is held so as to be read against a light.

Lantern Strip: A red binding strip shall be used on the lower edge of the lantern slide.

During the Monday afternoon session the letter from Secretary Elliott, of the N. A. M. P. I., requesting the Society to affiliate with that organization, was courteously declined, with the explanation that it was the belief of the Society that its aims as a technical body could be better and more ably served as an independent body, free from affiliation of any kind.

President Jenkins announced that he had received an invitation from the U. S. Government to formulate specifications for a Government camera to be employed in the trenches. In the brief time given him the president stated that he had called upon Member Donald J. Bell for assistance, and that he had prepared specifications and presented them to the Government in the name of the Society of Motion Picture Engineers.

The Society unanimously approved and thanked President Jenkins and Mr. Bell for their generous action.

The convention was concluded late Tuesday afternoon by the reading of a paper on photoplay-house construction prepared by Edward Bernard Kinsila, theater specialist and author of *Modern Theater Construction*, recently published by the Moving Picture World. The text of this address will be found in next week's issue.

The members of the Society received an invitation from Donald J. Bell to visit the works of Bell and Howell on Wednesday morning, and also one from W. R. Rothacker to visit his plant and studio.

The next regular meeting of the Society will be held Mon-

day, Tuesday and Wednesday, October 8, 9 and 10, in New York.

The following were present at the Chicago meeting: Max Mayer, M. J. Wohl Co., Brooklyn, N. Y.; A. F. Victor, Victor Anamatorgraph Co., Davenport, Ia.; Herman Kellner, Bausch & Lomb Optical Co., Rochester, N. Y.; Watterson R. Rothacker, president Rothacker Film Manufacturing Co., Chicago; Will C. Smith, Nicholas Power Co., New York; E. B. Kinsila, theater and studio architect and specialist, New York; Robert P. Burrows, National Lamp Works, Cleveland; A. C. Roebuck, Enterprise Optical Co., Chicago; W. M. States, Edison Lamp Co., Harrison, N. J.; M. H. Livingston, Livingston Flm Co., Peoria, Ill.; C. Francis Jenkins, Graphoscope Co., Washington, D. C.; E. Kendall Gillett, Motion Picture News, New York; Don. J. Bell, Bell & Howell, Chicago; Francis B. Cannock, Precision Machine Co., New York; Wm. C. Kunzmann, National Carbon Co., Cleveland; Harvey N. Wible, Westinghouse Electric Co., East Pittsburgh, and H. A. Campe, of the same concn.

"LES MISERABLES" AT ORCHESTRA HALL. Second Wonderful Success in Chicago After an Interval of Four Years.

THE presentation of Pathé's "Les Misérables" at Orchestra Hall, which opened Sunday, July 15, is proving a remarkable success. Passing down Michigan avenue, one is attracted by the long line stretching far south on the sidewalk every evening. Tom North is certainly showing his ability in the line of handling big film attractions.

Many prominent French residents were present on opening night, among them being M. A. Barthélémy, French Consul; H. Job, Vice-Consul; V. Llona, Dr. Vermereu, Dr. C. A. Heinech and L. Bastien.

Every daily in the city has given memorable mention to the cast of "Les Misérables," and to the excellence of the acting, direction and photography. It is evidently destined for a long run.

KLEINE SALESMAN CALLED TO THE ARMY.

Ben W. Kanter, New Jersey representative for George Kleine's organization, K-E-S-E, traveling out of the Greater New York City branch, was among the first to be called to the army as the result of the drawing of lots. Mr. Kanter will be no stranger to military life as he has three creditable years to his record as a member of the Coast Artillery and has been noted as a close student of military life. There is little doubt that Mr. Kanter will quickly rise in ranks and win a commission.

Mr. Kanter was with George Kleine's organization about eight months but in that time built up a big clientele for his firm. He is known amongst New Jersey exhibitors as a progressive, wide-awake man whose place Mr. Kleine will be pushed hard to fill. Mr. Kleine has pledged himself to take back after the war all his employes who are called to the service, so New Jersey representatives can see Mr. Kanter immediately after the Kaiser is convinced that he undertook a bigger job than he could finish.

PATRICK O'MALLEY RIDES TO FAME.

Like his famous namesake, Charles O'Malley, the famous dragoon and rider of fiction, Patrick O'Malley has practically ridden himself into the Selig Polyscope Company through his wonderful bareback riding. He will be prominent in the support of Lew Fields in "The Barber," a drama of circus life, to be a forthcoming Selig feature film. O'Malley's riding skill was gained in the mountains of Pennsylvania, where he was born at Forrest City, September 3, 1890. The daredevil spirit of the lad finds him at eight years of age doing a slack-wire act on the stage. O'Malley is not new to pictures as his experience covers this country, England and Ireland.

BUSHMAN ENLARGES HIS ESTATE.

Francis X. Bushman, Metro star, has purchased forty acres of land, adjoining his estate of one hundred and twenty-five acres at Bushmanor, Maryland. This new land is devoted to the raising of potatoes. To this part of farming Mr. Bushman has paid especial attention. He estimates that the crop for this season, which will be a late one, will bring him close to \$10,000.

Film Building for Washington

Amended Police Regulations Call for Fireproof Structure—In Effect January 1, 1918

HERE isn't going to be any getting away from the requirement of a really, truly, sure-enough fireproof film exchange building at Washington, D. C. The Commissioners of the District of Columbia have ordered the amending of the Police Regulations so that no person shall keep, store, handle or manufacture in any building of the District of Columbia any inflammable motion picture film without first obtaining a permit from the fire marshal, and the storage and manufacture of films must be in a building conforming to the various provisions contained in these new regulations.

The new regulations are to be in full force and effect on and after January 1, 1918, and licenses must then be had, the applications therefor to contain the following information: Name and address of applicant; location of premises on which the inflammable motion picture films are to be manufactured, stored, kept, or handled; other purposes for which the building or premises is to be used; the nature of the business in which the applicant is engaged in such building or premises; kind of construction of building; any other information regarding the manufacture, storage, keeping, or handling of inflammable motion picture films, for which application is made.

No permit is to be issued for any building which is occupied as a tenement or apartment house, flat, hotel, dwelling, nor in any building partly used for dwelling purposes; any building which is artificially lighted by any means other than electricity; any building of wooden construction, or one which does not contain one or more separate rooms used exclusively for the storage and handling of such films.

There is no building now in Washington which, as constructed, will conform to the requirements of the new regulations. Whatever is the outcome, there must either be provided by new construction or by extensive remodeling a structure of a type not at any time considered before it became known that the regulations were being promulgated by the Fire Marshal. It is provided that the storage of inflammable motion picture films shall be in vaults or rooms of fireproof construction in buildings defined as of the second class. These vaults or rooms must have self-supporting brick or concrete walls; if of the former, to be thirteen inches thick, laid in cement and extending from the ground, while concrete walls are to be not less than ten inches thick extending from the ground. Tops and bottoms must be waterproof, of brick or concrete arches not less than six inches thick, and no wood top flooring will be permitted. The size of the vaults may not exceed 1,500 cubic feet. Openings into the vaults or rooms must be protected on the outer side of the wall with approved iron doors at least 3/16 of an inch thick, and made fireproof by closing against a rabbet at the top, bottom and side, the hinge side of the door closing into a groove, and the door and wall frames must be of equivalent construction to the 3/16 inch fire door and on the inner side of the wall there must be an iron door of at least No. 14 U. S. gauge steel. The doors are to be of the self-closing type.

In fireproof buildings having standard protection and steel framework, the vaults or rooms are to be carried on the structure from floor to floor, and have brick or concrete walls not less than nine inches thick, brick walls to be laid in cement. The top and bottom are to be as above.

A great deal of expense will be necessitated by the observance of the requirement that all fixtures, shelving and furniture in the vaults or rooms used for the storage of films, and in rooms used for repairing or rewinding shall be of metal or other non-combustible material—everyone knows that metal prices have soared sky high since the beginning of the war.

No heat of any kind will be permitted in the vaults, and each vault must be ventilated through the roof to the outside air by a metal vent pipe, or pipe or other non-combustible material, both ends covered with a wire screen.

The regulations further provide:

The examining and repairing of inflammable motion picture films shall be in a room having outside ventilation and separated from the rest of the building by fireproof partitions with self closing doors and

used for no other purpose. Partitions and doors shall contain no glass other than wire glass.

Not more than ten reels nor more than ten thousand feet in the aggregate of motion picture films shall be under examination or repair at one time; and each reel of film shall be kept in a tightly closed metal box when not being repaired or examined. (Not more than one exposed reel of films shall be in the hands of any one person at any one time.) Reels containing films to be examined or to be rewound or shipped shall be enclosed in approved metal boxes.

Not more than ten reels nor more than ten thousand feet in the aggregate of motion picture films shall be kept in the booth of any motion picture theater or any theater using motion pictures. When not being used for exhibition on a screen, shall be kept in approved metal boxes with self closing top or cover.

Each room used for the repairing or piecing together of inflammable motion picture films shall contain a metal can wherein all waste parts and scraps of such films shall be placed and kept covered with water; the waste parts and scraps shall be removed daily and safely disposed of. In no case shall inflammable motion picture films, or portions thereof, be deposited with waste paper, refuse or rubbish, separate metal covered cans shall be provided for all waste paper, refuse or rubbish.

All storage, manufacturing, repairing and examination of inflammable motion picture films shall be under the direct supervision of one or more persons who shall demonstrate their fitness for the position to the satisfaction of the Chief Engineer and Fire Marshal.

No collodion, amyl-acetate or other similar inflammable cement or liquid in quantities greater than one-fourth pound shall be kept in a room where inflammable motion picture films are stored or repaired. Premises wherein inflammable motion picture films are stored, manufactured, repaired or examined shall be equipped with the number of buckets of water, sand, and fire extinguishers as approved by the Chief Engineer and Fire Marshal.

Each room used for the repairing, rewinding and examination of inflammable motion picture film shall be heated, if at all, only by hot air, hot water, or steam, and a metal shield or screen shall be provided to prevent the films coming in contact with radiators or heated pipes. No hot air floor registers shall be used.

In all rooms used for the storage of posters, an aisle space not less than three feet wide and one or more openings to the outside air shall be provided easily accessible in the event of a fire therein.

Smoking or the use of matches shall be prohibited in every room where motion picture films are handled, stored, or kept, including the rooms used for the storage of posters.

Signs shall be displayed in two or more places to read, "NO SMOKING." By orders of the Commissioners, D. C., the words no smoking in black letters on a white ground not less than three inches in height, the words By orders of the Commissioners, D. C., in black letters on a white ground not less than 1½ inches in height.

Means of egress sufficient to allow the maximum number of people present to escape in case of emergency, shall be available at all times at each end of buildings used for storage, keeping or handling of inflammable motion picture films. Doors leading to the fire escapes and stairways shall be automatic closing fire doors and kept unlocked when people are occupying the building. Over each door shall be provided signs marked "To EXIT," letters in black on a white ground not less than three inches in height.

No torch, forge, fire or open flame or sparking device shall be kept, used or manufactured in any room wherein inflammable motion picture films are stored, kept or handled and no volatile or inflammable fluids shall be permitted to be kept or used in any building used for the storage, keeping or handling of inflammable motion picture films except as herein provided.

No person shall transport or carry inflammable motion picture films on any street, avenue, alley, parking, or public space, nor on any street car, or other public conveyance of any kind in the District of Columbia unless each reel or film shall be separately enclosed in a tightly closed metal box lined with fibre, leather or other suitable non-combustible material, properly reinforced at the joints and corners fastened with metal, subject to the approval of the Chief Engineer and the Fire Marshal, provided, however, that the provisions of this paragraph shall not apply to the delivery of films by express companies or railroads under the regulations of the Interstate Commerce Commission.

All motion picture films shall be deemed to be in transit when they are not in a room used for the storage, handling, manufacturing or the exhibition of such films. Not more than twelve reels of films so enclosed shall be carried or transported by any one person at any one time. Metal reels shall be used for the handling of such films.

Exhibition rooms, accommodating not more than twenty-five people, may be fitted up and used for the purpose of sale, exchange or renting of inflammable motion picture films, in a building where motion picture films are stored, kept, handled or manufactured, provided the room is of fire resistant construction and provided with a fireproof booth, but not for public exhibition, provided further, that the necessary fire prevention appliances are installed as required in article 16 of the Police Regulations applying to the motion picture theaters.

Any person, firm or corporation violating any of the provisions of this article, or refusing, failing or neglecting to comply with any of the provisions hereof shall be fined not less than five nor more than one hundred dollars, for each offense, and a separate offense shall be regarded as having been committed for each day during which such violation shall continue, and upon second conviction for violation of any of the provisions of this article, will subject the person, firm or corporation to a revocation of their permit, subject to the approval of the Commissioners, D. C.

Exchange Men Protest.

Everything is upside down in Washington at present following the adoption of the amendments to the police regulations, authorized by the District Commissioners, which cause the eviction of all film exchanges from present quarters on January 1 next.

When word reached the managers late last week that the

Commissioners had placed their O. K. on these very drastic rules, they got together for an indignation meeting and it was voted that if the Commissioners insist upon the new regulations the exchanges be moved to Baltimore. In the meantime each manager is to take the proposition up with his company and secure the consent of the proper officials to the move.

Needless to say the managers are very much disturbed over the prospects. The regulations are very strong and are somewhat out of place under the peculiar conditions existing in Washington, where no film exchange building has been provided and there are practically no places available for the purpose except with the expenditure of large sums of money on improvements to put them in condition to meet the requirements of Fire Marshal Nicholson and Commissioner Brownlow.

After going over the regulations and following extensive debate, it was decided to put the problem up to the heads of the companies for determination as to what the managers shall do. The latter of themselves are not authorized to make any such move, but the necessary permission, they expect, will speedily be forthcoming. The managers are getting tired of the conditions that surround the film business in Washington with new laws and regulations and other things being constantly dealt out to them, without their being able to do anything, and the help question, and it is believed they would welcome the word to move.

During the discussion it was pointed out that the only thing that has operated against Baltimore in the past in its selection as the distributing point instead of Washington has been that shipments Southward are better facilitated from the latter, this being a shipping center, yet it is felt that shipments could be expedited; the delays could be overcome by earlier shipping. Washington is but an hour's ride from Baltimore and it would be a simple matter for the managers to accommodate the distribution of film to the running of the trains.

It was pointed out that several of the companies have contended all along that Baltimore is the more logical distributing point because of its being the larger city of the two and there is a large amount of city business to handle, and they have held that they can get better results from Baltimore than from Washington. These companies, of course, will feel predisposed in favor of Baltimore.

During the discussion of the matter it was intimated that a proposition would be made for a film building in Baltimore that would accommodate all of the exchanges under one roof, yet leaving individual exchanges to locate in other places if they so desire. Baltimore's business men are anxious to coax all possible industries to their city and the city is very likely to be far more liberal in the matter of ordinances than Washington, the political complexion of which is so different from any other city in the United States—Baltimore's voters would hardly stand for any absurd regulations and, as it was stated at the meeting, if in Baltimore they would hardly get the "raw deal" that is to be tagged on to the managers in Washington.

Baltimore offers many additional facilities. In Washington, the managers told one another, there is the question of labor. The exchanges are all operating short-handed because the Government has taken over on its payrolls many thousands of clerks, stenographers and typewriters, porters, telephone and telegraph operators, chauffeurs, and all other classes of men and women, young boys and girls, able to put forth any special claim to any special ability. In Baltimore conditions are different; the managers could obtain a better class of people and at less money, two things in themselves constituting advantages, and if they wanted to dispense with the services of any particular individual they would not have to think twice because of an inability to get another person to fill the vacancy.

The enforcement of the regulations will throw upon the burdened local real estate market the twelve or fifteen locations now occupied by exchanges. Local banks would lose large deposits. Washington's merchants would be cut out of the sale of large quantities of merchandise. And capping all, there would be about 250 people thrown out of employment just as soon as the exchanges move.

The managers feel, and so expressed themselves, that if the District authorities are going to make them move into a building that complies with the very "onerous" regulations, they should provide such a building for the film folks. The managers would be delighted at an opportunity to move into a nice new building erected specially to fit their needs, instead of having to do business in places perhaps not large enough, improperly laid out so as to prevent the most economic use of floor space, etc., and they are willing to tell the Commissioners so. But to be thrown out on the streets, as they put it, is an injustice against which too much cannot be said.

All concerned seem very pessimistic over the whole proposition. The District officials know the conditions existing—that half dozen or more propositions looking to the building of a proper structure by local capital have been broached but none carried to completion, yet the amendment to the police regulations are agreed upon.

GOVERNMENT WANTS FILM INSPECTORS.

The United States Civil Service Commission announces an open competitive examination for laboratory aid, motion-picture laboratory, for women only, on August 8, at various cities and towns throughout the country. A vacancy in the Division of Publications, Department of Agriculture, for duty in Washington, D. C., at \$720 a year, and future vacancies requiring similar qualifications, at this or higher or lower salaries, will be filled from this examination, unless it is found in the interest of the service to fill any vacancy by reinstatement, transfer or promotion.

The duties of the appointee will consist in the assembling, splicing, and repairing of motion picture films, the staining of positives, and the photographing of positive legends from printed copy.

Competitors will be rated on practical questions, 60; experience, 40.

At least six months actual experience in a producing motion picture laboratory in the assembling, splicing, and repairing of motion picture films and in making of positive legends is a prerequisite for consideration for this position.

Applicants must have reached their twentieth, but not their forty-fifth birthday on the date of the examination.

At Leading Picture Theaters

Programs for the Week of July 22 at New York's Best Motion Picture Houses—"An Even Break" at The Rialto.

OLIVE THOMAS was seen on the screen at The Rialto the week of July 22 in a new Triangle production, "An Even Break." Lambert Hillyer wrote and directed the play. One of the settings used, showing the interior of a Broadway cafe, is said to be the largest and most costly ever erected in the Triangle studios. Miss Thomas is given a variety of typical "Follie Girl" costumes to wear and has ample opportunity to display her whimsical personality. Charles Gunn, Margaret Thompson, Darrell Foss, Charles K. French and J. Frank Burke appear as principal support for Miss Thomas.

Mr. and Mrs. Sidney Drew in a new domestic comedy, "Mr. Parker"; The Rialto Animated Magazine, and a scenic balanced the bill.

The soloists were Adrienne Gibson and Willard Andelin.

"The Mad Lover" at the Strand.

The Strand Theater presented Robert Warwick in a novel photoplay, "The Mad Lover," Elaine Hammerstein appearing in the cast. All of the exteriors of this production were filmed on the C. K. Billings estate, located on the St. James River, near Richmond, Va. Leonce Parret, the French director, directed the picture. "The Mad Lover" is Mr. Parret's second American production since his arrival from Paris. An educational feature showing "The Manufacture of Print Paper," Victor Moore in his latest comedy, and the Topical Review were also on the program.

Harry Gibble, Nadine Legot and Eleanore Hindogradoff were the soloists.

"The Lone Wolf" at the Broadway.

The Selznick production of Louis Joseph Vance's novel, "The Lone Wolf," continues its successful run at the Broadway Theater.

Bill at the Eighty-first Street Theater.

At the Eighty-first Street Theater on Monday, Tuesday and Wednesday Enid Bennett, in "The Mother Instinct," and George Binns in a Triangle komedy, "An Innocent Villain," were the picture features.

Thursday, Friday, Saturday and Sunday Bessie Love, in "The Sawdust Ring," and the Keystone girls in "Whose Baby?" produced by Mack Sennett, were on the program.

DUNBAR ASSOCIATED WITH GOLDWYN.

W. H. Dunbar, of Montreal, Canada, one of the best known film executives in the Dominion, has resigned as sales manager of Art Dramas to become associated with Goldwyn's Canadian interests. His headquarters are at Winnipeg, Manitoba.

The New Fox Pictures

William Fox Tells How They Were Produced and Who Made Them

"I DO not believe that there is anything to be added to my statement of the policy of the Fox Film Corporation printed today in your advertising pages," William Fox responded, when asked to amplify the statement, "except that I might tell you how it all came about."

"I can assure you that my greatest ambition has always been to make better pictures than anyone else, and that I have experimented patiently for several years. I knew that the pictures that we and other producers made at first could be improved. I began to take a deeper personal interest in the scenarios and to re-write some of them. I looked around for the best directors and as I found them, I encouraged them—gave them carte blanche in their production—when I saw that they were on the right track."

"Being an exhibitor myself, I had great opportunities for watching the public and its desires, and, little by little, I saw our films growing into better stories, better photography and more perfect production."

"When we started on the production of 'Jack and the Beanstalk,' I searched for the best child directors I could find in the world. It took some time, but when I finally got in touch with C. M. and S. A. Franklin, and got them started to work, I knew I had succeeded."

"'Jack and the Beanstalk' started out to be a 3-reel film, just for children, to fill the need then apparent for something to entertain the little folks—something that would not worry their little brains to follow—something they were familiar with. When we got started on the picture with those thirteen hundred wonderful children, and saw them enter into the spirit of it earnestly, we realized that we had struck a big idea, and I gave the Franklin brothers full authority to go as far as they liked. When you have seen this picture at the Globe Theater next week, you will realize how wonderful has been the result and how astoundingly the children have shown their innate talent."

"This was nearly a year ago, we started, and we spent more than \$500,000 on the first experiment. The original filming ran into about 17 reels—we will show it in 10 reels. We put this picture away and looked at it ourselves hundreds of times—with more enjoyment at each sitting, and we came to realize that these pictures were not only for children, but for grown-ups even more."

"Immediately we started 'Babes in the Woods' and then 'Treasure Island' and then 'Aladdin and the Wonderful Lamp.' With these in our pocket we knew there was no end to what we could do."

"Theda Bara, in the meantime, had advanced to the very top of artistic achievement and of trade popularity, and I decided that we would give her the very best we had in us. She posed in a version of Cleopatra which looked so very good that we decided to lay this picture on our shelf also, to save, temporarily, for our own private enjoyment."

"Then I began to think hard. We had three more big subjects for Theda Bara, so we cast everything to the winds and turned her loose, with the result that we have piled up in our private storeroom a group of pictures better than I had ever seen anybody make before."

"William Farnum, to whom I have frequently expressed my profound admiration for his art and his manliness, so that it is no secret that I consider him the greatest living motion picture actor—was in the meantime recovering from an illness, and he looked so fit and wonderful that he was permitted to outdo himself in four of the biggest, red-blooded, thrilling and wonderful pictures that any man has ever made. We made some innovations in these pictures, too—one in particular.

"It used to be the idea in motion pictures that when a man was made, he merely mugged it, as they say, and it registered. Not so, in the Farnum pictures. When they get wrought up in these pictures, the men are allowed to fight as men fight—and I am pleased to let you know that when the National Board of Review passed on this particular picture they gave it their warmest recommendation in a special additional note."

"With the Theda Bara superpictures and 'Jack and the Beanstalk' and the William Farnum pictures, the kiddie

series and 'The Honor System' ready to be offered to the exhibitors, I came to the conclusion that our two and a half millions had been better expended than I ever used the same amount of money before for, and I have now announced Standard Pictures for open booking, to include the pictures already mentioned, and the Fox Kiddie stories, which will in the year amount to twelve of the children's pictures that cannot be resisted by the grown-ups."

"Then, when I thought we were ready for a rest, we gave a sudden thought to our little kiddies, Jane and Katherine Lee. We starred them in a picture called 'Two Little Imps' last week, and overnight they were the sensation, not only in New York, but all over the country. Never, in any case that I can recall, did the word of a success travel so rapidly; and these little folk have found themselves surrounded by crowds ever since the opening at the Academy of Music in New York, at which they appeared in person."

"So now Jane and Katherine Lee are Fox Kiddies, indeed, and are named among the Standard Pictures. Bless their little hearts."

"We have seen these pictures ourselves so often, and we are so sure that they are better pictures than anyone else has yet made, that we have decided not to sell them to any manager who has not already seen them; and this will be our policy. We have employed special representatives to give trade showings in all the important cities of the United States and Canada. The releases will begin in September so that there is plenty of time for the men from Missouri and elsewhere to be shown."

"While Standard Pictures occupied a great deal of our attention in the last eight months, we were not neglectful of our fifty-two feature releases for the next year. Dustin Farnum, who has not been heard of in the past ten months, has made for us four pictures that vary in style from the wild Southwest, to the thrilling Northwest, and in between—and these will be seen among our fifty-two features. There are some new ones for George Walsh, Gladys Brockwell, Miriam Cooper, Virginia Pearson, June Caprice, Valeska Suratt and others."

"And the new Henry Lehrman comedies. While we were experimenting on Standard Pictures in California, I discovered that Lehrman had been experimenting also. He showed me a comedy on a new idea that took me off my feet. So I put that away and told him to go ahead on some more. This one was too good to be true. When I got back to New York another one followed, and then another, until we have ten of them on hand that have never been seen, except by our branch managers at the Convention. At the same time, some remarkable accounts followed the films from the coast, one of them for \$32,000, another for \$28,000 and so on. I wired Lehrman to keep on going and not to stop at anything. I wanted fifty more of them. He took it seriously and answered that it would be beyond human possibility to make more than sixteen more this year. So I am only announcing 26 for 1917-18—and I won't sell one of them until the exhibitor has seen it."

"Did I tell you that the Fox films have been furnished for several months to the English, French, Italian, Belgian and Russian troops in the trenches? We have made the same offer to the American Government for our troops."

MISS YOUNG LEASES THANHOUSER STUDIO.

Clara Kimball Young has taken over the Thanhouser studio at New Rochelle and has started work on her first picture, "The Marionettes," which will be produced by her own organization under her personal direction. "The Marionettes," was first produced in Paris and enjoyed a long run there, being later produced in this country under the name of "The Puppets," with Mme. Nazimova as the star.

The story concerns a young, convent-bred girl, a part admirably suited to Miss Young's well known talents. Work is now being rushed at the studio under the direction of W. G. Belew, who has been engaged as studio manager, having been with Miss Young in former years. Mr. Emile Chautard will direct the picture which will be ready by September 1.

Miss Young has opened executive and publicity offices in Aeolian Hall, New York City.

News of Los Angeles and Vicinity

By G. P. HARLEMAN



Lyons and Moran Represent Universal at Convention

Nestor Starts the Stage Story Especially Written Around the Convention While on the Trip.

EDDIE LYONS and Lee Moran, co-stars in Universal Nestor comedies, left Universal City on July 11 to attend the National Motion Picture Convention at Chicago.

They represented the Universal's acting forces at the convention and in addition to this distinction they staged a two-reel feature comedy which included scenes made at Universal City, en route to and from Chicago and in the Windy City itself during their stay there. The two popular



Eddie Lyons and Lee Moran Leaving Universal City for Chicago Convention.

stars were accompanied by a director, camera man and a number of actors who will appear in the picture.

The scenario is the work of Frederick A. Palmer, who is writing exclusively for Lyons and Moran, and it is the thirty-fifth story he has prepared for these comedians. The theme of the comedy lies in the trip to the convention and among those who will appear in the film are President Carl Laemmle, Vice President R. H. Cochrane, Treasurer P. A. Powers of the Universal Film Manufacturing Company, Henry McRae, manager of production at Universal City, several well-known stars of Universal pictures and a number of prominent exhibitors who visited the convention.

A throng of three hundred Universalites turned out to witness the comedians from Universal City and cheered their best wishes as the motor car carrying the Nestor Players sped away to the railroad station.

Additional Studio Space for Lockwood Production

Work Starred on Metro-Yorke Master-Feature, "Paradise Garden," Under Direction of Fred J. Balshofer.

FRED J. BALSHOFER has acquired additional studio space comprising three acres adjoining the present studios, and is erecting stages and equipping them in readiness for work on the seven-reel Lockwood Master-Feature, "Paradise Garden," which is to be produced under the personal direction of Mr. Balshofer from the novel by George Gibbs, the production to be made at a probable cost of \$75,000.

The enlargement of the Metro-Yorke studios in California took place immediately following the completion of plans for staging "Paradise Garden," which is a society drama. In completing the script for this picture, Mr. Balshofer dis-

covered that the necessary settings would require facilities which the present studios did not include. It was therefore decided to build new and larger stages and fit them up for the proper production of the feature.

When Harold Lockwood signed his new two-year contract with the Metro-Yorke company, the announcement was made that he would soon be presented in a number of Metro Master-Features, some of which would be seven-reel productions. The new picture, "Paradise Garden," is the first of these special productions in seven reels featuring the Metro star.

Since a longer time than usual will be required to produce this feature, the picturization of "Paradise Garden" will probably not be ready for release on the Metro program before September. The production of this picture is in line with the Metro-Yorke general policy of presenting Harold Lockwood in a variety of roles, his latest releases ranging from fantastic comedy in "The Haunted Pajamas" to western drama in "Under Handicap." "The Paradise Garden" is different from either of these in that it is a society drama with a strong psychological interest, at the same time giving the star a pleasing and appropriately fitting role.

Los Angeles Film Brevities.

An immense theater interior set has been built for the next starring vehicle of Louise Glaum, being directed at the Triangle Culver City studio by Walter Edwards. So many scenes were to be taken and so many lighting effects produced that the Triangle deemed it necessary to build the set on one of the immense glass stages. The interior is complete and the lower floor will seat 400 persons. The usual incandescent globes used for footlights in theaters have been supplanted by Kleig lights, which are necessary for photographic purposes, but which shine so brightly that players would be blinded by their radiance if compelled to look across them for any length of time.

* * *

Frank Borzage, Triangle director and actor, is the busiest man at the Culver City studio this week where he is simultaneously playing the leading male role opposite Bess Love in one of her new productions directed by Charles Miller and directing a play starring William Desmond. It was thought that Borzage was finished with the Love picture when given the Desmond piece to direct but some added scenes made it necessary for him to divide his time between the two companies.

* * *

Charles H. Christie, business manager of the Christie Film Company, has recently been confined in a local hospital while undergoing an operation for tonsilitis. The ordeal was gotten through without any trouble and his well-known smile is again in evidence at the studio.

* * *

David Horsley is enjoying a week's motor trip through Yosemite. During his absence Norman Manning, studio manager, is the dynamo behind six companies, whose productions range from one-reel comedies to seven-reel dramatic features.

* * *

"Beach Nuts" is the title selected for George Ovey's next Cub comedy, which will be released on the Mutual program. We suspect that there is some relation between the present warm weather and the fact that Ovey is starting a comedy in which bathing suits will play a prominent part.

* * *

Mary MacLaren's first feature photodrama, produced under the contract with David Horsley, has been titled and cut. It will be released shortly, under the name of "The Counterfeit Soul." Miss MacLaren will start a new state rights feature this week, under the directorship of Thomas Ricketts.

* * *

Triangle Director Thomas Heffron and company, headed by Margery Wilson and Charles Gunn, have departed for

Felton, California, where they will film the exterior scenes for the first Triangle play starring Miss Wilson. The piece hinges about a story of Kentucky feuds and moonshine plots. Charles Gunn will be seen in the leading male part.

* * *

Director Lynn Reynolds, a recent addition to the Triangle Culver City studio directorial force, is preparing the script for his first Triangle play, from his own story, which will star Olive Thomas, who will be supported by George Chesbro and George Hernandez. The locale of the story is in Arizona and New York City. Director Reynolds is planning to take his company to the desert to get the true Arizona atmosphere.

* * *

Al. E. Christie last week started another Christie comedy at the company's studio in Hollywood, under the title "Local Color." Margaret Gibson has the leading part as an actress, and James Harrison plays a writer, while other parts are in the hands of Ethel Lynne, Eddie Griggan, Eugene Corey and Lucille Pietz.

* * *

Director Oscar Apfel is putting the finishing touches, this week, on the picturization, at the Paralta studios in Holly-



Oscar Apfel Directing "A Man's Man."

wood, of Peter B. Kyne's sensational novel, "A Man's Man," in which J. Warren Kerrigan will make his debut as the star of his own producing company, under the auspices of Paralta Plays, Inc. Virtually all the big spectacular scenes have been filmed and there remain to be made only a few minor scenes.

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Balboa has sent Cameraman E. L. Chinlund on a three months' trip through the Canadian Northwest to shoot scenic stuff.

* * *

Director Robert Ensminger has begun on a series of industrial pictures for Balboa. His picture stories of the fishing industry promise to be especially interesting.

* * *

Sherwood Macdonald, who has directed Jackie Saunders in all her pictures during the past year, returned to Balboa July 1st and began directing Balboa Gloria Joy in a new play by Will R. Ritchey, former head of the Balboa scenario department. This is Director Macdonald's first experience at directing children in star parts.

* * *

The action of Winfield Hogaboom against the Grafton Film Publishing Company, for alleged breach of agreement, was non-suited by Judge York yesterday. Mr. Hogaboom is a scenario writer, who wrote the story of the Argonauts. He alleged he was to receive 5 per cent. of the stock of the \$100,000 corporation. The corporation was formed and the scenario accepted, but the stock not transferred to him, he stated. He was unable to show any written agreement and the defendants asked for a non-suit.

* * *

After three months had been spent in working over the pictorial prologue to "The Curse of Eve," the first production of the Corona Cinema Company, directed by Frank Beal, and fitting the musical score by Louis Gottschalk to the picture, Dr. Bruce Gordon Kingsley, who has been for the past three years one of the leading organists of the Los Angeles theaters, played the score by Gottschalk, and declared it to be the most appropriate thing which he had

played in motion picture accompaniment. The Biblical prologue to "The Curse of Eve," which depicts with remarkable photographic effects the creation of the world, gave to composer Gottschalk a theme upon which to work.

* * *

Paralta studios have commenced the construction of a spacious indoor stage on its premises in Hollywood. The structure is being erected immediately adjacent to the present stage, and will measure 50x200 feet. It will be thoroughly equipped with the latest and most efficient electrical system, and will claim a distinctive feature in that its height will measure twenty-four feet in the clear, thus permitting of the photographing of majestic interiors. Building expansion is further evidenced by the beginning of work on the erection of a restaurant within the Paralta enclosure. This is designed to eliminate the necessity of players working in the Barbscale and Kerrigan productions leaving the studio grounds at the noon hour.

* * *

Gertrude Selby and Neal Burns, co-stars in Selburn comedies, have started this week under the directorship of Horace Davey, a rollicking story particularly adapted to their light comedy talents.

* * *

Ben Cohn, for a long time connected with the Universal and Fox manuscript departments, is now the head of the David Horsley scenario force.

* * *

William Garwood is now producing spectacular scenes in the David Horsley studios, to be used in a vaudeville act revolving around the Russian Revolution.

* * *

Returning from a downtown cafe, where she had dined with her husband, Mrs. Gertrude Campbell, wife of Eric Campbell, a motion picture actor associated with Charlie Chaplin, died suddenly of a heart attack. Mrs. Campbell had been in unusually fine spirits and apparently was in the best of health until a few minutes before the fatal attack. Another tragedy was nearly superimposed upon the first when Miss Campbell started down town with several friends in the automobile of William E. Mong. The machine collided with a street car very nearly causing instant death to the occupants of the automobile, who were rushed immediately to the Receiving Hospital and treated for lacerations and bruises. Fortunately no one was seriously injured.

* * *

When the Toreadors take next Sunday off for a holiday at Bundy's bath house, Santa Monica beach, they will have a few reels of motion pictures made—just to keep their hands in. They are also promising a daily newspaper, "The Film and Fish" or the "Film and Flash," or whatever name it may be given, and there is to be swimming for those who care to get their bathing suits wet. Bennie Ziedman, Pat Dowling and Tom J. Geraghty are impresarios extraordinary for this occasion.

* * *

Following close upon the announcement of the engagement of Miss Helen Marie Jonas and Dr. James Steinberg, which was made by her parents, Mr. and Mrs. M. G. Jonas of Hollywood, Wednesday, comes the news that their wedding will take place within a very short time. This decision has been made because Dr. Steinberg will soon be called away to do his "bit" for Uncle Sam. Dr. Steinberg has received his commission as First Lieutenant Surgeon in the Reserve Corps, U. S. A. Miss Jonas is the daughter of the director of publicity for Universal Film Company, and is herself well known for the writing of many scenarios for various local companies.

* * *

Bessie Love was the Fourth of July guest of the exhibitors of Fresno, going there upon their special invitation, making personal appearances at several of the theaters and was the guest of honor at a banquet.

* * *

Frank A. Garbutt, the western general manager of the Famous Players-Lasky Corporation, has been appointed state representative on the Government committee planning to use motion pictures to educate the world as to the aims and purposes of the United States in this war.

* * *

One of the most sincere tributes of appreciation ever paid to anyone connected with the motion picture industry was recently paid to Cecil B. deMille, director-general of the Lasky company, by the citizens of Hollywood, California, where the Lasky studio is situated. At a public ceremony on the evening of July 3d, Mr. deMille was presented with a beautiful loving cup, by a committee of citizens, in appreciation for his own and the studio's efforts in behalf of

civic improvements, the Liberty Loan bonds and the Red Cross fund.

* * *

Willard Louis, under the direction of Charles Parrott, has hit his third week of comedy. Playing opposite him is Doris Pawn, who makes her first appearance in Foxfilm comedies, having played opposite George Walsh in various photoplays.

* * *

William Fox announces the acquisition of Seena Owen to play opposite "Smiling George" Walsh in his latest comedy-drama. Miss Owen will be remembered as having made her last appearance in "Intolerance." Her appearance with Mr. Walsh under the direction of Paul Powell is her first appearance before the camera in a long time.

* * *

An event of importance to Culver City occurred on Monday, when the Sanborn Laboratories were opened. This building is one of the largest and best equipped in the country, having a capacity of developing and turning out half a million feet of finished release prints a week. This concern will do the developing work for fourteen of the largest producing companies in Southern California. Formerly it was necessary to send this work to New York for production.

* * *

T. L. Tally has returned from New York, where he played a prominent part in the big Chaplin deal recently completed by the First National Exhibitors' Circuit, of which he is vice-president. "The first Chaplin release is to be ready for us November first," said Mr. Tally, "but we are leaving the theme of this picture and its treatment entirely to him. Every member of our exhibitors' circuit is greatly enthused over our success in getting this big contract."

* * *

Manager Irving Lesser of the All Star Feature Distributors, has left Los Angeles for a well-earned two weeks' vacation, to be sent on a motor trip through the northern part of the state. In the last six months Mr. Lesser has put over some of the largest deals consummated by the men of the local exchange colony.

* * *

Harry Clement has resigned as manager of the Omar theater. He has another theatrical proposition under consideration, and while he regretted leaving the Main street house, his interests forced him to a decision.

Wm. L. Sherry Signs Big Contracts

Makes Extended Trip Through New York State to Sign Paramount and Artcraft Contracts.

W M. L. SHERRY, District Manager of New York State and Northern New Jersey for the Paramount and the Artcraft Companies, has just finished a ten-day trip through New York State and has succeeded in closing practically all the cities and towns he visited for Paramount and Artcraft Pictures.

Mr. Sherry, early in the campaign of coordinated bookings for Paramount and Artcraft, decided to cover the principal cities himself. When things were ready for the taking on of houses under the Star Series Selective Booking Plan, Mr. Sherry started out by machine. He has closed the greater part of the business in the state, has already returned to the New York office for a brief stay to approve contracts secured in the city and has returned to the road to finish up.

Besides the principal cities, Syracuse, Rochester, etc., Mr. Sherry has signed up a chain of theatres in Buffalo, Shea's Hippodrome, the Strand, Regent, Academy, Victoria and others. Many of the houses contracting for the new star stories have planned increased prices and have entered into an entirely new policy.

Mr. Sherry returned to New York on Thursday, July 12, for a two-day stay at the head offices, 729 Seventh avenue, to approve, as district manager, the contracts signed by exhibitors in New York City, New Jersey and other parts of the territory under his jurisdiction.

Following this brief recess, he immediately started out again and within another week will have closed the principal theaters of New York State for the Paramount and Artcraft productions. Besides the contracts actually closed on the first trip, some thirty contracts were held in abeyance, which have almost all since been closed.

JANE NOVAK IN FIRST FOX PICTURE.

Jane Novak will make her debut in William Fox productions in a prominent part in "The Innocent Sinner," the new R. A. Walsh production featuring Miriam Cooper. Jane has a plain name but you ought to see her on the screen!

Important Plays for Billie Burke

"Arms and the Girl" and "The Runaway" to Be Released by Paramount.

Two important stage successes have been purchased by Famous Players-Lasky Corporation as vehicles for Billie Burke and will be released by Paramount under the selective star-series booking plan. The first of these is "The Runaway," in which Miss Burke starred on the stage under the management of Charles Frohman a few years ago. The play was presented in Paris by Pierre Vebere under the title, "La Gamine," where it scored a complete triumph.

This will be the second instance where Miss Burke will appear upon the screen in a Paramount adaptation of one of her former stage successes, the first being "The Land of Promise," by W. Somerset Maugham, which has already been completed under the direction of Joseph Kaufman.

"Arms and the Girl," the other play which has been purchased for Miss Burke, proved one of the greatest sensations of two seasons ago when it was presented at the Fulton theater in New York, with Fay Bainter in the leading role. It was in this delightful characterization that Miss Bainter made her first Broadway success. The play, by Grant Stewart and Robert Baker, has been declared by critics to be the finest melodramatic comedy written with the war as a background. The story concerns the adventures of several young Americans caught in Belgium during the German invasion.

The Roll of Honor

THE day after President Wilson declared a state of war existing between the United States and Germany, Robert E. Wilson, an actor, who had become well known on the screen through his long association with Mr. and Mrs. Sidney Drew in the making of Metro-Drew comedies, offered his services to Uncle Sam. He was sent to Fort Slocum, where, under the watchful eye of Lieutenant Colonel Maudlin, he started a campaign of intensive drilling. Recently he obtained a three-day leave of absence to visit his mother in Warren, Pa., and say good-bye.

"I joined the regulars because I felt that I would see active service quicker," said Mr. Wilson. "At first I found it hard to answer the first call at 5:20 in the morning, and if it happened to be sounded at 4:20 I felt that I was getting up in the middle of the night, but that is all over now. When the call comes to turn in I am always to be found ready for sleep, and I can turn out just as readily as I can turn in. It took

some weeks to get used to it."

* * *

W. S. Tyson, of Tyson Brothers, owners of the Strand, Valdosta, Ga., enlisted last month in the field artillery of the United States, and is now stationed at Fort Oglethorpe, Ga. Tyson Brothers have been active in all war doings—they subscribed to the Red Cross funds and Liberty bonds, and placed house and screen at the disposal of the general cause. They expect to open their fine new house, the Valway, in September.

* * *

David "Slim" Voorhees, the tallest member of the Rolin Company, recently called to the colors, reported for duty July 15, at Fort McArthur, San Pedro, Cal. Voorhees is drum major of C. A. C. band. He was born in Kansas in 1890, weighs 200 pounds, and stands 6 feet 7 1/4 inches. He prides himself upon being the tallest man now enlisted in the United States Army. He is a nephew of the late Senator Voorhees, of Indiana.



Robert E. Wilson.

New G. F. Manager in Albany

In Ray E. Gallagher General Film Appoints Aggressive Man to Serve Neglected Territory.

IN order to improve facilities for distribution in the Albany territory, which has been without a branch of General Film, that company has just made an appointment of a manager with headquarters in the capital city who begins his duties at once. The appointee is Raymond E. Gallagher,

who has been connected with the sales department of the New York exchange.

The important Albany territory has not been served by General Film from an office in that city, the distribution having been from New York. There was, however, such a demand for General Film product developing there that it was considered due the exhibitors to have better facilities. General Manager Harold Bolster of General Film determined that the office at 48 Howard street should be opened and a live, aggressive agent placed in charge. The service given by the company will, therefore, be directly available.

Raymond E. Gallagher, who now joins

Sales Manager Kent's aides, has made an unusually good record as a film salesman in the New York district. Before joining Branch Manager Buxbaum's force he was for years at the Vitagraph plant in Brooklyn, which city is his birthplace. Mr. Gallagher was formerly private secretary to Commodore J. Stuart Blackton. Before that he was in the publicity department of Vitagraph, being one of the two original members of the first publicity staff engaged by that company. He knows the film business from every angle and has had, in fact, seven or eight years of experience in it under conditions that were exceptionally valuable. Still he is quite a young man and is probably the youngest branch manager on the rolls of General Film. He is being congratulated on his new appointment by a wide circle of friends in every branch of the film industry. It is expected that he will be welcomed to an equal extent at Albany, where there has been such a desire manifested for some one of his abilities to be on the ground with General Film's interests in charge.

Mutual Film Catalog

Contains List of All Pictures Obtainable at Mutual Exchanges—Will Be Issued Quarterly.

FEATURE film productions representing a total investment of slightly more than fifteen millions of dollars, including hundreds of big pictures, are presented in the first quarterly catalog of the Mutual Film Corporation, just off the press.

The Mutual's catalog is a compact twenty-four-page volume illustrated with pictures of all the Mutual's stars, beginning with the earliest releases and running from the early W. S. Hart and Mae Marsh pictures down to the Mary Miles Minter pictures to be released two months hence, and the coming releases of Charles Frohman successes in motion pictures.

A survey of the Mutual catalog brings before the reader a surprising array of stars whose pictures are available at the Mutual's exchanges. One finds the familiar faces of many favorites now scattered through the field of picture production. There is Robert Harron, Bessie Barriscale, Louise Glau, "Fatty Arbuckle" and many others of the early Mutual luminaries. Coming down to date we find Marjorie Rambeau, Nance O'Neil, Ann Murdock, Julia Sanderson, William Russell, Margarita Fischer, Gail Kane and others of the current Mutual releases.

The catalog issued by Mutual contains condensed information on each of the stars and each of the pictures, with complete numerical designation, so that the reels can be located promptly in the exchanges and clearing house, regardless of date, and is a part of the elaborate system of special service to the exhibitor instituted in the Mutual Film Corporation by President John R. Freuler.

"We will issue a new edition of the catalog every quarter," said Denis J. Sullivan, of the Mutual's executive staff. "We will constantly have available every picture listed and the list will grow to take in everything among the added productions. Conditions in the motion picture business point to the growing importance of just the sort of service that this catalog presents."

The Mutual's catalog will be sent free to any motion picture exhibitor on application to his closest Mutual exchange.

Mae Murray, Star of Bluebirds

EXHIBITORS of Bluebird photoplays and the theater-going public will be interested in the announcement that Mae Murray, more recently star in Lasky features, has signed contracts to become a star in Bluebirds, with Robert Leonard her producing director. The deal was closed at the New York headquarters of Bluebird late on Saturday afternoon, July 14, and, after having spent a few days at the Chicago convention, Miss Murray and Mr. Leonard departed for the West Coast.

Immediately upon arriving in Los Angeles a decision will be reached concerning the first feature Miss Murray will present and Mr. Leonard will at once begin the work of production. This engagement marks Mr. Leonard's return to Bluebird's directing staff. When the program was in its early stages he directed Ella Hall in several features, leaving Bluebird a few months ago to join the Lasky forces as Miss Murray's director.

Miss Murray's presentations of "A Mormon Maid," "Sweet Kitty Bellairs" and "At First Sight" were directed by Mr. Leonard. Among other features in which Miss Murray has starred are "The Primrose Ring" and "To Have and to Hold." In these presentations Miss Murray has become established as a screen favorite and Bluebird will make every possible effort to capitalize her popularity, not alone in giving publicity to her features, but in selecting subjects that will best develop her natural equipments for entertaining.

While the individual artists are not specifically mentioned, it is known that Bluebird is in negotiation with other stars to add to their flock of public favorites. Further announcements may, therefore, be expected at any time, for Bluebird is planning some conspicuous advances for the forthcoming season. With Dorothy Phillips, Ruth Clifford, Ella Hall, Violet Mersereau and Brownie Vernon already established favorites, the Bluebird program will be well equipped with pretty and talented women stars.

THREE MEN HELD FOR ALLEGED THEFT.

The biggest achievement made so far in the efforts of film producers to put a stop to the theft of positive moving picture films was accomplished by the Famous Players-Lasky Corporation last week in connection with the arrest of three men charged with stealing a positive print of "Joan, the Woman" from which a duplicate negative was made. Both the print and negative have been recovered.

Fred Beck, Leo Singer and Louis Weiss, the three men arrested, were brought before United States Commissioner Hitchcock and, after a hearing, were held for the Grand Jury in \$2,000 bail each. Beck, Singer and Weiss are charged with the theft of a film positive of "Joan the Woman," produced by the Cardinal Film Corporation.



Ray E. Gallagher.



Mae Murray.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"What Money Can't Buy"

Theodore Roberts, Louise Huff and Jack Pickford in a Beautiful Five-Part Lasky Subject.

Reviewed by Arthur W. Courtney.

TO WATCH Theodore Roberts, Louise Huff, Jack Pickford and Hobart Bosworth through five reels is delightful. These four appear together in "What Money Can't Buy," a Lasky picture released July 16. The action takes place in a romantic but mythical little principality in southern Europe where the king is in debt. It is the kingdom of Maritzia. Theodore Roberts is an American financier bidding for the



Scene from "What Money Can't Buy" (Lasky).

concession to construct a railroad through the crown lands. Jack Pickford is his son, Dick Hale. Louise Huff is the Princess Irenia. Hobart Bosworth is a European villain.

The two little brothers of the princess are interesting children. Theodore Roberts puts them on his yacht and sends them to sea. The press book says the scenes in the yacht interior, set on rockers to give a realistic roll, made Miss Huff green. When it is time to land the little boy says, "I want to live on a yacht forever." Everyone wishes he could.

James Neill looks well as the cardinal. Raymond Hatton does a good bit of character acting as the king. Acting honors go to Theodore Roberts. He is the active member of the cast. He saves his part from being that of an ill-mannered American millionaire financier. He can interpret emotion by rolling a cigar in his mouth as no other can. The scene where he goes to his office to raise eighty millions by morning and stays on the job all night is good.

This picture is made from a play by George Broadhurst produced at the Forty-eighth street theater in October, 1915, of which the less said the better. The story is worthless except as it serves to connect a series of beautiful scenes. This is the first picture Lou Tellegen has directed since Bernhardt's "Queen Elizabeth." He has injected some anti-Teutonic sentiment into it. The villain and his first assistant both wear fierce, upturned moustaches.

The American eagle screams in some leaders. Dick Hale accepts a lieutenancy in the Maritzian army with: "If there's war, I'll be scrapping for my Uncle Sammy." He resigns with sure-fire profanity. He is profane also in the letter he writes his father.

The close of the picture following the subtitle: "To Each His Own Happiness," is beautiful. The king has cigars and a chess board; the royal children have ponies; Theodore Roberts has his work of making millions, and the princess and her lover have—. Well, at the betrothal in reel two they kiss frankly, but in the last love grapple they sit cheek by jowl. They are best in scenes where they are together.

The spiritual uplift which comes from the contemplation of the beautiful is ample compensation for the hours spent in viewing this picture. It is a beautiful picture.

"The Haunted Pajamas"

Harold Lockwood in Five-Part Yorke Photoplay of Fanciful but Pleasing Plot—Released by Metro.

Reviewed by Edward Weitzel.

THE hero in "The Haunted Pajamas" has many strange adventures. Francis Perry Elliott, who wrote the story which is now a five-part Yorke photoplay, hit upon a novel idea and used it with skill. A pair of magic pajamas that transform the wearer into the likeness of the previous occupant of the sleeping garments without his being aware of the change, leads to many comic complications. One of the most surprising situations is where the hero returns home late at night and finds a young lady, pajama clad, in possession of his spare bedroom. In reality, the young woman is the younger brother of the hero's chum, and has actions seem a trifle unconventional for a beautiful young lady. The construction of the story is handled with much cleverness, and there is a pleasing underplot of romance to hold the interest of the gentler sex.

The production is worthy the subject. Harold Lockwood is just the sort of a chap for the handsome hero and acts with a proper regard for the comedy values of his role. Carmel Meyers gives the heroine the right flavor, and Harry DeRoy, Edward Sedgwick, Helen Ware, Lester Cueno and Paul Willis handle the other important roles to good advantage.

"The Rescue"

Five-Part Bluebird Release Has Actress Heroine Played by Dorothy Phillips—Story and Star Smack of the Artificial.

Reviewed by Edward Weitzel.

IT IS doubtful whether the author of the five-part Bluebird release, "The Rescue," troubled himself very much about the moral of his story. It has a moral, nevertheless, and a strong one: The folly of a man and a woman marrying and expecting to be happy while each deceives the other—with the best of intentions. Hugh Kahler, who wrote "The Rescue," has not made it very convincing. His characters are not overly attractive and their actions seldom seem dictated by common sense. The atmosphere of artificiality that hangs over the story has also enveloped the acting of Dorothy Phillips, a fault seldom noticed in her work. It is true, she is playing a lady of the stage, an emotional star, but many of



Scene from "The Rescue" (Bluebird).

her scenes do not ring right even then. The misunderstanding upon which all the trouble is strung is an unnatural one. A newly-married man might elect to take the cure for dipsomania without his wife's knowledge, but he would hardly patronize an institution on a houseboat anchored at the foot of his private grounds. The manner in which the cure doctor's wife is made to contribute to the mistake that sends the couple into a divorce court, and her explanation at the end of the picture, are points of construction that are anything but skilful.

The story starts after the divorce and shows how the wife's scheme to save a young girl from marrying her ex-husband brings about a reconciliation between the estranged pair.

Ida May Park made the scenario and directed the production and must take her share of the blame for the lack of conviction in plot and acting. The material side of the production has been well handled. William Stowell, Lon Chaney, Gretchen Lederer and Molly Malone are competent members of the cast, the latter lady being especially good as Betty Jerrold.

"Richard the Brazen"

Harry Morey and Alice Joyce Featured in Five-Part Vitagraph Blue Ribbon Release That Starts Off Promisingly But Is Poorly Directed and Contains Too Much Story.

Reviewed by Edward Weitzel.

AN IMPOSING pair of names, Dr. Cyrus T. Brady and Edward Peple, are credited with the authorship of "Richard the Brazen," a five-part Vitagraph Blue Ribbon feature starring Harry Morey and Alice Joyce. This, however, has not resulted in a well constructed photoplay. The story starts off promisingly enough, but sags in the middle and then introduces a stolen jewels finish, one of the thieves being a gardener's son to whom a cousin of the heroine had written several love letters. The complications involve the hero in the robbery, but the heroine knows the truth and, although she has quarreled with the gentleman, she clears his good name. During most of the action Richard, who was raised in Texas on a ranch, impersonates an English nobleman, but is soon found out, although he has borrowed the real lord's monocle and genuine English valet.

"Richard the Brazen" has too much story, most of it is badly made and very little of it is well directed. Perry N. Verkoff, who had the latter matter in charge, has peculiar notions about handling a society "mob" and the proper method for sustaining the interest in a plot.

The members of the cast worked faithfully to make the picture a success. Harry Morey and Alice Joyce did everything possible with their roles. William Frederic, Franklyn Hanna, Robert Kelly, Agnes Eyre, Charles Wellesley and William Bailey constitute the support.

"A Model Marauder"

Seventh Number of Kalem's "The Further Adventures of Stingaree" Series Worth Short Subject.

Reviewed by Ben H. Grimm.

AN entertaining number of Kalem's "The Further Adventures of Stingaree" Series is "A Model Marauder," the seventh two-reel episode. The story by E. W. Hornung presents some surprisingly entertaining twists. The story as a whole is interesting, and the interest is added to by the manner in which the piece has been produced. In this number Stingaree starts out to see himself in a wax exhibit. Once more he comes to the rescue of a woman, and the woman in turn proves his much-needed friend. Stingaree escapes from his pursuers by becoming for the time being the wax figure



Scene from "A Model Marauder" (Kalem).

that was made to represent him. Both he and Howie outwit and elude the Mounted Police.

True Boardman is again the lovable bushranger. Hal Clements plays Howie. Others in the cast are Edythe Sterling, L. T. Terry, H. M. Mitchel and Barney Murray.

The number is, as usual, good in atmosphere and fairly rich in action. More good western locations are seen in this number, which fully lives up to the mark set by previous releases.

"Alma, Where Do You Live?"

Ruth MacTammany Featured in Six-Reel Adaptation of Well-Remembered Musical Comedy by Adolf Phillip.

Reviewed by Robert C. McElravy.

NOT many musical comedies, or operettas, have thus far tempted screen producers, owing no doubt to the usual scantiness of plot. "Alma, Where Do You Live?" does not suffer from this drawback, but yields up sufficient story interest to keep the observer well content. It does, however,



Scene from "Alma, Where Do You Live?" (Newfields).

call for some sort of rendition of the famous "Alma" song and other tinkling airs for which the piece is noted, so managers desiring to bring out the full entertainment value of the offering should by all means arrange for proper musical accompaniment.

Ruth MacTammany, who appears as Alma, makes a splendid showing. She has very expressive features and knows how to use them, and more than a little personal charm. Her scenes with Gaston are particularly good. George Larkin makes an agreeable impression as the young artist.

The original comedy has been built out considerably and filled in with certain incidents that round the story up in a pleasing way. In fact, by the addition of outdoor scenes and the multitude of off-stage features that the screen permits, it is better on the whole than the original production. With the familiar airs accompanying it, the screen production should prove most enjoyable.

There is an unevenness in certain scenes, during which the story interest is considerably broken up. Neither does the comedy business register with any great strength at times. But it is all light and enjoyable, and if it suffers at times from the aberrations of the musical comedy stage, the public will no doubt make certain allowances. Frank McNish as Theobold Martin and Walter Mack as Anatole Peach have the principal comedy roles. The part of Anatole has been considerably minimized in the screen production.

Others in the cast are Jack Newton, John Webb Dillon, Mattie Keene, Marian Kinnaid and George Gaston.

"Melissa of the Hills"

Mary Miles Minter Featured in Five-Part Drama for Mutual Program in Story of the Tennessee Mountains.

Reviewed by Margaret I. MacDonald.

THE story of "Melissa of the Hills" treats of life in the Tennessee mountains. The picture cannot be classed as one of the best of the Minter pictures, and again substitutes are guilty of meaningless phrases which detract from rather than add to the interest of the story. That the star does not seem to make the most of her opportunities may be due to faulty direction. The construction of the story is also at fault, and has failed to develop the dramatic situations which might have evolved. There is also a lack of convincing action in the picture which is undoubtedly due to a careless direction.

As the story runs Melissa Stark and her father, who was a pious man, lived in the mountains in a neighborhood where a long-standing feud existed between two of the mountain families. Jethro Stark worked steadily among the mountaineers looking principally to the good of their souls, and finally in his devotion met his death by a shot from one of their guns. The shooting incident arose through an attempt to arrest Stark on a false accusation brought by a stranger in the community who had known Stark in the past, and believed him to have been the thief of some money which had been stolen from his bank. Melissa has little to do in the main plot of the story, past perpetrating some girlish actions.

"The Neglected Wife" and "The Fatal Ring"

Interesting Episodes Develop in Two Pathé Serials—One Tells Story of Unrequited Love, the Other Flashes With Adventurous Happenings.

Reviewed by Robert C. McElravy.

A HIGH point of interest is reached in "Revolted Pride," episode No. 13 of "The Neglected Wife." Margaret, the other woman in the case, has resolved to save Kennedy's name and goes to a new address to live. But she is shadowed by members of the political gang and urged to return to him.



Scene from "The Neglected Wife" (Pathé).

Kennedy, meanwhile, has begun drinking heavily and his wife continues her efforts to hold his love. In the final reel of this number he is fired upon by a veiled woman while making a campaign speech.

The serial is carefully constructed and the exciting moments are staged with strong dramatic appeal.

"The Fatal Ring" is also developing into a typical Pearl White serial, which means a continuous succession of hairbreadth escapes of the sort which causes the observer to hold his breath. In the fifth episode, entitled "Danger Underground," Pearl is rescued from the underground stream in which she has been cast. She and her rescuer barely escape being crushed by an incoming ferry boat, as they climb up to the dock. The scenes then revert to Washington Mews, a New York art center, where there are some violent struggles with Carslake for possession of the violet diamond. The last reel closes with Pearl suspended over a boiling cauldron, head downward, condemned to death for her attempt to obtain the diamond.

"The Warrior"

Seven-Part Itala Film with Maciste, the Giant Slave in "Cabiria," Is Always Capital Entertainment and Contains Much Good Fun—American Rights Controlled by Harry Raver.

Reviewed by Edward Weitzel.

ONE of the first impressions made by "The Warrior," the seven-part screen drama produced by the Itala Film Company of Torino, Italy, is that Douglas Fairbanks has a rival and his name is Ernesto Pagani, better known as Macista, the giant slave of "Cabiria." The Italian actor is nearly three times the size of the American exponent of strenuousness and smiles but he goes up the side of a house with the same ease and speed and seems to extract the same amount of enjoyment out of his playing—no one would ever think of calling it work. Signor Pagani is, by no means, a finished actor, however, but when engaged in uprooting trees, upsetting both horse and rider with one gentle shove and bowling over Austrian soldiers by using one of their comrades as a battering-ram technique and mental grasp of the subject is forced to step out of the way for physical prowess of a startling and amusing nature. To see a man toss his enemies about as if they were infants and hurl half a dozen of them through an open window without the slightest effort is to experience an envious glow that ends in a howl of delight.

"The Warrior" is good fun and it also has its share of real thrills. The scenes are laid, for the most part, among the Italian Alps, and the difficulties encountered while carrying on the present warfare in that region are vividly shown. The American public is fairly familiar with the methods adopted by the Alpine soldiers to reach the almost inaccessible mountain peaks, but to behold a body of men working their way across a wide and deep canyon by clinging to a wire cable or see them go up hundreds of feet to the top of a straight wall of rock by means of a rope while fully equipped, is to experience something new in thrills.

There is a story to connect these exciting incidents with the usual romantic love interest demanded by screen melodrama, and "Maciste" exploits are generally performed when he is a soldier, but the Italian strong man towers over everyone in the cast in more ways than one.

"Youth"

Carlyle Blackwell and June Elvidge Starred in Five-Part Peerless Photoplay of Familiar Material Directed by Romaine Fielding—Released by World Film Corporation.

Reviewed by Edward Weitzel.

THE story of "Youth," a five-part photoplay written by Roy S. Sensabaugh, is a familiar one. Bryan Goodwin, the son of a wealthy and indulgent father, goes to honor for several years, meets the right woman, gets down to honest work and accomplishes wonders in a remarkably short space of time. This subject is always a popular one, the prodigal son standing in the front rank of characters that never fail to please in whatever guise they appear. Many of the incidents of "Youth" are entertaining in themselves but too much has been made of the hero's last spree, which ends in his being shipped to Tennessee, where his father is constructing a dam. Drunken men are frequently funny but excellent judgment is required to prevent them from overdoing the thing. Young Goodwin imagines he has proposed to a society girl, while not more than half sober. When he finds that he has lost his heart to the sister of Henry Elliott, the head engineer at the dam, he begins to appreciate the folly of getting drunk. He succumbs to his old habit, however, and while in this state offends Miss Elliott. Bryan is at a loss to know how to regain her good opinion, until he discovers that the brother is also a victim of the liquor habit. Elliott gets to the verge of a mental and physical breakdown but Bryan takes him in charge, strengthens him out, holds down his job for him until the dam is completed, and is rewarded with the hand of Miss Jean.

A want of skill on the part of the photo playwright in the choice and handling of his material, and the theatric method of Romaine Fielding in directing the production, prevent the picture from receiving unqualified praise. Nevertheless, it will please many of the less critical screen patrons. The locations have been well chosen and the various details of production treated with liberality. The acting is generally capable. June Elvidge plays Jean Elliott with sincerity and pleasing effect. Bryan Goodwin is not one of Carlyle Blackwell's best parts, but he works earnestly and is most successful in the serious scenes. Johnny Hines, George Cowl, Muriel Otriche, Robert Broderick, Victor Kennard, Henrietta Simpson and Henry West complete the cast.

"The Golden Idiot"

Bryant Washburn Heads Cast of Five-Part Essanay Picture That Has Whimsical Story Set in a Number of Charming Locations.

Reviewed by Edward Weitzel.

A "knight of the road" who is young, handsome, looks like a gentleman and is accompanied by a three-legged dog, is the part played by Bryant Washburn in "The Golden Idiot," a five-part Essanay picture founded on a story by Rob-



Scene from "The Golden Idiot" (Essanay).

ert Rudd Whiting, the scenario by H. Tipton Steck. The plot ambles along in a care-free sort of way as Barry Owen, the tramp-hero, goes where his fancy leads him. The director has been to some trouble in finding romantic locations for the story; and as long as the writer sticks to the lighter vein nts

work is amusing. The serious incidents appear to be lugged in and their effect falls short of the author's intent.

Barry Owen has a millionaire uncle who makes an eccentric will and, quite to the young man's surprise, at his uncle's death, he finds that he has qualified as the fortunate heir. His adventures on the road bring him in contact with a number of pretty girls and he marries the prettiest one after he comes into his uncle's millions. The action could be improved by closer construction.

The wholesome personality and honest workmanship of Bryant Washburn in the character of Barry Owen is the best feature of "The Golden Idiot." Virginia Valli is also an important and valuable member of the cast. She is a fine type of young womanhood, natural, good to look at and shows character in all she attempts. The rest of the acting is uniformly excellent.

Triangle Program

"The Mother Instinct," with Enid Bennett and Margery Wilson—An Adaptation from the French.

Reviewed by Louis Reeves Harrison.

"The Mother Instinct" is a beautifully adapted story from the French, supposedly, as it is located on the tumultuous Bay of Biscay, and there is a sincere effort throughout to give it French atmosphere. It is a consistent story of sacrifice, because the sacrifice is made by a woman—the other sex has no passion for it. Opening with a vivid scene of storm, the story strongly enforces a difference in the character of a fisherman's children. The father is lost at sea. Two of the children delight in the storm, the brown ones, and they are but little affected by the loss of their father. The white one is terrified throughout, and this leads the mother to place her in Paris with an aunt, where she may be raised in a different environment. After one reel of this finely-pictured characterization the results are shown in the grown-up children, Enid Bennett playing the white one, Margery Wilson and Jack Gilbert the sunburnt brownies.

The city-bred girl falls under the spell of Bohemian life among the artists and has a child by one of them. Enid Bennett in this role plays with high intelligence, but she is not entirely effective because of her type. She makes it interesting, however, through force of personality. All other main characters and most of the subordinate ones are most carefully typed, adding powerfully to the illusion. Margery Wilson as the country girl who goes to visit her sister in Paris and is so shamed that she refuses to marry the man of her choice on her return, exceeds herself in the role, rising higher than she has ever done before in the critical moments, displaying an emotional intensity thoroughly French and very effective.

Her brother is unjustly accused of murder, with circumstantial evidence so strong that his conviction seems certain. The mother and the erring sister were in court, the latter with her illegitimate child. At a high point the country girl risks all to save her brother. In a passionate confession she snatches the child from her sister and declares it to be her own by the murdered man. She saves her brother by this noble lie and is not arrested for the crime, supposedly because it was justifiable homicide. There is a reconciliation between her and her lover, but the conclusion of the story is very much up in the air. Fine acting and true artistry of directing compensate to such an extent that the release is deeply interesting.

To Honor and Obey

Gladys Brockwell Makes a Human Character Stand Forth in Latest Fox Picture and Gives It Tense Dramatic Distinctness.

Reviewed by Hanford C. Judson.

THE best Fox picture that this reviewer has seen in some weeks is "To Honor and Obey," a five-reel offering released on July 15. Gladys Brockwell, amply endowed with ability to imagine and picture for us those more than superficial emotions of the human heart that appeal to us as eternally true, has made the picture like a swift stream that bears us along past the trees and rocks of life's background. We see these things, but the big thing in our experience watching the picture is the story's motion, its movement. One may ride down the same swirling river times without number, yet the speed of his flight is always new to him.

Miss Brockwell's supporting cast fills the bill, but no great thing is demanded of it. The writer was asked recently by what token he knew good directing from the poor article. Good directing is noticed negatively and by the consciousness after it is all over that the mind has not been distracted from what is deeply relevant by any consciousness of what is awkward because untrue. Director Otis Turner, who made this picture, has used two vision scenes. In the first the hero (Charles Clary), alone at table, keeps looking at his plate, while the longed-for girl he loves takes a seat at table with him for a vision's moment. At another point that same girl sees her husband, the villain (Bertram Grassby), who has confessed to embezzlement. She turns away in pain. In a vision he is seen in convict stripes. She turns and sees him thus clad and over

her face comes a look of horror. Now this showed imaginative direction, but how much more imaginative would it have been if she had turned her back to him just before the change and if the look and the change had then come simultaneously, or



Scene from "To Honor and Obey" (Fox).

at least the horror had come just before she turned to look. The director probably saw this as soon as he saw the film. This is a well directed picture on the whole and there is little in the important scenes that distracts attention from the story's motion and our emotion watching it.

Peggy the Will o' the Wisp

Mabel Taliaferro Appears As An Irish Girl, and As a Gentlemanly Highwayman of the Robin Hood Type.

Reviewed by C. S. Sewell.

BASED on the Irish folk-lore story of "The Will o' the Wisp," Rory O'Moore, who robbed from the rich and gave to the poor; the Metro five-reel production of Peggy, The Will O' the Wisp, affords Mabel Taliaferro the opportunity for some pleasing bits of characterization in the part of an Irish lass who adopts the disguise of a gentlemanly highwayman and obtains money to assist the sick wife of a poor peasant.

Miss Taliaferro is excellent as Peggy, and makes a charming highwayman. The part also shows her to be a good rider. The story, which is by Katherine Kavanaugh, and directed by Tod Browning, follows fairly obvious and conventional lines and the action is inclined to drag, too much footage being given to incidents not necessary to the plot.

T. J. Carrigan, as Neil Lacey, the lover, and W. J. Gross, as Peggy's father, do good work. The rest of the supporting cast is satisfactory. Sam Ryan, as the Squire, and Nathaniel Saxe, as Terence, his scapegoat nephew, are inclined to overact.

"Little Specks in Garnered Fruit"

A Two-reel O. Henry Story on the General Film Program—Carlton King and Nellie Spencer in the Cast.

Reviewed by Arthur W. Courtney.

THE art of production of the two-reel picturizations of O. Henry stories is high. In "Little Specks of Garnered Fruit" the hero is a bridegroom on his honeymoon. He is also welterweight champion of the world. When the bride picks up a picture of her husband in a fighting pose, a transition is made to a knockout scene in the prize ring. The fading is done in a perfectly natural fashion. One who had never seen a moving picture could understand this without knowing anything of the conventions of the screen.

The scenes in the bridal apartment also deserve mention for their naturalness. The bride is alone for the greater part of two reels. Nellie Spencer, who acts the part of the bride, has a difficult part in that she has to act so many scenes by herself. Yet these scenes are cut into the adventures of the bridegroom, who is wandering about the city streets in February trying to capture a peach to satisfy his bride's whim, so that the interest is well maintained.

Carlton King plays the part of the bridegroom. He finds that there are peaches in the gambling den of his enemy, Denver Dick, so he informs the police and takes a raiding party to the place. He gets a peach. But when he gets home and wakes up his bride to show her the peach, she has forgotten that she said she wanted a peach. She thinks she would much rather have an orange.

As usual the titles are better than any other titles could possibly be. They are modeled on O. Henry's language in the story.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

A MODEL MARAUDER (Kalem).—Seventh two-reel episode of "The Further Adventures of Stingaree" series. The number is a thoroughly entertaining one. The story tells of the adventures that befall Stingaree when he insists on visiting a wax works where his likeness in wax is on view. True Boardman and the usual cast of Kalem players appear. E. W. Hornung's story is made doubly interesting by some surprising twists to the plot.

LITTLE SPECKS IN GARNERED FRUIT (Broadway Star).—An O. Henry story in two reels. Carlton King, welterweight champion of the world, is the bridegroom. Nellie Spencer plays the part of the bride. The story tells of an incident of the honeymoon. The husband tries to satisfy a whim of his wife's. This picture contains excellent entertainment material.

THE L X CLEW (Selig).—This is an utterly profitless one-part detective story. The butler steals the diamond necklace. The detective finds a chalk mark, an L X, on the window sill. This mark is on the sole of one of the butler's shoes. He has just got them back from the cobbler. The detective finds that the butler's watch has stopped. Inside the case he finds the necklace. The settings are grossly out of keeping with the level of social life represented.

A DAUGHTER OF THE SOUTHLAND (Selig).—A two-part drama of 1860. Betty, the heroine, dressed as a sailor, is on the Merrimac at the time of its fight with the Monitor. The hero is on the Monitor. She is pitched into the sea and he saves her life. There is much more to the story. It is old-fashioned, futile and poorly done.

A PEACEFUL FLAT (Ray).—In some respects this is better than other Ray one-part comedies. The Rays clash with Mrs. Little to their sorrow. They get even through Mr. Little. The only blot is when Johnny Ray puts on a woman's dress to meet Mr. Little as Alice, with whom he has an appointment in the garden.

SEVENTY AND SEVEN (Black Cat).—This is a two-part story of a seventy-year-old civil war veteran and his seven-year-old grandson. Julien Barton is excellent as the veteran. Ellis Paul gives an appealing impersonation of the grandson. These two characters figure in several good situations. The scenes in Farmer Scroggs' home are not convincing. He is tyrannical in a way that is amusing in spite of himself.

Art Dramas, Inc.

MISS DECEPTION (Van Dyke), July 9.—Jean Sothern is the featured player in this five-reel comedy-drama. It is a picture typical of the cute-country-girl-who-comes-to-the-city type. The picture relies upon the appealing incidents rather than its story for its appeal. A review is printed in the review columns of last week's issue.

WHEN YOU AND I WERE YOUNG (Art Dramas), July 16.—A five-reel picture with Alma Hanlon as leading player. It is the kind of film that makes a reviewer feel a bit wearied, but can not be dismissed as an offering in so off-hand a way. There is only one real character in it, viz., the Spanish artist, played by Florence Short. The story is too long, the characters too unreal and the love interest too unconvincing; but I have seen just such a film go well in a country show. This is understandable. Madame Blache, its director, has fallen far below her high standard in it. One wouldn't believe a careful director had done it.

Bluebird Photoplays Corporation

THE RESCUE, July 23.—This five-part photoplay has an actress for a heroine, played by Dorothy Phillips. The story is artificial. The production is excellent. A longer review is printed on another page of this issue.

Butterfly Pictures.

THE REED CASE (Butterfly), July 9.—A five-reel number, written and directed by Allen Holubar, who also plays the leading role of Jerry Brennon, detective. The opening scenes devote too much footage to Jerry's early career, and the mail story is not reached quickly enough. When it does come, it proves entertaining, though it is not in any sense powerful. The strong feature of the production is the mountain cabin and the weird developments which occur there. The story as a whole is interesting, but has numerous faults in production. Others in the cast are Ernest Shields, Edward Brady, Louise Lovely, Alfred Allen, Fred Montague, George Pearce, Sydney Dean and Nanine Wright.

Greater Vitagraph.

RICHARD THE BRAZEN (Vitagraph), July 25.—Harry Morcy and Alice Joyce are the leading players in this five-part picture. The hero

is a young chap from Texas who passes himself off as an English lord and wins an American wife. A longer review is printed on another page of this issue.

SHELLS AND SHIVERS (Vitagraph).—A war-time burlesque of rather an enteraining sort, in which a Red Cross nurse gets mixed up in a romance and disguises as a soldier. The manner in which shells dart back and forth through the air and pursue frantic victims is really very amusing. Rather a clever idea with Lawrence Semon directing.

CHUMPS AND CHANCES (Vitagraph).—Laurence Semon is the director and leading comedian. This is as funny a picture as one could wish to see. It is full of laughs. Semon gets into the house of the girl he is courting by climbing a telegraph pole and walking in on the wires. He comes out in such a hurry that he crosses the wires. This makes the telephone in the police station sparkle. This comedy is indescribably funny.

BOBBY, MOVIE DIRECTOR (Vitagraph), Aug. 6. This is the first of a series of one reel pictures with Bobby Connally in the leading part. Aida Horton is the little girl who plays opposite him. Mabel Ballin plays Bobby's mother. William Shea is an old sea captain. Bobby's mentor. In this picture Bobby runs away from the studio, leads a company of children to an island, where they act "Pokey-hants" with Bobby as director. The boat floats away, but they are rescued by the sea captain.

Kleine-Edison-Selig-Essanay

THE GOLDEN IDIOT (Essanay), July 23.—The acting of Bryant Washburn is a great help to this five-part comedy, which is also strong on picturesque locations. It is reviewed at length on another page of this issue.

Metro Pictures Corporation.

THE HAUNTED PAJAMAS (Yorke), June 11.—A fantastic tale in five parts, this picture, featuring Harold Lockwood, makes capital entertainment. It is reviewed at length on another page of this issue.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 133 (Gaumont), July 18.—This number of the weekly shows the first regiment of American soldiers "somewhere-in-France," the Fire Department of New York City staging some fire-fighting thrills, the first steamer passing through the new locks at the head waters of the Mississippi, the new armory ready for the 8th Coast Defense, N. G., New York, and the carrying of the largest American flag in a parade by patriotic San Francisco.

TOURS AROUND THE WORLD NO. 37 (Gaumont), July 17.—The places visited in this number are Avignon, France, the Ruined Palace of Tiberius, and Timbuktu the Mysterious, a city of Soudan. These subjects are well illustrated.

REEL LIFE NO. 64 (Gaumont), July 19.—This number contains some interesting subjects, including the manufacture of incandescent mantles, the growth of the coconut, scenes with the Boy Scouts' Signal Corps, a novel bicycle race, and cartoon studies from "Life."

MELISSA OF THE HILLS (American), July 23.—A five-part production featuring Mary Miles Minter. The picture is not one of Miss Minter's best and is lacking in convincing action. It is a drama of the hills and has been reviewed at length elsewhere.

MAN PROPOSES? (La Salle), July 31.—A farce comedy in which a man receives a letter stating that a position with a large salary attached is awaiting him in Alaska, where he is expected with his wife. He sets about to seek a wife and in so doing finds that he has been robbed of the paper of proof that the job is his when he marries and arrives in the North. The most objectionable thing in this picture is a half-dressed model.

Paramount Pictures Corporation.

WHAT MONEY CAN'T BUY (Lasky), July 16.—This is a beautiful picture in five parts with Theodore Roberts, Louise Cluff, Jack Pickford and Theodore Roberts in the cast. Directed by Lou Tellegen. A review is printed elsewhere.

THE WRONG MR. FOX (Klever Comedy), July 16.—Victor is an actor who is mistaken for a minister. To save the day he introduces his bicycle act in the church service. A long review was printed in last week's issue.

Fox Film Corporation.

TO HONOR AND OBEY, July 1.—A five-reel picture with Gladys Brockwell, in which her acting carries the spectator along as though his soul were watching another human heart in the toils of undeserved misfortune. It is a good offering and can be commended for human beings who like to see real life on the screen. A longer notice is printed elsewhere in this issue.

Pathé Exchange, Inc.

HEARST-PATHE NEWS NO. 58, July 18.—Visit of the "kiltie" band of bagpipers from Canada, tennis championship games, French war scenes, departure of University of Pennsylvania Ambulance Unit, an automobile truck with wheels so constructed that it runs equally well on an ordinary road or on a railroad track, together with other interesting items, comprise this reel.

DANGER UNDERGROUND (Pathé), Aug. 5.—Episode No. 5 of "The Fatal Ring." In this number several exciting situations arise. Pearl is first rescued from the underground stream, she and her rescuer barely escaping death from an incoming ferryboat. She then seeks out Carslak, in an artist's studio, and several struggles occur for possession of the violet diamond. The installment reaches its close with Pearl hanging headfirst over a boiling cauldron.

A CRAZY CATASTROPHE (Pathé), Aug. 5.—One of George Herriman's animated cartoons. In this adventure the Krazy Kat visits No-Kats land, accompanied by the mouse. They meet with many eccentric and amusing experiences.

MAKING A NEWS PICTURE (Pathé), Aug. 5.—An interesting educational subject, showing the complicated process by which newspaper illustrations, from photographs, are made. This will satisfy the curiosity of many people who have often wondered how the picture is transferred from the photograph to the news columns.

REVOLTING PRIDE (Pathé), Aug. 5.—Episode No. 13 of "The Neglected Wife." This number reaches an interesting point in the triangle love story. Margaret, "the other woman," after trying to keep away from Kennedy to save his name, is urged to return to him by a political gang. Kennedy himself is shot at by a veiled woman while making a campaign speech, the bullet hitting his chauffeur. The number is well constructed and holds the interest firmly.

LONESOME LUKE, MESSENGER (Pathé), Aug. 5.—A two-reel knock-about comedy, featuring Harold Lloyd as a messenger boy, designated as "a greyhound for speed." He invades a girl's seminary while out with a message and has a lot of laughable adventures. There are a number of very funny stunts in this, which is full of action from first to last.

Triangle Film Corporation.

THE MOTHER INSTINCT, July 15.—A dramatic story of a French fishing village, with Enid Bennett and Margery Wilson in strong roles. Especially effective scenic effects and elaborately beautiful settings enhance this interesting story.

IN SLUMBERLAND (Triangle), July 29.—A dragging story, relieved in spots by the director's efforts to make it interesting, but merely an attempt to stretch an old one-reeler into five reels. Too poor to bear comparison with modern work.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 80 (Universal), July 11.—New government dam on Mississippi, elevated wreck in Brooklyn, New York fire drill and numerous war features of international interest are included in this number.

THE GRAY GHOST (Universal), July 23.—No. 5 of the series, under the special title of "Plunder." This instalment leads up to the big feature of the serial, in which the chief criminal and his band begin the wholesale robbery of a big jewelry store. The number closes with the criminals still at work, having chloroformed the proprietor and made the store detectives prisoners. This constitutes a big undertaking of a dramatic sort and holds the attention firmly.

THE GRAY GHOST (Universal Special), July 30.—Instalment No. 6. This brings to an exciting close the robbery of the jewelry store, in which a band of twenty criminals hold up all the customers in the place and fill an auto-truck with rich loot. They make their escape with the goods and exciting scenes follow. Wade and Morn Light are held as prisoners by the "Gray Ghost" and find themselves in company with young Olmstead, who has been mysteriously missing. This number, with the previous instalment, raise the interest in the serial to a high pitch.

THE WOMAN WHO WOULD NOT PAY (Star Featurette), Week of July 30.—A two-reel number, by E. M. Ingleton, featuring Cleo Madison, Frank Whitson, Daniel Leighton and Bertram Grassby. The former plays the part of a married woman whose love for admiration induces her to ensnare every man she meets. One lover, jealous of her attentions to another, tells the husband. The latter comes home unexpectedly and discovers a man hiding in the vault. He allows the latter to die there, in order to torture the wife's soul. This is strongly presented and contains excellent suspense. It is much better than the average picture of the type.

MARRIED BY ACCIDENT (Nestor), Week of July 30.—A pleasing light comedy, featuring Eddie Lyons, Lee Moran, Edith Roberts and Helen Wright. The plot, in which Eddie induces his rival to assist in his elopement with the girl, is slight, but humorous and entirely successful. A good comedy number.

BLACKBOARD AND BLACKMAIL (L-KO), Week of July 30.—A

comic number, most of the scenes in which take place in a country school. The boys and girls are up to all sorts of juvenile tricks. Just a string of entertaining incidents of the knockabout sort, some of which are quite funny. The explosion at the close will get a laugh. Phil Dunham, Merta Sterling, Lucille Hutton and Charles Inslée are in the cast.

THE STINGER STUNG (Joker), Week of July 30.—A rural comedy in one reel with Gale Henry and Milt Sims. The latter drives the judge away from his sweetheart by stinging him with bees. The evidence is brought into court; the prisoner is sentenced to the chair. The judge goes fishing. Gale Henry makes a wild dash for the pardon. This is fairly amusing.

THE BATTLING BELL BOY (Joker), Week of July 30.—A knock-about number, by Jack Cunningham. This features William Franey as a bell hop with a "wallop." He challenges the "Masked Marvel" in the prize ring and winds up by putting everyone in sight out of business temporarily. This has a little too much action in it to be really funny, though it will get a laugh from sport lovers generally. Others in the cast are Zasu Pitts, Lillian Peacock, Milburne Moranti and Bobbie Mack.

RIGHT-OF-WAY CASEY (Gold Seal),—Week of July 30.—George Marshall must be given credit for an amusing and original conceit in this three-reel number, in which Neal Hart is featured as a New York traffic cop who finds himself transplanted to a wild Western town, suffering from loss of memory. A lot of good humor is developed when Casey begins regulating the traffic there. A love story is worked into the number, which is different and amusing throughout. Others in the cast are Janet Eastman and Joe Rickson.

WHERE ARE MY TROUSERS (Victor), Week of July 30.—A two-reel comedy subject, by Daisy O'Connor, featuring Carter and Flora De Haven. The husband quarrels with his wife. She removes herself and his wardrobe out to the beach. During the day he slips and soils his trousers. He sends them to the tailor and they fail to return. The husband then starts out attired in brief underwear and a rain coat. There is hardly enough incident to get the full value of this rather humorous idea. It seemed to get over in a tame sort of way, considering the opportunities offered by the main situation.

World Pictures.

YOUTH (Peerless), July 25.—Carlyle Blackwell and June Elvidge are the stars of this five-part photoplay with scenes laid in New York and Tennessee. It is the story of a young man's redemption. A longer review is printed on another page of this issue.

Miscellaneous.

ALMA, WHERE DO YOU LIVE? (Newfields Producing Co.)—A six-reel adaptation of the well known musical comedy, by Adolph Phillip, featuring Ruth MacTammany in the name part. This, accompanied by the well-known "Alma" song and other original music, should prove a pleasing light subject. Reviewed at length elsewhere in this number.

THE WARRIOR (Itala Film), July.—"Maciste," the giant Italian actor, is the star of this seven-part photoplay. It is full of fun and excitement, the scenes being laid in the Alps among the Italian troops. A longer review is printed on another page of this issue.

"The Fall of the Romanoffs" Real Russian Picture.

Herbert Brenon is leaving no stone unturned to make his forthcoming production, "The Fall of the Romanoffs," true to the spirit and atmosphere of Russia. He is making every effort to make the picture correct in every detail. Not only is he anxious to make it a success from the point of view of an entertainment, but he wishes to make it a strong and an important factor in spreading the facts and conditions which led up to and caused the Russian revolution. That the story is true he knows from Iliodor, who was Rasputin's great opponent. History has confirmed his revelations.

Mr. Brenon wants "The Fall of the Romanoffs" not only to be of historical value in this country, and throughout the world, but especially in Russia. The Russian people have been kept in comparative ignorance of the intrigues and plots of the Russian court and they are just beginning to realize how they have been hoodwinked and misgoverned.

Realizing that inattention to detail and failure to observe the habits of Russian daily life with which every Russian is familiar would practically kill the picture from a historical angle in Russia and would therefore be practically useless to the Russian people, Mr. Brenon is taking great pains to follow every detail closely. Russian experts have been called in to supervise all scenes in which a slight deviation from the correct would mean ruination, such as religious ceremonies and gatherings of state, or in any scenes in which customs distinctly Russian are brought into use. Costumes and uniforms are being copied minutely by those well versed in the wearing apparel of the Russians. The Czar's robe of state, trimmed with yards of ermine and silk, has been copied minutely from the original, so have his orb, his sceptre and his crown.

New William Farnum Photoplay Is Finished.

William Farnum's first screen play in the Eastern studios since 1915 was finished last week. The story for the production is an adaptation of "The Doctor," the famous novel by Ralph Connor. Frank Lloyd, who has screened Mr. Farnum's recent de luxe subjects, was in charge of the direction.

State Rights Department

Conducted by BEN H. GRIMM

Exhibitor First, Says Seng

Sponsor of "Parentage" Gives Reasons for His "Follow Through" Campaign—Many Ad Helps Ready.

"I SINCERELY believe it is my duty to assure my fellow exhibitors that I intend to consider their interest first, last and always in connection with the marketing of 'Parentage,'" says Frank J. Seng, who controls the world rights to Hobart Henley's production. "I also want to make it perfectly clear that I heartily endorse the idea advanced by so many of the territorial rights buyers, namely, that the publicity and advertising for any special feature production be continued long after the picture has been allotted and the distributor's interest in it has supposedly ceased.

"And it is with considerable pride that I call your attention to the fortnightly house organ that will be devoted exclusively to the interests of all those exhibitors who will want to book 'Parentage.' Not to my knowledge has any state rights distributor heretofore deemed it necessary to 'follow through' after disposing of his product with any form of advertising whatsoever. The 'Parentage Messenger,' searching out every nook and corner of the country twice each month, will speak for itself. Its usefulness as a bearer from the firing line ought to convince the industry that I realize my obligations do not cease when there is no more territory to be sold.

"I also intend to back up my belief in the need for closer cooperation between distributor, buyer and exhibitor by a continued use of the advertising pages of the trade magazines. These trade ads, like our house organ, will be of great sales value to purchasers of prints because they will smooth the pathway to additional bookings and keep exhibitors advised of what the other fellows are doing to make money with 'Parentage.'

"In the Greater New York territory the twenty-four-sheet stands that were so resultful during out record-breaking week at the Rialto theater will carry for another month a direct appeal to the public. A special four-sheet reading 'Ask Your Local Theater to Book It' takes the place of the Rialto dating and will be on the job night and day, creating new business for later runs. Wherever it is practicable, I have directed my organization to secure extensions of contracts for billboards and continue Mr. Henley's message of home life until another local exhibitor is ready to snipe his dates. If the paper is weatherbeaten I will urge the posting of fresh stands in every instance.

"I do not wish to go on record as favoring the billboard above the newspaper as an advertising medium. If it were possible to obtain sufficient revenue from the sale of a single state rights production I would most certainly back up every booking with a newspaper campaign of my own. But, having determined to ask only reasonable prices for all territories, I will not stand by and see the buyers held up for more money than they can afford to pay, not even to divert such money to the purchase of newspaper space.

"Just one more thought: I fully expect the coming of an era of prosperity in the sale of state rights so far-reaching that it will demand of distributors national advertising, and they will then willingly spend their appropriations to reach the ultimate consumers—the motion picture audiences; and it will be good business for them to do it, too."

BLANK BUYS "SUBMARINE EYE."

The Mid-West Photoplay Corporation, through A. H. Blank, its president, has purchased from the Williamson Brothers "The Submarine Eye" for Iowa, Nebraska, Missouri and Kansas.

MILWAUKEE FIRM GETS "A SLACKER'S HEART."

The Walter A. Baier Film Company, Toy building, Milwaukee, has just closed a deal whereby it obtains the rights for Wisconsin to the seven-reel Emerald Motion Picture Company's production, "A Slacker's Heart." This production was made under the auspices of the Wisconsin Defense League, and has closed a two-weeks' run at the Crystal theater, Milwaukee.

UP-STATE MAN BUYS "RACE SUICIDE."

Joseph Hopper, of Corning, New York, has purchased the northern New York rights to "Race Suicide." The deal was closed for the Phax Pictures Corporation by Samuel Cummins, film broker, of 1476 Broadway, New York.

SUPERPICTURES' PLAN MEETS APPROVAL.

The offices of Superpictures, Inc., are crowded with men with all sorts of pictures to sell, as a result of the announcement that Superpictures had decided upon a policy of buying big pictures and selling them direct to big exhibitors and state rights buyers. The clearing house plan, devised by Frederick L. Collins, president of Superpictures, has met with immediate commendation from exhibitors and from independent producers.

At least three pictures of magnitude are being considered by Superpictures for its first release. So high a standard has been set by Superpictures that all ordinary features are being promptly rejected. Men who have on their hands pictures that are not decidedly better than the average program release will find no market with Superpictures.

Superpictures has announced that no picture is too big or too expensive for it to handle and the biggest men in the industry are taking keen interest in the plan. The same enormous publicity that was put behind "Seven Deadly Sins" will back every Superpicture.

MASTBAUM BUYS "13TH LABOR OF HERCULES."

Leon Schlesinger, manager of the Cinema Distributing Corporation, 220 West Forty-second street, New York, announces that "The 13th Labor of Hercules" has been sold to Stanley Mastbaum, president of the Stanley Theater Company, for eastern Pennsylvania and southern New Jersey. Harvey Day, manager for the Peerless Film Exchange in Philadelphia, which handles the Stanley features, reviewed the entire series of "The 13th Labor of Hercules" and remarked "that he had never before witnessed a series of pictures of this nature which contained so many interesting subjects and so much action, combined with timely interest."

The Stanley company announces the series to be released in the early fall in their houses in series form, one a week.

BEADELL JOINS ALLEN CORPORATION.

Ben W. Beadell has become affiliated with the Allen Film Corporation of Chicago. Mr. Beadell is one of the oldest salesmen in point of service and one of the best known film representatives in Chicago. For a number of years he was the special representative of the Essanay Company. Later he became connected with the General Film Company and K-E-S-E, holding important positions. It was in these various capacities that he was enabled to meet and make friends with practically every exhibitor in Chicago and the surrounding territory.

Immediately upon the organization of the Allen Film Corporation F. C. Aiken, general manager, made Mr. Beadell an offer, which he felt offered him a better opportunity than he has yet had for becoming acquainted with conditions throughout the entire Middle West. As special representative for this company Mr. Beadell will have supervision of the salesmen handling "The Garden of Allah" in the seven states for which it controls the rights.

SPITZER RETURNS FROM COAST.

N. H. Spitzer, vice-president and sales manager of the King Bee Films Corporation, has returned to New York from his transcontinental trip in the interests of the Billy West Comedies. Mr. Spitzer was absent from New York in all about five weeks and visited the important film centers in the country, covering between 15,000 and 20,000 miles on the trip.

Mr. Spitzer succeeded in disposing of the whole available territory for the King Bee Billy West Comedies. This is something of a record, as the first Billy West comedy was only released on May 15, and the entire United States territory was disposed of in about sixty days thereafter. Mr. Spitzer reports that conditions generally in the motion picture field of the United States are booming along at a hurricane clip. In fact, business could not be better. The demand for comedies is overwhelmingly great and the popularity of the young star, Billy West, has been firmly established among state rights buyers and exhibitors.

"POSTAL TIPS" AID SHORT FEATURES.

"Postal Tips," a series of publicity helps which was created by the Short Features Exchange about five weeks ago, seems to be bringing in the desired results, according to reports. The "Postal Tips" series are sent out to the exhibitors in Greater New York every week, and they contain helpful "tips" about short features of merit.

Distribution of the Lincoln Cycle

Benjamin Chapin Explains Preliminaries—Mailing Campaign to Give Direct Contact.

BENJAMIN CHAPIN, president of the Charter Features Corporation, distributor, as well as star of their "The Call to Arms" and other Lincoln Cycle pictures, is a believer in most painstaking care and absolute thoroughness in every branch of the process of making and marketing a motion picture. As a result he spent years in the production of the "Lincoln Cycle." For this reason, also, he has conducted an unbroken advertising campaign for many months, in this way familiarizing exhibitors, exchanges and public as well as state rights buyers with every detail of the vast proposition he had to offer them. Then came the trade showing, the successful run at the New York Strand theater, followed by more than two hundred performances at the Globe theater. The criticisms of the trade journals and those of the daily newspapers injected the adjectives into descriptions of the photodramas in a much more valuable way than would have been possible to the company's publicity exploiters and, coming on top of the lack of a fanfare of laudatory trumpets from Mr. Chapin, their value was all the greater.

"Now came the most important part of our work," said Mr. Chapin. "We had to get a response from the trade. Personal contact is, of course, the best way of doing that, but we cannot go personally to twenty-five thousand motion picture people in the United States and Canada, so we did the next best thing; we wrote to each and every man whom we considered big enough to appreciate the value of what we had to offer and whom we might reasonably expect to be interested in our pictures. We wrote to each exhibitor of importance to know if he wanted our pictures, and how much he would pay for them. Not that it was our intention to express the pictures to him. No. But you can easily see that when we turned over a batch of requests for rental of the "Lincoln Cycle" in a certain state to a state rights buyer, assuring him of certain bookings, without the cost of one cent for salesmen or otherwise, that buyer would see the practical commercial value of our pictures and would be the more anxious to obtain the territory.

"We sent out two hundred thousand pieces of mailing matter last week—sent this material to particular persons in particular places; and fifty thousand in the week previous—and I don't know how many next week. But if ever the picture market was combed, we did it. And that is why I can make such favorable contracts with exchanges and state rights buyers. I have a market to offer them, in addition to that part of the market which their own initiative and selling ability will open to them. When much time, money and care is taken in making good pictures it would be unjust to the director, star and author not to give the exhibitor some help in advertising the features."

BEYNON TO WRITE MUSIC FOR "BABBLING TONGUES."

George W. Beynon, an orchestration writer of wide repute, has been engaged to prepare the musical synchronization for Ivan Films Productions' photoplay, "Babbling Tongues." His work in Morosco's "Peer Gynt," in Famous Players Company, Lasky Company and Paramount is unquestionably of great value as a musical contribution to moving picturedom. Mr. Beynon excellently acquitted himself in his presentation of the orchestration on "One Law for Both."

NEW OUTPUT PLAN FOR MOTOY COMEDIES.

After a year of careful study of the production of short subjects, H. C. Allen, president of the Peter Pan Film Corporation, is preparing to begin in September to give the exchanges a most unusual output of short films. The Motoy Comedies, which are being released by the Peter Pan organization, are enacted by doll actors and present an entirely new feature in the field of production. They are novel, clever and amusing, and deserve a place by themselves in the production of screen artistry. It is an unexplored field of infinite possibilities, and from present indications is proving a gold mine to exchanges and exhibitors.

Mr. Allen formerly headed the Educational Films Corporation, and in that capacity had a rare opportunity to study the production of short subjects. The success of this corporation convinced him of the possibilities of releasing worth-while short novelties, providing that proper material and proper sales plan, organization and publicity were co-ordinated. With this thought in mind, he has formed an organization including some of the strongest men in the business, the details of which will be made public during the next month.

"Motoy pictures," says Mr. Allen, "came into the market during the height of the summer heat, and that would appear to some extent a handicap. The bookings, however, have been most successful and the pictures are being played all over the country. Proctor and Loew are booking them solid for their theaters in New York. We know that they cannot help but be successful, for they cannot fail to please a discriminating audience. At present a great advertising campaign is under way, which will be a material aid to both distributors and exhibitors. Additional plans are completed, but the details will be released later."

MUCH INTEREST IN "PERSUASIVE PEGGY."

In spite of the numerous letters and telegrams which have come to the executive offices of the Mayfair Film Corporation regarding the first production, "Persuasive Peggy," starring Peggy Hyland, M. A. Schlesinger, who has just returned from Chicago, is amazed at the interest displayed by state rights buyers and exhibitors. The executives had the greatest faith in Miss Hyland's popularity and realized the enormous strides it has taken, but they did not really know what a great asset she has proven herself to be to the box office. This fact has been clearly displayed by those at the convention.

The story of "Persuasive Peggy" has also attained much favor in both magazines and book form, for many are well conversant with the charming story of Maravene Thompson, and one and all declare it well adapted to the screen.

In the face of these facts, Mr. Schlesinger feels sure that the value of the first Mayfair production has not been exaggerated in any way. Mr. Schlesinger also writes his office that there is much satisfaction shown over the fact that the authoress is writing the subtitles as well.

Although Miss Hyland herself was unable to attend the convention, owing to important business engagements in town, she did not forget her many friends, and thousands of original souvenirs were distributed by a number of young girls, who at the same time found it necessary to answer the hundreds of questions concerning the dainty star which were asked them by her ardent admirers.

LESSER OFFICES FLOODED WITH OFFERS.

The offices of Sol L. Lesser, at 523 Longacre Building, New York, which will be the temporary headquarters of the new national organization of state rights buyers, is busy arranging appointments for interviews with Mr. Lesser upon his arrival in August, for the consideration of the deluge of propositions and offers pouring in since the announcement of the establishment of the organization. Some of the most prominent film concerns have submitted offers and have requested interviews.

BLUEBIRD TO STATE-RIGHT "MOTHER O' MINE."

Following the success of "The Eagle's Wings" and "Hell Morgan's Girl" as specially released features, apart from the Bluebird program, the decision has been reached to make "Mother o' Mine," the latest Rupert Julian production, a Bluebird extraordinary. This means that the feature will be distributed by Bluebird branches along state rights lines, independent of the programmed features in the Bluebird series.

"Mother o' Mine" will be released Sept. 2, the week starting Labor Day, with Rupert Julian and Ruth Clifford the stars of a photoplay so exceptionally meritorious that Bluebird has decided to match it against features that are made by independent concerns and promoted through state rights. Mr. Julian directed the production from Elliott J. Clawson's story.

Bluebird asserts that the work of Ruby La Fayette, in the mother role, would alone make "Mother o' Mine" a work of



Scene from "Mother o' Mine" (Bluebird).

extreme merit. Instead of "making up" a younger woman to play the part, Mr. Julian held back the production until he could find the exact type of old lady who could back her mature appearance with suitable dramatic art. In Miss La Fayette he discovered just the combination he desired.

This veteran actress at the age of seventy-two gets her initiation to the screen in "Mother o' Mine," although her stage career began in the early sixties. She played in various stock companies in the early years of her stage experience, supported Booth, Barrett and John McCullough, and later headed her own travelling company. Fifteen years ago she retired, and Mr. Julian's extreme persuasion was required to lure her before the camera.

SHOWING OF CENTURY COMEDIES JULY 27.

Invitations have been issued to state rights buyers and the trade in general by the Longacre Distributing Company to attend a showing of Century Comedies at the Broadway theater, New York, on Friday, July 27, at 10:30 A. M. Three of the Century's productions will be screened at that time: "Balloonatics," "Automaniacs" and "Neptune's Naughty Daughter."

Century Comedies have Alice Howell as their star and last week Julius Stern disposed of the distributing rights to the Longacre Distributing Company, with headquarters in the Mecca building. There is a fourth Alice Howell feature completed, but it will not be shown at the Broadway for the reason that factory work on the subject is not complete.

The Strand, New York, is the only theater where Centuries have been shown, Managing Director Harold Edel having arranged for pre-showings at that house. The Longacre Distributing Company will begin active circulation for the Alice Howell comedies early in September, the interim being taken advantage of to establish distributing branches throughout the country.

PATRIOTIC FILM CONTROLLED BY PIEDMONT.

Piedmont Pictures Corporation, of 727 Seventh avenue, New York, announces that it controls the rights for the entire world, with the exception of the United States, on the Hanover Film Company's production, "How Uncle Sam Prepares to Help the Allies." The subject was photographed under the direction of government officers and is said to teem with patriotism. It shows the training of the soldier from the time he enlists until he reaches the battlefield. The picture is in five reels—about 4,200 feet.

WILD TO SHOW ITALIAN WAR FILMS.

John Wild, of 347 Fifth avenue, New York, who is the American representative of Anglo Film Agencies, Limited, of London, is arranging for a private showing of two Italian war films which have just arrived in this country. The pictures are "The Battle Cry of the Alps," which is 3,700 feet in length, and "The Battle of the Isonzo." The first named film was shown by royal command at Buckingham palace and later was viewed by Queen Alexandra, the Italian Ambassador and other officials. The film is said to be the most interesting war subject to reach this country in recent months. The second production is reported to bring home to the viewer the tremendous fighting activity of the Italian army. It was photographed on the firing line.

Mr. Wild is arranging for the disposition of territorial rights to the two films.

MUTT AND JEFF IN DEMAND.

After allowing three months for a sufficient supply of Mutt and Jeff cartoons to accumulate, Bud Fisher has taken hold of the producing company himself, and is attending not only to the production, but also personally to the distribution. So great is the demand for these comedies reported to be that Mr. Fisher has been receiving requests from exhibitors from all parts of the country to release two a week. However, the amount of work involved in the producing, coupled with the strain of the advertising program which he is carrying out, has rendered it impossible for him to comply with these requests, at least for the present.

While there are several territories still open, from the present outlook the entire country soon will be sold out. This has been accomplished solely on his reputation and without showing a single print. He meets the exhibitors halfway and they like to deal with him, for he makes their interests his own. Hence the wide and rapidly increasing circulation of Mutt and Jeff.



Scene from "The Highway of Hope" (Paramount).

A. KAY COMPANY GETS PATRIOTIC PICTURE.

The A. Kay Company has secured from the Premier Motion Picture Company, of San Antonio, Texas, the negative of a picture entitled "Doing Their Bit." The negative is now being assembled and developed, and a large number of prints are being made for general exploitation throughout the entire world.

The negative of "Doing Their Bit" contained about five thousand feet of negative, but it has been made into a three-reeler, so that the interest does not lag for a moment throughout the screening of the picture. The picture is a patriotic one, and shows our boys in the various training camps of the South going through the training they must have preliminary to going onto the field of battle. The scenes in the picture show our boys performing the duties of the soldier as they would on the battlefield. "Doing Their Bit" depicts in a most forcible manner the necessity of universal military training.

The A. Kay Company have received many inquiries regarding the picture, but have not as yet made known their plans as to the policy of distribution.

BACKER BUYS MASTER DRAMA FEATURE.

Franklyn E. Backer, president of the Mammoth Film Corporation, has purchased the first offering of Master Drama Features, Inc., for Washington, Oregon, California, Montana, Nevada, Arizona, Utah, Idaho, Colorado, Wyoming, El Paso, Texas; New Mexico and New Jersey. The deal was negotiated through the Overland Film Company and its managing director, Samuel Krelberg. Mr. Backer has arranged with H. O. Martin, formerly general manager for Clune, of the coast, to supervise the bookings for the picture, which will be routed after the manner of a road show.

PURKALL TO MARKET "THE LIAR."

C. Purkall, president of the Purkall State Rights Film Company, 729 Seventh avenue, has purchased the New York territory for "The Liar," a six-reel picture featuring Jane Gail. The supporting cast includes May Simon, Helen Milholland, Stanley Walpole, Agnes Nelson and William Butler. Bookings are now being placed for the 1917-1918 season.

MOSS TO PRODUCE "SINS OF THE CHILDREN."

B. S. Moss announces that production of the screen version of Cosmo Hamilton's "The Sins of the Children" will begin soon, following the completion of the scenario this week by Anthony P. Kelly. A large sum will be spent in the making of the picture, which will be seven reels in length, it is reported.

"The story by Mr. Hamilton," said Mr. Moss, "makes an admirable vehicle for screen production, and the elements of the story have been worked up to a pitch that only the expert hand of Kelly knows how to achieve. Production will be rushed post haste."

HIRSH REPORTS BIG BUSINESS WITH "HATE."

Nathan Hirsh, president of the Civilization-Pioneer Film Corporation, who has recently acquired the exclusive distributing rights for "Hate," produced by the Fairmount Film Corporation, reports that this picture has established a new record for summer business.

Among the big circuits which have already contracted for this picture is the Loew chain, which has booked it solid for sixty-five days for the whole circuit. Several other circuits are at the present time negotiating for a run on this picture, it is reported.



Scene from "The Neglected Wife," "In the Crucible" (Pathé)

Manufacturers' Advance Notes

WALLY VAN'S FIRST PICTURE.

Wally Van has completed the first picture to be made by his own company. It is called "Love, Pep and Petrol," and may be classed as a two-reel successor to his other two comedy classics, "Love, Luck and Gasolene" and "Love, Snow and Ice." In his two former "Love" pictures he was known as Cutey, a name which has caused both ridicule and wrong impressions, so the name Cutey is to be abandoned and the same character is henceforth to be known as Mr. Pep.

Mr. Van has gathered together a hand-picked cast of comedy players for his first pictorial offering. Nita Frazer, who played opposite Mr. Van in many of his comedies and who later on was the featured leading lady in the comedies directed by Mr. Van, but in which he did not personally appear, portrays the leading feminine role in "Love, Pep and Petrol." Others in the cast are Hattie Delaro, Nora Cecil, Charles Eldridge, William A. Bechtel, Margaret Cusack, Helen Gauntier, Marie Bryar, Florence Flynn, Marjorie Metzke, Marcella Shields and a host of aviators, seamen, chauffeurs and other forms of gasolene artists. Mr. Van also playfully made use of quite the most interesting lot of extra people imaginable, for he persuaded several very swagger affairs to take part in his premier picture.

"THE LONE WOLF" TO OPEN IN TEN CITIES.

The instantaneous success achieved by Herbert Brenon's latest production for Selznick Pictures, "The Lone Wolf," which is now playing to tremendous business despite the hot weather at both the Broadway theater, New York, and the Studebaker theater, Chicago, has resulted in the formation of plans to open this feature in ten cities early in August as a pre-release showing before the stated date of September 10. The picture will open on the same day in Philadelphia, Cleveland, Pittsburgh, Boston, St. Louis, Denver, San Francisco, Los Angeles, New Orleans and Detroit.

A feature of the Broadway opening was the showing of important scenes in "The Fall of the Romanoffs," the Russian picture Mr. Brenon is directing now, with Iliodor, the "Mad Monk" of Russia, himself playing the leading role.

"THE AMAZONS" (Paramount).

Farce-comedy and intensely dramatic situations are freely interspersed in Marguerite Clark's first Paramount picture under the new "selective star series" booking plan, with the comedy note predominating throughout the production. "The Amazons" is an adaptation of Sir Arthur Wing Pinero's successful play of the same name which was directed by Joseph



Scene from "The Amazons" (Paramount).

Kaufman. In it Miss Clark is Lady Thomason, one of the three daughters of Lady Castlejordon, who suffers from the obsession that her daughters should have been sons. She brings them up as boys, dressing them in male attire and in every way endeavors to inculcate the masculine spirit in her offspring.

SECOND CHAPTER OF "THE GREAT STANLEY SECRET."

"The Great Stanley Secret," a photo-novel in two chapters, product of the Mutual-American studios, is one of the most thrilling adventure stories ever told on the screen. The second installment, "Fate and the Child," will be released by Mutual July 30. The plot involves a conspiracy on the part of a gang of English and American crooks, men and women, to obtain possession of the estate and jewels left by the Earl



Scene from "The Great Stanley Secret" (Mutual).

of Stanley, a famous and wealthy Englishman, to young Arthur Stanley, his grandchild, born in Virginia of an American mother.

The cast is headed by William Russell and Charlotte Burton, who is now Mrs. William Russell. The production was directed by Edward S. Sloman, whose Russell productions have been distinct successes.

BESSIE BARRISCALE NEXT IN "MADAME WHO."

Bessie Barriscale's next production will be a screen version of Harold McGrath's sensation mystery story, "Madame Who," on which Monte M. Kerrijohn has been engaged for some time in making the scenario.

Mr. McGrath's story created a nation-wide sensation among readers of fiction last fall when it was first published in a popular magazine. The scenes are laid in the South during the Civil War. The tale centers around the thrilling adventures of a young Southern girl who is taken as a spy and forced into marriage with one of a band of eleven mysterious men. Throughout the narrative the identity of the unknown husband remains enshrouded in mystery and is not solved until the climax.

The scenes are laid in various cities and towns below Mason-Dixon's line and much of the action takes place on disputed ground, so many flashes of actual warfare as it was waged in the '60's will find reflection in this picture.

The production of "Madame Who" will be undertaken almost immediately and David M. Hartford, the casting director for the Kerrigan and Barriscale organizations, is engaging Miss Barriscale's support.

"MISS NOBODY" (Pathé Feature).

In "Miss Nobody," the Pathé Gold Rooster play to be released on August 19, is much human interest of the kind that is sure to "go" in any house. This human interest is given by the really remarkable impersonation given her part by Gladys Hulette and equally fine work done by A. G. Andrews and Cesare Gravina as the elderly pawnbrokers "Crespi and Malone." It is a striking fact that the plays that are the most popular and live the longest are those which show the inherent goodness of human nature and are built around characters which exemplify, among other things, the truth of the statement that the Golden Rule of "Do unto others as you would have them do unto you" is the basis of all true religion.

August Art Dramas

Schedule Changed to Admit of Immediate Release of Crane Wilbur Features.

THE revision of program schedules necessary to allow of the immediate release of the Horsley Crane Wilbur Features on Art Dramas program has been completed, and the new order of releases is here given. Several changes in releases for the next two months are indicated. Contrary to first plans, "Eye to Envy," first of the Wilbur Art Dramas, is to be placed among the July releases, and the second, tentatively titled "Blood of His Fathers," will follow in August.

The release schedule, which will be adhered to, as far as is known, presents the Apollo picture, "When You and I Were Young," starring Alma Hanlon, directly following "The Peddler," the Joe Welch feature from the U. S. Amusement Corporation studio.

"When You and I Were Young" is to be followed by "Eye of Envy," a description and synopsis of which is given in another column of this issue. This presents Crane Wilbur in a role of a novel sort, in which full opportunity is given the star to display his versatility.

After "Eye of Envy" comes the U. S. Amusement-Art Drama, "Think It Over," in which Catherine Calvert and Richard Tucker are starred. The story of this play was written by Herbert Blache, who also directed the production. A cast of unusual excellence enacts "Think It Over," which is said to be as startling and surprising a drama as its title would indicate.

The first release for the month of August comes from the Van Dyke studios, and is entitled "Peg O' The Sea." Jean Sothern is starred in this, which is a delightful comedy with some unexpected situations. It was written by Winifred Dunn, a playwright of distinction and ability. "Peg O' The Sea" has for a setting a New England fishing village.

Another Alma Hanlon vehicle, "Behind the Mask," from the Apollo company, is next in order. This was written by Charles Dazey and adapted by Frederick Rath. Miss Hanlon is supported in this by a cast of well known players, including Florence Short, whose work in former Apollo-Art Dramas has given her a high place in the ranks of screen actresses.

An Erbograph production, starring Marian Swayne and directed by Joseph Levering, will be the next feature on the program. No title has yet been selected for this. The picture is said to be, in tone and theme, similar to Miss Swayne's two previous Erbographs, "Little Miss Fortune" and "The Road Between," both of which were extraordinary successes.

The last production for August will be the second of the Horsley productions starring Crane Wilbur. The working title of this is "Blood of His Fathers." It was directed by Harrish Ingraham and written by J. Francis Dunbar. Mr. Wilbur plays three distinct roles in this—a father, his son and his grandson. The play is said to be stirringly dramatic.

TRIANGLE RELEASES FOR WEEK OF JULY 29.

A unique feature of the Triangle program for the week of July 29 will be "In Slumberland," starring Thelma Salter, a fairy-tale production with considerable interest for grown-ups, too, which is designed to meet the growing demands for photoplays of juvenile interest.

Little Miss Salter, who was co-starred with Frank Keenan in "The Crab" several months ago, has the part of an Irish child whose poetic fancy has been stimulated by the fairy tales told her by an old fortune teller and a genial old man. The action, which is laid at the time of the Boer War, involves an old reprobate of a landlord, who persuades a young husband and father to go to the front that he may carry on his suit with the charming wife whom he has long coveted. How his plans are frustrated by the little girl, with the aid of "little people," is said to constitute an action full of surprise and with rare charm.

Another interesting fact about the production is that it is the first directing effort of Irvin Willat, who was long head of the photographic and titling departments at Triangle's Culver City studio.

Triangle's other release for the same week is "Borrowed Plumage," a five-reel production starring Bessie Barriscale, and notable for its picturesqueness and beauty of mounting. It is a story of Georgian England, involving John Paul Jones and a little kitchen slavey who was the only one who did not run when he arrived at the castle with his pirate band.

GEORGE M. COHAN-ARTCRAFT PICTURE TO BE RELEASED AUGUST 26.

The Artcraft Pictures Corporation announces that the second George M. Cohan picture, "Seven Keys to Baldpate," has been completed and will be released August 26, following the Douglas Fairbanks film, "Down to Earth," which will be released August 12. George M. Cohan portrays the leading part in the photoplay, also giving the film a great advantage over the original play. In the part of George Washington Magee, the novelist who makes a wager that he can write a story in twenty-four hours, on which item the play is built, George M. Cohan is given great opportunity to present his famous characteristics and mannerisms. Supporting him is an exceptional cast, including Anna Q. Nilsson, Elda Furry, Corene Uzzell, Joseph Smiley, Armand Cortes, C. Warren Cook, Purnell Pratt, Frank Losee, Eric Hudson, Carlton Macy, Paul Everton and Russell Bassett.

"A RUNAWAY COLT" (Selig).

William N. Selig announces the release of "A Runaway Colt," one of the best comedies ever written by Charles Hoyt. The release date is Monday, July 23, in K-E-S-E service. Briefly, the story concerns Elias Simpkins, an energetic farmer, who would marry his daughter Letty to Notso Short, son of Bunker Short. However, Letty and Hank Higgins, the industrious farm hand, have resolved to get hitched up at the earliest opportunity. When Judge Short brings his son, Notso,



Scene from "A Runaway Colt" (Selig).

to see Letty, Hank Higgins is instrumental in causing a riot, which results in Judge Short leaving the old farm in anger. After a series of unfortunate circumstances, Elias Simpkins resolves to have revenge on his farm hand and orders Letty to remain indoors, while Papa sees the birdmen fly. Hank and Letty seize this opportunity to elope. Simpkins follows the trail in an airship. He overtakes the fugitives but does not foil their purpose for the reason he is thrown off the train by irate commercial travelers.

J. A. Richards, who is responsible for the previous laugh makers released by Selig in K-E-S-E and including "A Day And A Night," "A Rag Baby," "A Brass Monkey," "A Hole in The Ground," etc., has put some of his best work into the production of "A Runaway Colt." A capable cast led by Wm. Fables, James Harris and dainty Amy Leah Dennis enact the play. The Hoyt comedies are noteworthy for the reason that they carry out the spirit of the famous American playwright and also present realistic plots.

There is promised a series of comical situations, good photography and unusual effects. Exhibitors who have seen "A Runaway Colt" have booked the comedy and many pronounce it the funniest of the entire series of comedies.

UNIVERSAL ANIMATED WEEKLY TO THE FORE.

Clear-cut photography and timely subjects give distinction to the 81st issue of the Universal Animated Weekly, just released.

Scenes showing the transportation of a giant lens to the Lick observatory on the summit of Mount Wilson, California, under armed guard, will be sure to arouse interest. The lens, which was made in Europe and cannot be duplicated, weighs four and one-half tons and required twelve years' work in casting, grinding and polishing. When it was announced that the gigantic telescopes on Mount Wilson were to be improved by the addition of this masterpiece of the lens-maker's art, anonymous letters threatening its destruction reached the authorities. Hence, the employment of armed men to insure its safe delivery at the observatory.

Other scenes show the welcome accorded the visiting Belgian Commission at St. Paul, Minnesota; an exhibition of rough riding by a detachment of U. S. cavalry at Portland, Oregon, before leaving for war service; demonstrations in military bridge construction by a company of U. S. Engineers in Lincoln Park, Los Angeles, and the annual Rodeo, or cowboy frolic, at San Jose.

European camera-reporters of the Animated Weekly contribute many striking scenes, including a series of intimate pictures of General Petain, the hero of Verdun; pictures of Sir Thomas Lipton and Harry Lauder, acting as hosts to American forces recently landed in England; scenes showing the landing of food supplies for General Pershing's army in France.

An improvement has been made in the "layout" of the Animated Weekly. All subtitles are now printed white on a black background, and the change is found to obviate eyestrain.

CHANGE IN WILLIAM FOX RELEASES.

A change in the schedule of William Fox releases brings "The Innocent Sinner," an R. A. Walsh production, with Miriam Cooper in the leading role, as the photoplay for the week of July 22.

Universal's Schedule

Cleo Madison Stars in Vivid Tabloid Drama, Comedy and Current Events.

FOLLOWING "A Wife On Trial," a five-reel Butterfly picture released July 30, Universal offers a strong list of diversified subjects, including two dramas, five comedies, and four news and educational features, besides the latest episode of "The Gray Ghost," the mystery serial founded upon Arthur Somers Roche's novel, "Loot."

"Right-of-Way Casey," a Gold Seal drama featuring Neal Hart and Janet Eastman will be released Tuesday, July 31. The story was written by George Marshall and C. J. Wilson, and was produced under George Marshall's direction. Considerable comedy is introduced into the tale, which recounts the adventures that befall one Officer Casey, a traffic cop, who wins the enmity of a crooked sergeant by capturing two thieves who have been working under the superior officer's protection.

"Married By Accident," a Nestor comedy featuring Lee Moran, Eddie Lyons and Edith Roberts, will be released on the same date. This rapidly-growing compound of absurdities was produced by Roy Clements.

"Blackboard and Blackmail," a two-reel L-Ko comedy, in which Merta Sterling, Phil Dunham and Lucille Hutton are the principal funmakers, is the offering for Wednesday, August 1. Directed by Vin Moore and supervised by J. G. Blystone, this unusual combination of thrills and laughs deals with the adventures of a group of school children, their new teacher and a group of light-fingered gentry from the city who take refuge in the school when pursued by the law. The 83rd issue of the Animated Weekly will also be released at the same time.

Cleo Madison in "The Woman Who Would Not Pay" is the star of the feature release for Thursday, August 2. This story, written by E. M. Ingleton, and directed by Ruth Ann Baldwin, is strongly emotional with an unusually effective climax. Cleo Madison is shown in a role demanding her best at all times. Miss Baldwin, with her usual skill in bringing out the high lights of a story with telling art, has used the silhouette method with great success. A jealous lover of a beautiful woman has arranged for her downfall and watches for his revenge from a house on the opposite side of the street. He sees the consummation of his desire on the window shade, where the whole tragedy is played out for him in flashes which tell of the progress of events for which he has set the stage.

"The Battling Bellboy," a Joker comedy featuring William Franey, will also be shown on August 2. This hilarious tale of a bellboy with aspirations to become a fistic champion was written by Jack Cunningham and directed by W. W. Beaudine. Franey is capably supported by Za Su Pitts, Milburn Moranti, Lillian Peacock and Johnnie Cook.

On Friday, August 3, Carter de Haven and Flora Parker de Haven will be featured in a Victor two-reel comedy entitled "Where Are My Trousers?" written by Daisy O'Connor and Ryder Cunningham and produced by Carter de Haven. The de Havens take the part of a newly-married couple who are the victims of an officious mother-in-law.

The 30th issue of the Universal Screen Magazine, released on the same date, contains a series of interesting subjects, including scenes showing improved methods of educating the blind; a demonstration of the Hyde ship-brake, an invention that enables craft to stop in little more than their own length, and thus avoid collisions; demonstrations in domestic science; and scenes incidental to the making of an aeroplane.

A Joker comedy, "The Stinger Stung," featuring Gale Henry, will be released on Saturday, August 4. This new version of the wooing of Maud Muller by the Judge was written by C. B. Hoadley and produced by Allen Curtis. The 12th issue of Universal Current Events will appear the same day, together with a Powers comedy cartoon and a Ditmars' Educational subject, "In Monkeyland," showing the chimpanzee, gorilla, orang outang and their brethren in various scenes from life.

The sixth episode of "The Gray Ghost"—for release outside of Greater New York—will be entitled "The House of Mystery," and will feature Priscilla Dean, Emory Johnson, Eddie Polo and Harry Carter.

"THE NEGLECTED WIFE" REBOOKING.

Additional bookings from all the Pathé exchanges throughout the country show that "The Neglected Wife," the Pathé serial, adopted from the famous novels by Mabel Herbert Urner, is proving popular with motion picture fans of the nation. The universal appeal of the serial, together with the prestige of the name and the fame of its author, has been responsible for its exhibition in motion picture houses whose managers had never before booked a serial. "The Neglected Wife" is a serial presenting a problem of every-day life that enters or touches every home at some of its angles. Every wife, every girl and every husband can learn a lesson from it.

RUSSELL IN "PRIDE AND THE MAN."

William Russell, screen actor of the athletic type, whose work in motion picture drama has made him the idol of young America, is starred in a new play, "Pride and the Man," produced by the Mutual-American studios, which is certain to be one of Mr. Russell's most sensational successes. "Pride and the Man" will be released by Mutual July 30.

Stingaree in Battle of Wits

"An Eye for an Eye," Fifth Episode of "The Further Adventures of Stingaree," Depicts Extraordinary Resource of Gentleman Bushranger.

IN "An Eye for An Eye," the fifth episode of "The Further Adventures of Stingaree," author E. W. Hornung has told a story which is said to be a photoplay classic. The Kalem Company in presenting this series, which features True Boardman, supported by an unusually capable cast, calls particular attention to the stories—the work of a master plot builder, and "An Eye for An Eye," Kalem announces, combines many of the features which brought Hornung international fame, heart interest and novel stratagems being interwoven in an adventure of tense action.

Stingaree, coming upon a lamb which has strayed from the flock and broken its leg, makes a rough splint, sets the limb and carries the little animal to the cabin of Gypsy Prince, a notoriously unscrupulous gambler of the Australian bush country. When Gypsy protests against the lamb being placed in his bunk, Stingaree remarks, "The lamb is clean enough, Gypsy. It's a pity you aren't half as clean in mind and body!" The gentleman bushranger then permits himself to be enticed into a game of dice with Gypsy, that he may study the methods which the latter uses in fleecing his victims. But despite his vigilance, Stingaree loses heavily. Later he learns that the dice were loaded and he swears to "get" Gypsy.

A year passes, however, before Stingaree's opportunity arrives. One day he stops the stage coach, to inspect the valuables of the passengers, among whom are Gypsy and a youth named Tom Banks. Stingaree finds nothing of value on either of these men. When the coach proceeds, Banks remains and begs Stingaree to take him as a partner. Stingaree, with curiosity aroused, leads the young man to his camp, where the youth tells a pitiful story. Returning from the gold fields he had been robbed and now is ashamed to face his sweetheart and needy mother. Surmising that Gypsy committed the robbery, Stingaree seeks out the gambler and engaging in a thrilling encounter with Gypsy and his partner, Black Hill, he recovers Banks' fortune.

How, in the face of hot pursuit from the police, Stingaree returns the gold to Banks and pilots him through the bush country until he reaches home, builds up the story to a rousing climax.

WEEK'S WORK WITH FOX.

A change in the schedule of releases in William Fox productions will result in issuing another big R. A. Walsh picture. "The Innocent Sinner," for the week of July 22. Miriam Cooper is the featured player in the new photodrama. In the supporting company are Charles Clary, Jane Novak, Jack Standing, William E. Parsons, Rosita Marstini, Johnny Reese and Jennie Lee.

The next Foxfilm comedy will be "Love and Logs." This two reeler has wonderful landscape beauty in addition to humor and stunts, because it was filmed in one of the most picturesque parts of the high Sierras.

Following "The Innocent Sinner," on July 29, Mr. Fox will release Valeska Suratt's ninth subject for the cinemas. "Wife Number Two" has been chosen as the title for this feature. William Nigh was the director. The cast includes Eric Mayne, John Goldsworthy, Peter Lang, William Burten, Martin Faust, Dan Mason, Dan Sullivan, L. F. Kennedy and Mathilde Brundage.

Another screen play which has just been finished is William Farnum's first in the Eastern Fox studios since 1915. The story for the production is an adaptation of "The Doctor," the famous novel by Ralph Connor. Frank Lloyd, who has filmed Mr. Farnum's recent de luxe subjects, was in charge of the direction. Titles are now being considered for the new film product.

Harry Millards, June Caprice's new director, has practically completed the cast for his initial pictureplay starring the Sunshine Maid on the William Fox program. The company now includes Harry Hilliard, who will appear opposite the dainty star; Dan Mason, the splendid character actor; Kittens Reichert, the talented diminutive; Margaret Laird, who was seen in a recent Fox film, and Lucy Beaumont, a newcomer to Fox productions.

On the West Coast, Robert Lawler, who has been in support of a dozen favorites in the legitimate, has been signed for a forthcoming screen play.

HITS AT BIRTH CONTROL.

"Master of His Home," the immediately forthcoming Triangle play starring William Desmond, hits a decisive blow against the birth control propagandists who have been the subject of much newspaper discussion recently. Alma Rueben, who plays opposite Desmond, appears in the role of a society butterfly of aristocratic parents who marries for money, turning down her husband's proffer of domestic happiness and refusing to be a real wife and a mother. Later on, how the presence of the gardener's children next door exert their influence over her and bring about a change for the better, makes one of the best and most human stories that has been filmed in a year. A very capable supporting cast includes Robert McKim, J. J. Dowling and Eleanor Hancock. The piece was directed by Walter Edwards from the story by R. Cecil Smith.

Concentrating Upon Plays

General Film's New Product Being Chosen for Dramatic Excellence First of All.

GEneral Film in the process of augmenting its product has determined to concentrate upon dramatic value as the prime consideration, and an announcement of its new product when given in detail will reflect this policy. By the middle of August the total of releases will be doubled.

"The success of General Film in marketing motion pictures that have their outstanding value in the story and in artistic production, devoid of the conventional 'star,'" says an official of the company, "has uncovered a gratifying and wholesome condition in the film field. It has become commercially significant that the public appreciates splendid plays, that it goes to see plays as plays, that it has seen about as much as it wants of stars without plays, and that it enjoys plays from one reel up to five that have a good story and good actors and have been staged adequately. All of our most conspicuous successes have been 'starless'."

"The O. Henry subjects, which have made such a profound impression and which have proved so profitable, are 'starless'. But they do have story. They do have the human appeal. They are in every sense of the word 'plays'. The same can be said of the Black Cat stories, comedy dramas produced fundamentally for 'story', chosen for story and the players adapted rigorously to story. True, the producer, Essanay, has put into them some of its best people, people who in five-reel dramas represent the star element that seems so indispensable to part of the public in 'features' even yet. But these people, true artists, play heart and soul in the short length Black Cats are establishing a new and enduring school of photoplay that has quality for its first consideration, where a role is a role and not an overworked 'vehicle'. The consistent excellence of the Kalem productions may also be remarked. There every member of the cast plays a vital part, plays right up to the leading man or woman and the latter right along with them, in the sort of story that does not twist the lead, famous as he or she may be, into forced prominence. It is another example of the kind of releases which are winning General Film products such pleasing response and such encouraging loyalty among picture players. As much can be said of the General Film comedies—all chosen for their humor, their evenly balanced casts and their story—whether with or without featured leads."

"REBECCA OF SUNNYBROOK FARM" NEARING COMPLETION.

Mary Pickford's presentation of "The Poor Little Rich Girl" will live long in the hearts of the many thousands who have seen it, but her newest picture, "Rebecca of Sunnybrook Farm," according to an Artcraft executive, will out-Pickford even that famous success. The child type presented by "Little Mary" in "The Poor Little Rich Girl" was conceded to be the most remarkable characterization of this kind ever screened, which prompted the producers to obtain the screen rights to "Rebecca," the famous story and play by Kate Douglas Wiggin and Charlotte Thompson.

Under the direction of Marshall Neilan the new Mary Pickford vehicle is now rapidly nearing completion at the West coast studios. The subject was adapted to the screen by Frances Marion, which fact adds considerably to the merit of the production. Supporting Mary Pickford in her latest photoplay is a splendid collection of talent presenting many well known players, including Eugene O'Brien, Helen Jerome Eddy, Charles Ogle, Marjorie Daw, Mayme Kelso, Jane Wolff, Josephine Crowell, Jack MacDonald, Violet Wilkey, Frank Turner, Kate Toncray and Emma Gerdes.

PATHE ANNOUNCES "THE STREETS OF ILLUSION."

A boarding house is not commonly supposed to be a fertile ground for the finer qualities of mankind or for romance, yet in the Pathe Gold Rooster play, "The Streets of Illusion," to be released on August 12, there is romance and human interest a-plenty. Gladys Hulette is the star, and Director William Parke has surrounded her with a cast of unusual merit. J. H. Gilmour, William Parke, Jr., Richardson Barthelmess, Warren Cooke, Doris Grey, Katherine Adams, little Gerald Bodley, William P. Burt, Logan Caul, William Yearance, William Marion and William Dudley are some of the names that not only make a cast of unusual size, but one of noteworthy merit as well. Some of these players have been starred in feature pictures. Not one of them but is well cast. The picture was produced by Astra.

BI-MONTHLY HOUSE ORGAN.

"Parentage Messenger" is the title of the house organ that will be issued bi-monthly. It is an eight-page booklet crammed full of advertising hints, money-making ideas and other good common sense. On the cover of the first issue appears the line "A Service of Ideas." The house organ will be kept up to date by the introduction of stories telling how the other fellow "put it over," together with reproductions of his advertising stunts.

Victor M. Shapiro is editing the "Parentage Messenger."

"THE LAW OF THE LAND" COMPLETED.

The screen adaptation of George Broadhurst's great dramatic success, "The Law of the Land," starring Mme. Petrova, has been completed under the direction of Maurice Tourneur and is scheduled for release by Paramount under its new selective star-series booking plan in the middle of August.

Great as was the dramatic value of the original play which proved a success on Broadway, it is asserted by the producers that the adaptation of the play for the screen will prove even



Scene from "The Law of the Land" (Paramount).

more intensely dramatic and thrilling than the original play itself.

An exceptional cast appears in support of Mme. Petrova, headed by Wyndham Standing, well-known English actor, in the role of Richard Harding; Mahlon Hamilton, who also appeared in "The Undying Flame," in the role of Geoffrey Norton. Riley Hatch, one of the best-known character actors on the stage, is superb in the role of Inspector Cochrane. Two other important roles in the cast are played by J. D. Haragan and T. Vivian in the persons of the private secretary and the butler.

L-KO'S FOR AUGUST AND SEPTEMBER RELEASE.

General Director J. G. Blystone of L-Ko comedies has shipped to Julius Stern, in New York, a number of comedies to be made ready in the factory for August and September circulation. In one of them Phil Dunham, who has heretofore been an L-Ko comedian, presents his first work as a director of lively comedies. The other features have been produced by Dick Smith, Vin Moore and Noel Smith, old stand-bys on the L-Ko directorial staff.

"Street Cars and Carbuncles" will be the release for August 22, introducing as principal merrymakers Bob McKenzie, Eva Novak, Eddie Barry and Chester Ryckman, directed by Dick Smith. August 29 "A Rural Caesar" will be circulated, with Lucille Hutton and Billy Bevan featured, under Phil Dunham's direction.

September 5 will have "From Ranch to Riches" as the release, directed by Vin Moore. Myrtle Sterling, Al Forbes and Kathleen Emerson will be the principals. "The Prop's Revenge," September 12, will be a theatrical subject in which the house property man gets into the limelight. Noel Smith directed Walter Stevens, Gladys Varden and Bert Roach in this L-Ko.

KERRIGAN IN "TURN OF A CARD."

The second Paralta production of the J. Warren Kerrigan Feature Corporation will be begun in their Hollywood studios in a few days. The story selected for this photoplay is Frederick Chapin's tale of romance and adventure in the West—"Turn of a Card." The screen version was made by Thomas J. Geraghty and the story is said to fit Mr. Kerrigan's personality as snugly as did the part of John Stewart Webster in "A Man's Man," which has just been completed. In "Turn of a Card" Mr. Kerrigan has the character of an athletic young college graduate.

UNITED BULLETIN CONVENTION NUMBER.

The Convention number of the United Bulletin is an unusual issue. The cover is in three colors and the entire edition is printed on good paper. The information contained therein is of particular interest to all exhibitors and will prove to be profitable reading. The United Bulletin is the official organ of the United Theater Equipment Corporation, of 1604 Broadway, New York, and is to be mailed gratis to any address.

Shubert-Hammerstein-Ince First Picture Ready

New Producing Combination Will Offer New Munsey Serial Among Big Pictures Listed in Twelve a Year Schedule.

DIFFERENT from some film producing companies in that it has allowed but meagre information of its plans to get into print before the actual consummation of its picture production is the Advanced Motion Picture Corporation, which announces the practical completion of its first feature, a five-reel subject, "The Co-respondent," with Elaine Hammerstein in the title role that Irene Fenwick created in the original stage version of the piece at the Booth theater, New York, last season.

Lee Shubert, Arthur Hammerstein and Ralph Ince are the executive heads of the new concern, the first bringing influence in the acquisition of big stars and plays to the corporation, the second a long and successful show experience, and the last the technical and film directing knowledge.

The Advanced believes it is taking advantage of a psychological moment in the film industry in starting at this time to make what its announced aims designate as "big pictures." Its trio of executives believes all the good pictures that can be made by any intelligent producing firm at this time can be sold to distributing corporations at satisfactory profits.

"Fate's Honeymoon," a serial now current in Munsey's Magazine; "The Girl in the Forest," and "The Battle Cry," the last named a Shubert stage production of several seasons ago, are included in new productions to be produced before next Thanksgiving. Other plays and serials of assumed advertising value, the names and characters of which the new firm prefers not to disclose at this time, are owned outright for picturization by the Advanced and will be among the firm's first twelve.

Edward Davidow, for many seasons the moving picture head of the Shubert theaters combination, is the business manager of the new organization.

"A WIFE ON TRIAL" LATEST BUTTERFLY.

Mignon Anderson is the star of the Butterfly feature release for July 30. Miss Anderson will have the leading role in "A Wife On Trial," a five-part drama taken from Margaret Widdemer's novel, "The Rose Garden Husband," which ranked as one of the best-sellers a season or two ago. She will be supported by Leo Pierson and a capable cast. Ruth Ann Baldwin directed the production.

"MR. OPP" (Bluebird).

Alice Heagan Rice's popular novel "Mr. Opp," has been translated to the screen by Lynn F. Reynolds, Bluebird's "nature study" director, and has been set for distribution on that program Aug. 20. This is the second novel by Alice Heagan Rice that Mr. Reynolds has given to pictures, "A Romance of Billy Goat Hill" having been previously released under another program, by the Universal people.

"Mr. Opp" gives opportunity for the Reynolds specialty of taking scenes out-of-doors as backings for his photo-dramatic episodes. Locations in Southern California were found to faithfully reflect the atmosphere and topography of a small



Scene from "Mr. Opp" (Bluebird).

Kentucky village—for a land boom in Cove Junction is the basis of the narrative.

Arthur Hoyt will be featured as the principal player, in his interpretation of the title role. Neva Gerber was cast for the heroine, just as she finished her work in the Universal serial, "A Voice on the Wire." George Hernandez, who has always appeared in the Reynolds Bluebirds, was cast for a conspicuous part, and George Chesbro, Elise Maison and Jack Curtis will be seen in the supporting organization.

"STREET CARS AND CARBUNCLES" (L-Ko).

Dick Smith directed "Street Cars and Carbuncles" as the L-Ko. comedy to be distributed through Universal channels for Aug. 22. The principal merrymakers are Bob McKenzie, Eva Novak, Eddie Barry and Chester Ryckman. Fun is extracted from a contest for patronage between a jitney bus and a horse car line, and many unusual methods of defying fate are employed by the venturesome comedians. General Director J. G. Blystone supervised the production. As usual with L-Ko. com-



Scene from "Street Cars and Carbuncles" (L-Ko).

edies, there are daring deeds and sensational effects to surprise laughter from the audience, Eva Novak competing with the male comedians in doing unusual things for laughing purposes. "Street Cars and Carbuncles" gives promise of being an exceptionally good comedy.

ELLIS PAUL IN "OUR BOYS" (ESSANAY).

Following his appearance in "Seventy and Seven," the gifted juvenile player, Ellis Paul, is seen in the current Black Cat release, "Our Boys," for General Film distribution. Whereas in the former production the lad was the only child in the story and played opposite a grandfather role, in the present case he is entirely surrounded by young people. In addition to the Paul boy, Essanay has gathered together an unusually competent group of children, some of whom give splendid characterizations. The story throughout has juvenile appeal, the situations being such as develop in a middle class neighborhood between children who attend the same school. Of course there is the light hearted and pleasing touch that belongs to such an atmosphere, but there is an element of drama as well to make the story absorbing. It is expected that this picture will meet with great favor from any audience.

NEW JAXON PRODUCT ANNOUNCED.

Following the first successful series of six each, new sets of half a dozen Jaxon comedies and Sparkle comedies have been finished by the Jaxon Film Corporation for release through General Film. The number two series of Jaxon comedies, featuring Pokes and Jabs, contains these six one-reel subjects: "Counting 'Em Up," "The Baggage Man," "Getting the Coin," "Tough Luck," "Jolly Tars" and "Play Ball."

The second series of sparkle comedies, single-reelers of the polite type, contains "An Attorney's Affair," "Her Peignoir," "Those Terrible Telegrams," "Stag Party," "Bragg's Poker Game" and "Mixed Nuts."

"THINK IT OVER" FROM ART DRAMAS.

Herbert Blaché, president of the U. S. Amusement Corporation, releasing on Art Dramas program, announced this week that the next picture from his company's studio would be entitled "Think It Over."

"Think It Over" will be a two-star combination, the principal roles being portrayed by Catharine Calvert and Richard Tucker. Miss Calvert, who is in private life Mrs. Paul Armstrong, has appeared in two previous U. S. Amusement-Art Dramas, but this will mark Mr. Tucker's debut on the program.

"HIS WEDDING NIGHT," FATTY'S LATEST COMEDY.

Roscoe ("Fatty") Arbuckle's newest comedy, "His Wedding Night," is nearing completion. Within the next few weeks it will be ready for release by Paramount to all exhibitors if the supply of watermelons holds out. Watermelons, incidentally, have been substituted for pies in the Arbuckle productions. This picture will be released August 20.

SANGER OPENS PLAYERS' AGENCY.

Harry R. Sanger has opened an agency as personal representative for players, directors, cameramen, technical men, scenario writers and all other persons engaged in moving picture activities. He has opened his offices in the Commercial Trust building, 1451 Broadway.

BEAUTIFUL UNDER-SEA PICTURES IN "REEL LIFE" NO. 67.

Novelty is a most desirable characteristic for any motion picture program to have, and exhibitors are always keen to get pictures out of the ordinary. An appreciation of this fact is what makes Gaumont single-reels so satisfactory in brightening a program. As a regular release and without extra charge Gaumont always provides some picture that stands out and is worth talking about afterward. An example in point is



Scene from "Reel Life No. 67."

that of the wonderful series of under-sea pictures which are included as part of "Reel Life" No. 67, the current issue. Despite the expense incident to their filming at Miami, Fla., they are offered without any thought of securing extra compensation for them, just part of the Gaumont insistence upon keeping the quality up.

These submarine pictures were made by E. B. Gray, one of the leading inventive photographers of America. Several processes of a mechanical nature had to be invented by Mr. Gray before he could secure the wonderful effects of natural lighting. The sunlight furnishes the illumination for these pictures, the shifting lights and shadows adding materially to the beauty of the garden beneath the waves.

Life is added to the picture by the work of a diver who wears a "divinhood." This is a marvelous piece of headgear which the wearer can remove at will and replace beneath the water. All in all, these pictures will be a source of strength to any program, well worthy of holding for a week.

VICTOR MOORE IN "MOTORBOATING."

Victor Moore, for his next release, on July 30, returns to the "family series" in a comedy called "Motorboating." It was written by Thomas J. Gray and is the same type of laugh getting comedy as "Bungalowing," "Commuting," etc. Vic is discovered tinkering with his old Ford car that his wife has been trying to exchange off for some time. She happens to fall upon an exchange ad which offers a "motor boat" in exchange for a car, anything but a Ford. She tells Vic it would be a



Scene from "Motorboating" (Klever).

good idea to disguise the car. Vic tells her "there are two things you cannot disguise—a married man and a Ford." He tells her to help him get some things together and he will try and disguise it. He does, and they start off to get the boat. Vic and the family arrive at the dock and the deal is arranged and he takes the boat and gives up the car. From this time on the ridiculously funny things that happen to Vic and his family and the other fellow with Vic's Ford keep up to the finish of the picture, and it is a "safe bet" that Moore has another big hit on his hands.

Most of the scenes are taken down at the seashore and they make the comedy a splendid release, particularly for the summer time.

Picture Theaters Projected

BRIDGEPORT, CONN.—The Lyric, Inc., has been organized with the following officers: S. Z. Poll, president; L. M. Sagal, secretary; E. J. Poli, treasurer; W. H. Isham, Thomas M. Cullinan and Leroy D. Ball of New York.

NEW HAVEN, CONN.—Landow Company have plans by J. Weinstein, 6 Church street, for a modern moving picture theater, 20 by 60 feet.

WASHTON, D. C.—Knights of Columbus, care Rev. Louis O'Horn, Woodward building, are having plans prepared for a one-story recreation hall, 60 by 100 feet, to cost about \$200,000.

SPRINGFIELD, ILL.—A moving picture machine has been purchased by Charles Masters. He will show pictures in the Carlson hall building.

MARION, IND.—Royal Grand Realty Company have plans by H. G. Bowstead, 512 Glass building, for a one-story theater with balcony, 66 by 99 feet, to cost \$40,000.

JUNCTION CITY, KAN.—Columbus Theater & Amusement Company, M. B. Strauberg, general manager, Savoy Hotel, Kansas City, Mo., have plans by Carl Boller & Brothers, 8 Gayety theater building, Kansas City, Mo., for a one-story moving picture theater, 92 by 133 feet.

ANN ARBOR, MICH.—S. A. Moran has plans by L. F. Zells, 113 S. Main street, for the remodeling of his theater building. The improvements will cost about \$8,000.

FLINT, MICH.—The Matt Photoplay Company has been incorporated with a capital of \$115,000. Lester Matter, owner of the Strand theater, is interested in the project. The company plans to erect a new moving picture theater here.

SPRINGWELLS, MICH.—Jerome Selling, 217 Jefferson avenue, plans to erect a modern moving picture theater here. It will have seating capacity for 1,100 persons.

CHASKA, MINN.—The interior of the Rex theater has been repapered and decorated.

ST. LOUIS, MO.—Woodland Amusement Company, H. Treunel, president, Iowa and Cherokee streets, have awarded the contract for the erection of a one-story moving picture theater, 36 by 125 feet, to cost \$15,000.

WOLF POINT, MONT.—C. Jense of Poplar, Mont., has disposed of his Glacier theater to George L. Onstad of Westby.

CAMDEN, N. J.—William Wifford, West and Clinton streets, has the contract to make alterations to a moving picture theater for Mrs. A. R. Woodruff. The improvements will cost \$3,000.

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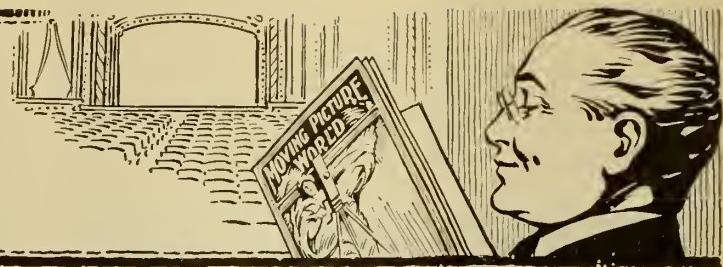
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MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone—3227 Chelsea
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Addressing Multigraphing Printing Typewriting

Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

News of the Week in New England Territory

Dorchester Is to Have a Fine Picture Theater—Changes Among the Exchange Offices—Notes of Interest to the Trade in Boston.

By the Boston Correspondent.

DORCHESTER, MASS.—Work has begun on the construction of an immense motion picture theater at Upham's corner, Dorchester, an ideal location that has long been coveted by theatrical interests. For many years the city authorities have been opposed to the establishment of a theater at this point, but they have finally yielded and soon the electric signs will flashingly announce the new film attractions to Dorchesterites.

Frank Ferguson Joins Sherman Forces.

Boston, Mass.—The friends of Frank Ferguson, formerly manager of the Boston theater and connected with the Metro exchange, will be pleased to learn that he has joined the Sherman Film exchange organization.

Sam Steinfelt Traveling for Fox.

Boston, Mass.—After conducting a private film office, the Supreme exchange, for a number of months, Sam Steinfelt has joined the Fox organization and is now traveling through New England, representing Fox pictures.

Marblehead Pleased with Picture Makers.

Marblehead, Mass.—Residents of this town who just recently learned what it is like to live in a motion picture city, are anxiously awaiting the return of another motion picture company to film a play on the rugged shores of this picturesque town. While Viola Dana and her company were in the town recently filming "Aladdin's Other Lamp," the townspeople and tradesmen benefited financially and Marblehead was a mecca for yachtmen and vacationists who were interested in seeing the motion picture actors and actresses at work.

Boston Theaters Aid Red Cross and Recruiting.

Boston, Mass.—Among those who are contributing immensely to the success of the recruiting drive in New England by army and navy officers are the Boston motion picture men. Each week many theater managers volunteer the services of members of their organizations, singers and performers at their houses. In addition to assisting the recruiting officers the motion picture men have contributed largely to the success of the Red Cross and Liberty Loan campaigns. While the Liberty bonds were being sold each theater gave its stage to Liberty bond salesmen, who conducted whirlwind tours of Boston, speaking for four minutes from the stage of each theater.

Among Boston Men Who Were in Chicago.

Boston, Mass.—Many New England exhibitors and exchange men are in Chicago attending the national convention of the motion picture industry. Among

those who left here for the "Windy City" were Louis B. Mayer of the Metro exchange, William E. Spragg of the Gordon Amusement company, S. Grant, who is handling the "Battle Cry of Peace" film.

Maine News Letter.

By John P. Flanagan, 147 Park View Ave., Bangor, Me.

Ferguson Joins Canadian Kilties.

PRESQUE ISLE, ME.—Lee Ferguson, proprietor of the Perry theater in this town, was recently mentioned in the World as a patriotic young man who had responded to President Wilson's call by registering for the draft. Now he has gone one better, and yielding to the lure of the clan, for as his name indicates, his ancestors hailed from the land of the heather, he has enlisted in the 236th Canadian Kilties battalion. If his fellow exhibitors could only see him now in his skirts, with nothing on his knees at all, they'd hardly know their enterprising friend. Lee looks good in plaid and some day when you're looking at a Pathé or Universal weekly scene, you may see him charging the Germans or proudly appearing in reviews before the King of England. A. P. Stevens has bought the Perry theatre from Mr. Ferguson and will run it.

Work Begun on New Waterville Theater.

WATERVILLE, ME.—Work has just started on Waterville's new theater, to be located on the Haines lot on Main street, opposite the postoffice. The building, which is to be erected by Cyr Brothers for Hon. William T. Haines, former governor of Maine, will be two stories in height and approximately 80 by 100 feet. The entrance is flanked by a store on both sides. Brick and concrete will be the materials. There will be a large stage, lofty flies, and fine dressing room facilities for accommodation of road companies. Thirteen hundred people will be able to purchase seats for any one performance. The ventilating, lighting and heating systems will be up to date. It is planned to construct a theater that in every way will be a credit to the Elm City. The house will be operated under lease from Mr. Haines by the Waterville Theaters Incorporated, of which Alfred S. Black of Rockland, president of the Maine Exhibitors' League, is president and manager. The estimated cost is \$40,000.

Business Notes.

PATTEN, ME.—Dr. Raymond of Patten has bought out the Star theater of Millinocket from George Ferland.

William Green of Portland has been showing "The Daughter of the Gods," and "The Unborn," in the Morse building, Postoffice plaza, Bangor, and intends to open this house permanently in the fall. Mr. Green is recovering from the effects of a fall sustained while making alterations in the Morse Winter Garden.

Maritime Film Trade News

From Alice Fairweather, St. John, N. B.

Red Cross Benefits in St. John, N. B.

ST. JOHN, N. B.—The outstanding events of this week in St. John have been the generous response made by the St. John theaters to the Red Cross appeal for French wounded. The appeal was made to the Red Cross headquarters, who sent it out throughout Canada. The local Red Cross Society planned several entertainments and the local managers and exchange men most willingly assisted in every way.

The Imperial Theater's Benefit.

The Keith interests, following their plan of donating their houses for one day to this cause, gave the Imperial theater for July 12 to the cause. Three performances were held there and were splendidly attended. It is expected that upwards of six hundred dollars will be the result. The services of the orchestra were given, as well as those of the ushers (who are members of the Young Women's Patriotic Association.) The pictures shown were "The Bugler of Algiers" or "We Are French," donated by the Universal Film company through G. A. Margetts, and which was highly praised on all sides. Scenes of the French navy were loaned by the Specialty Film Import company, R. G. March, manager, and a beautiful colored film of French scenery was sent down especially from the Montreal office as an extra donation. Another film man, J. E. Breadon of the General Film Co., gave a French soldiers' picture. All this has been acknowledged by the society and in its publication has been highly appreciated.

At the Empress Theater.

At the Empress theater on July 12 a Red Cross benefit was given in the evening by the Lancaster Red Cross Circle. William B. Smith, with the consent of his partners, gave the theater outright to the society, made all arrangements for the program and decorated the house. Mr. Smith was thanked in a speech made during the program. The pictures shown here were also loaned to the cause by the Specialty Film Import, the Universal Film and the General Film companies.

Star Gives Two Performances.

T. J. O'Rourke of the Star theater has also given his house outright for two performances on July 19 to the Lancaster Red Cross Circle. He puts on his Butterfly feature, "Like Wildfire."

At all the theaters slides were shown advertising the various benefits to be given for Red Cross purposes.

Veterans Benefit at the Lyric.

ST. JOHN, N. B.—At the Lyric on July 18 the theater is donated for the benefit of the Great War Veterans' Association after the first evening performance. A chapter of the Daughters of the Empire will put on a one-act play. The proceeds are for a permanent club house for the veterans.

News from St. Louis.

By A. H. Giebler, 4123 Westminster Pl., St. Louis, Mo.

Roger Thompson Goes to War.

ST. LOUIS.—Roger D. Thompson, who has been connected with the Bluebird exchange as traveling representative for the last fourteen months, will leave St. Louis on July 25 to become a member of the South Carolina National Guards in the capacity of Quartermaster Sergeant, attached to the headquarters staff at Columbia, S. C. Before his connection with the Bluebird offices Mr. Thompson was prominent in the States Rights field.

Ben Abrams Goes Back to Broadway.

St. Louis.—"Big Ben" Abrams, who has been connected with the Universal exchange as a special feature salesman, returned from a trip through Missouri and Kansas, where he put "Hell Morgan's Girl" and "Is Any Girl Safe?" over in great shape, and decided to put himself over the thousand miles intervening between St. Louis and New York, and has gone back to Broadway, where he will enter the State Rights field and operate in the east.

New Grand Central Issues House Organ.

Detroit.—William Sievers, manager of the New Grand Central theater, is issuing a house organ that is creating considerable comment among the patrons of the house because of an interesting history of the theatricals in St. Louis, which is made a feature of the publication. The history starts one hundred years ago, and gives the record of the very first theatrical performance given west of the Mississippi River. Mr. Sievers intends printing an installment of the history each week until the advent of moving pictures, when history of that industry will be taken up.

Democrat Exchanges Picture Section.

St. Louis.—The St. Louis Globe Democrat has added a department to the moving picture page which has been a feature of their Sunday Magazine section, that is very popular with exhibitors and exchanges throughout this territory. Under the title of "New Films to be Released This Week" every feature released in the territory is given announcement with a brief synopsis and names of the principal players. The matter is arranged so that it appears in the paper as near the release date of the picture as possible. That the department is of value to the exchanges is shown by the fact that several out-of-town exhibitors have written the paper asking where features described in the column could be rented.

Rosenthal Returns from New York.

St. Louis.—Barney Rosenthal, manager of the Universal Exchange, has just returned from a week's visit to New York, where he was in conference with officials of the Universal.

Star Theater Resumes Business.

Salyers, Ky.—The Star theater, after being closed for some time, reopened recently, and will show moving pictures every night hereafter.

Hedderich Leases Queen Theater.

Owensboro, Ky.—A. C. Hedderich, formerly in the moving picture business at Evansville and Howell, Ind., has leased the Queen theater, of Owensboro, Ky., from George A. Bleich, who operates two other houses in the city. A short time ago it was announced that Mr. Hedderich had arranged to come to Owensboro to manage the house, but leasing it was a later development.

Terre Haute, Model Fire Prevention City

Local Fire Inspector R. H. Ring Reports All Theaters in City Are Equipped with Standard Safety Storing Cans for Waiting Films.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis.

TERRE HAUTE, IND.—While the exhibitors of Indianapolis are stewing and fretting about the passage of the new ordinance governing the storage, handling and manufacture of motion picture films, the motion picture men of this city are saying "I should worry." And all because Terre Haute is probably the best protected of any city in the state as far as fires resulting from film or gasoline are concerned.

R. H. Ring, local fire inspector, reports that every motion picture house in the city is equipped with a standard containing can for the storage of films about to be shown on the screen. These cans are made of metal, and are safe from fire. All films are shipped from exchanges in sealed metal boxes, and these are placed in storage boxes immediately on their arrival, and are kept there until wanted for use.

"About the only chance for a fire in theaters here is the ignition of the film being shown in the picture machine," said Inspector Ring. "And even at that such a fire would not be hazardous, as all of the operating machines are built in a fireproof booth."

Mr. Ring is now acting as a deputy state fire marshal, working directly under H. H. Friedley, state fire marshal. He says he is seeing to it that the state orders regarding fire prevention are being carried out to the letter. He has appointed a fireman in each fire company of the city to inspect theaters and other buildings in its territory each month, and in turn make a report to him.

There is only one film exchange in the city, that being the Lyric Film Supply Company, which recently moved from the American theater building to a new building near Fifth street and the Vandalia railroad.

A standard containing booth for the storage of films is being built in the new building on order of Inspector Ring. The booth is being constructed on plans designed by the National Board of Fire Insurance Underwriters, is properly ventilated and absolutely fireproof. The storage booth in the American theater building is being used by the film company pending the completion of the new booth.

Four Minute Men's Organization Praises Exhibitors.

Indianapolis, Ind.—The Indianapolis branch of the national organization of Four Minute Men, which was perfected to aid the Government, has announced that it is indebted to several local exhibitors for the cordial co-operation extended to its members.

The exhibitors who are mentioned as the ones who showed particular interest in the movement are Robert Lieber and F. B. McCormack, of the Circle; Benjamin Crose, of the firm Bingham and Crose, which controls the Colonial and Regent theaters; E. G. Sourbrier, owner of the Keystone and the Palms; Ben V. Barton and Charles Olson, owners of the Isis, Alhambra and the Lyric; Fred B. Leonard, of the Rialto, and the managers of the Garrick theater.

The Four Minute Men point out that without the co-operation of the foregoing men their movement no doubt would have failed. They will soon utilize the local photoplay houses for discussing the food conservation movement.

New Picture Show in Guy Building.

Cayuga, Ind.—This little town will soon have another motion picture theater. William Cuppy, local business man, has leased the Guy building on Curtis street, and has had it remodeled and refurnished preparatory to opening up a motion picture theater. The new house will be known as the Star.

Gives 25 Per Cent. of Week to Red Cross.

Boonville, Ind.—Frank Forrest, proprietor of the Forrest theater, was one of the loyal supporters of the Red Cross campaign in this vicinity. Mr. Forrest turned over twenty-five per cent. of his receipts for one week to the Red Cross. He has one of the most popular motion picture houses in Boonville.

Earl Park, Ind.—K. Hackley, manager of the Banzai theater, has closed the theater for a few days pending redecorations and the installation of a new motion picture machine. Mr. Hackley reports that business in that vicinity has been very good lately.

Brazil, Ind.—By announcing a special admission price of 10 cents the Brazil Theaters Company had packed houses at the Sourwine theater last week, when "Snow White" was shown. The photoplay was of especial interest to the pupils of the Brazil schools, as the play itself was produced by the senior class at the high school a few weeks ago.

Boes Buys Pioneer Picture Theater.

Lafayette, Ind.—Lafayette's pioneer motion picture house, the Lyric, was sold last week by William H. Johnson to J. W. Boes, who will take up the management of the place at once. Mr. Johnson intends to engage in the manufacture of metal paint and will start in business in Lafayette with his brother-in-law, Charles Helvey.

The Lyric theater was originally the Happy Half Hour theater and was established by Schuyler C. Lank about ten years ago. Edward W. Frank succeeded Mr. Lank as owner of the theater, and changed its name to the Lyric. Four years ago Mr. Johnson remodeled the house and made it one of the finest in this section of the state. It is now one of the most popular amusement places in the city.

Bedford Company Files Incorporation Papers.

Bedford, Ind.—The Bedford Theater Company, a newly organized concern at Bedford, Ind., filed incorporation papers with the secretary of state last week to engage in the erection of a new opera house and motion picture theater. The capital stock was named at \$10,000. The directors of the new concern are William L. Wajls and H. Emmett McCarrell.

Pracht Joins Regimental Band.

Columbia City, Ind.—W. L. Pracht, former partner of R. J. Vought, now sole owner of the Lyceum theater here, has joined the sixth Ohio regimental band at Defiance, O., as a clarinet player.

Dakota Theaters and Changes.

Enderlin, N. D.—James Moran and John Bergeson have purchased the Grand theater from R. C. Harper.

Pierpont, S. D.—H. S. Chamberlain has sold the Idle Hour theater to H. A. Harder, a mail carrier.

Canova, S. D.—Dean C. Tripple has sold his half interest in the Idle Hour theater to S. E. Lawyer.

Minot, N. D.—The Orpheum theater was closed for two weeks beginning July 7, for enlarging, remodeling and redecorating.

Sioux Falls, S. D.—The Jewel theater has installed a new ventilating system.

Exchange Managers on Lookout for Roadmen

Scarcity Due to War Is Felt and There Are Good Chances Offered to Capable Men Who Want to Get Into the Film Business.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Motion picture film exchanges of the District of Columbia are up against a very tough proposition in the way of securing suitable help to handle the heavy business which has been coming to them during the present year. Taking the top notchers, the roadmen—all of the managers are on the lookout for men capable of handling that work.

The shortage of roadmen in this territory is necessitating the taking of men who are absolutely inexperienced in so far as film selling is concerned. Further trouble is found in that there is a shortage of salesmen in other lines, due to the fact that all experienced men are being retained by their employers and the surplus secured to make up for those who have either entered the army or navy or have become affiliated with some business incident to the war.

There has been quite a rush to secure the services of men not eligible for the draft or army service. It is the desire of not only the exchange managers but others in the commercial field to get these men and train them as quickly as possible so that when the draft does come, it will not deplete the sales force to such an extent that the exchanges cannot do business. All the managers look for greater trouble when the draft does come.

Several of the exchange managers in this city are now on the lookout for roadmen who are capable of handling high class propositions. These positions carry with them salaries of from \$25 to \$40 per week. As in all other lines, this is an agent's specialty in so far as film sales are concerned, the great demand being for men capable of handling features and specialty productions.

"We want men of good approach and appearance, capable of writing a good letter," said one of the local managers to the Washington correspondent of the MOVING PICTURE WORLD. "An extensive knowledge of the film industry is not necessary. Selling ability is the main requirement. Due to the constant change in the industry, promotion is almost guaranteed to the right man."

Labor trouble does not affect the roadmen, while it hits every nook and cranny in the exchange. The government has taken the best people in all of the places. The girls have gone into the government offices and to the Bureau of Engraving and Printing and the Government Printing Office, where they have become printers' assistants; the young girls, experienced in telephone service, have gone to the government as operators, while the inexperienced go to the telephone company as student operators; even the porters find plenty of opportunities for more remunerative work.

If any of the readers of this column who can qualify, desire employment in Washington the MOVING PICTURE WORLD correspondent will be pleased to convey that information to any of the exchange managers who may signify their desire of securing such help.

Carl H. Pierce Takes New Paramount Department.

WASHINGTON, D. C.—The Famous Players' exchange announces that Carl H. Pierce is now in charge of Paramount's new exhibitors' service department. This announcement states that Mr. Pierce is anxious to get in touch with every Paramount exhibitor in the country. He has become a familiar personage to the exhibitors in this locality through his letters printed in "Paramount Progress." The sole purpose of his department is to help the exhibitor wherever possible and it is urged upon them that they do not hesitate to avail themselves of his assist-

ance. "No matter what kind of a problem, complaint, or query you have, pass it along; the service department thrives on such," the exchange states, and continuing, it says that it has every confidence in the ability of Mr. Pierce and his associates to render exhibitors valuable assistance.

Fire Insurance Rates Go Up in Virginia.

WASHINGTON, D. C.—The motion picture exhibitors across the river in Alexandria, Va., will be very much interested in the news coming from Richmond of increased fire insurance rates. The Alexandria fire insurance agents have just been notified by the Virginia Inspection and Rating Bureau in Richmond of increases in rates on certain classes of property, effective July 1. There is an increase of ten per cent made on all mercantile buildings, a ten per cent. increase on the mercantile stock contained in such structures, and another of the increases is one of fifteen cents per one hundred dollars on brick and frame dwellings with shingle roofs, with the promise, however, of a ten per cent. reduction upon the passage of an anti-shingle roof ordinance, its application and enforcement, the idea being to do away with shingle roofs as far as possible to lessen fire hazards.

Philadelphia News Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

New Offering of Week at Local Theaters

PHILADELPHIA, PA.—The Stanley opened to good crowds for the first three days of the week of July 16 with Pauline Frederick in "The Love That Lives," while Vivian Martin and Sessue Hayakawa in "Forbidden Paths" was presented during the remainder of the week. In addition the latest O. Henry story, "Strictly Business," made an excellent impression on the audience, as did the popular Pathé and Gaumont weeklies.

At the Arcadia William Desmond in "Time Locks and Diamonds" divided honors during the week with Wilfred Lucas in "Her Excellency the Governor."

At the Palace and the Strand the first three days introduced Anita Stewart in "The Message of the Mouse."

The Victoria presented Gladys Brockwell in "To Honor and Obey" and Mabel Taliaferro in "Peggy the Will-o'-the Wisp." The added attractions for the week included "The Dog Catcher's Love," and a return engagement of Charles Chaplin in "The Floorwalker."

The Regent and Apollo presented Jules Verne's "20,000 Leagues Under the Sea" with great success during the first two days of the week.

The Strand also had the first showing of Alice Brady in "Maternity," her most recent photoplay. Emmy Wehlen in "Trail of the Shadow," also made a hit at the Regent.

Pathé's latest serial, "The Fatal Ring," starring Pearl White, was enthusiastically received when presented for the first time at the Fairmount, New Coliseum, Frankford, Great Northern, Liberty, Market St. theater, 333 Market street, Olympia and several other houses too numerous to mention.

Local Pathé Has New Exchange Office.

PHILADELPHIA, PA.—A. Osborne, manager of Pathé exchange, announces that the first month's rent has been paid on their new lease beginning September 1, for the second floor of the Belmont building, 211-13-15-17-19 North 13th street. The new exchange will occupy 10,000 feet of

floor space, being the largest footage on one floor of any exchange. Both freight and passenger elevators are available for the use of exhibitors and express companies and some new features are to be installed.

For instance, the vault will be supplied with the sprinkling system on the inside and will have a vent leading to the roof. This will be done in compliance with the new regulations governing the exchanges and it is expected to be presently taken up by all the rest of the exchanges in this city.

Goldwyn Films for Savoy, Ruby and Victoria.

PHILADELPHIA, PA.—General Manager Frank Buhler of the Central Market Street Amusement has contracted for an early run of the Goldwyn productions for the Victoria, Ruby and Savoy.

A new and handsome Austin organ has recently been installed at the Savoy, which up to the present time has more than fulfilled all expectations. At the Auditorium, on 8th and Race streets, extensive improvements are being made and a new organ is to be installed.

When these above alterations are completed the chain of theaters controlled by the Central Market Street Amusement Co. will be in the top notch of condition from every possible angle.

Mastbaum Back at His Desk.

PHILADELPHIA, PA.—Stanley V. Mastbaum is back at his desk, ready for business after his two weeks' vacation in Canada. Although Mr. Mastbaum was to remain away until August, his too active a mind compelled him to return before the schedule time in order to get in the whirl of big business again.

Mutual's New Catalog—Summer Prices for Film.

PHILADELPHIA, PA.—B. L. Tolmas, manager of the Mutual exchange, has prepared another and more complete catalogue of the entire Mutual releases, with synopsis of the stories. During the summer season special rental concessions have been offered by their exchange, so that the exhibitors can cope with the bugaboo of the hot weather.

Negotiations for exclusive first run of Mutual pictures are about to be closed for a prominent theater on the boardwalk of Atlantic City in conjunction with Paramount and Artcraft pictures.

Mr. Tolmas ranks first in the list of Mutual exchange men for increased business during the past three months.

Lewis Ward and D. L. Segal Join Paramount.

PHILADELPHIA, PA.—A few changes have occurred in the personnel of the Paramount forces whereby A. M. Van Dyke, booker, and D. E. Allen, salesman, have left to go with the Goldwyn corporation. Lewis E. Ward, formerly of the General and D. L. Segal of the Artcraft have arrived to fill the vacancies.

Herbert Given's Family Visited by Stork

PHILADELPHIA, PA.—Herbert Given, manager of the Triangle Distributing Corporation, is receiving congratulations on his latest heir, a lovely baby boy.

Local Film Jottings in Philadelphia.

HARRISBURG, PA.—Pete Margaro of the Regent theater, Harrisburg, paid a visit to the local Paramount offices, where he spent the best part of three hours signing contracts for Paramount and Artcraft pictures.

PHILADELPHIA, PA.—A. G. Buck of the K-E-S-E exchange is getting ready to launch his new Conquest programs, for which he is being besieged daily with many inquiries. John McGraw, manager of the Giants, who appears in his first

picture, called "One Touch of Nature," has just been received by this exchange, and is now ready for bookings.

Philadelphia, Pa.—Dr. Walter Stuempfig of the Germantown theater followed the Stanley theater last week on "The Little American."

Philadelphia, Pa.—Allen May, manager of the Bluebird exchange, motored to Atlantic City last week to spend the week-end with the cooling breezes of the sea.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

Charles E. Harper Reappointed to Censor Board.

BALTIMORE, MD.—On Friday, July 13, the worthy Governor of Maryland, Emerson C. Harrington, announced that Charles E. Harper had again been appointed by him as chairman of the State Moving Picture Censor Board.

On Tuesday, July 17, Governor Harrington visited the offices of the censor board, 204 East Lexington street, and discussed the complaints which had come to him regarding its work, but it is understood that there was nothing in the Governor's talk in the nature of a reprimand. It is thought generally that the board will arrange to have the films inspected at the theaters after the eliminations have been ordered to see whether the cuts have been made. The whole board, including Wm. F. Stone, Mrs. Marguerite E. Harrington and Charles E. Harper, were present when the Governor called.

Maryland Delegates to National Convention.

Baltimore, Md.—On Saturday, July 14, a delegation representing the Maryland Exhibitors' League, composed of three well-known film men of Baltimore, left for Chicago to attend the National League convention held last week in that city. Messrs. J. Louis Rome, manager of the Broadway theater; Guy L. Wonders, manager of the Wilson theater, and Thomas D. Goldberg, proprietor of the Walbrook theater, made up the delegation, with the last named acting as chairman. The Baltimore delegation met the Washington members at Union Station and they all continued the trip together. It was thought probable by the Baltimore League that if a strong enough argument is put up for it, the 1918 annual convention may be held in Baltimore. After attending the convention, it is the intention of the Baltimore delegates to visit the cities of Detroit, Buffalo and New York, in order to inspect the theaters located there.

Julius Goodman Stirs Up Recruits.

Baltimore, Md.—Julius Goodman, owner of the Ideal theater in Hampden and the Airdome located at Thirty-sixth street and Roland avenue, did a mighty clever piece of recruiting work on Saturday night, July 14. When two soldiers who were making recruiting speeches had finished their pleas at the Airdome, Mr. Goodman got up and announced that he would "give \$5 and a suit of clothes each to the first two men who enlist now." Immediately up jumped four men and just which two reached the platform first was hard to be ascertained. However, one of the winners stated that he wished the money and clothes sent to the Red Cross.

Charles E. Thropp on Vacation.

Baltimore, Md.—Charles E. Thropp, the affable and courteous manager of Nixon's Victoria theater, 415 East Baltimore street, is now on his vacation. A. M. Seligman, the treasurer of the theater company, and G. C. Brown, his able assistant, are getting along with the work during his absence.

Arthur C. Melvin Had Jinx.

Baltimore, Md.—Several months ago Arthur C. Melvin got sick leave owing to general ill-health and in a cautious manner started out to build himself up. He

New Theater on Site of Pittsburgh's Grand Opera House Recently Burned Will Give Place to Fine New Picture Theater—Harry Davis Announces a 2,000 Seat Structure.

From Pittsburgh News Service, 6101 Jenkins Arcade, Pittsburgh, Pa.

with much approval among the exhibitors and the trade generally.

Pitt Theater Showing Italian War Films.

Pittsburgh, Pa.—The Pitt theater, Penn avenue and Sixth street, on July 16 opened an indefinite run of the first official war pictures sent to this country by the Italian government and which are being shown for the first time in America. The films were brought to this country by Lieutenant Mario Prochet and Enrico Palvis of the Italian army, who will remain here throughout the engagement to assist Manager Patch in the exhibition of the pictures.

There are about seventeen reels of the Italian war films, but only eleven are being shown at the Pitt. The A. G. Fontanna Productions have closed a contract to handle same in this territory and bookings are now being taken for dates following the Pitt engagement.

"Doc" Aronson Looking Happy.

Pittsburgh, Pa.—The congratulations of the trade are being showered upon Ira (Doc) Aronson, the popular manager of the Downtown Cameraphone theater, Fifth avenue, Pittsburgh, following the announcement last week of his engagement to Miss Mabel S. Mintz, of Newark, N. J. The wedding is to take place in September.

Leon Victor, special representative of the Fox Film Corporation, is now making his headquarters in Pittsburgh handling "A Daughter of the Gods" in the western Pennsylvania territory. Among the first houses to close a contract was the Strand theater, Erie, which will run the Kellerman spectacle a week in September.

The Bijou theater, Piqua, O., has been taken over by H. W. Kress, owner of May's opera house. Extensive alterations are to be made and the seating capacity of the Bijou increased. George Ziegfelder, formerly manager of the Princess theater, will be assistant manager at the Bijou.

can" played to wonderful houses all during the week of July 9 at the Parkway theater, Baltimore.

The last two sets of the "British War Pictures" were shown on the roof garden of the Y. M. C. A. on Tuesday evening, July 17. The release of these pictures was secured through Gerald M. Loly, vice-consul, a member of the association.

HIGHLANDTOWN, Md.—It is now announced by Charles S. Anderson, manager and large stockholder in the Grand theater in Highlandtown, a suburb of Baltimore, that this large theater, which has a seating capacity of 1,600, is to be entirely renovated before opening in September.

SHEPARDSTOWN, W. Va.—C. S. Musser, manager and owner of the opera house in this city, is alive. Recently he screened the huge Vitagraph production, "Womanhood" for two days at 20 and 25 cents admission and came out successful. It is understood that nearly the whole population of 1,070 flocked to the theater. He also edits and publishes The Independent, and last but not least, he is a steady reader of the Moving Picture World. When Mr. Musser opened his theater in this city the whole church-going community, it is understood, were against the action. But by showing the cleanest, best and most entertaining pictures obtainable, the very people who fought hardest against him in the beginning seem now to be his best patrons.

Harry A. Henkel at Atlantic C'ty.

Baltimore, Md.—Harry A. Henkel, manager of the Academy of Music, with his wife and two daughters, are now the guests of Samuel F. Nixon, proprietor of the Academy and theatrical magnate, at the latter's home in Atlantic City.

Baltimore Business Notes.

W. A. Busch, the affable representative of the Paramount Film Corporation, handling the Western Maryland and West Virginia territory, visited Baltimore on Saturday, July 14.

Mary Pickford in "The Little Ameri-

Wrong Economy Will Spoil Exhibitor's Bit

Dingy, Depressing Theaters Won't Help Win the War—Manager's Chances for Success Won't Be Brightened by Lack of Cheer Either.

By Joseph A. McGuire, 152 N. Elmwood Street, Buffalo, N. Y.

BUFFALO, N. Y.—"Don't let your theater 'run down at the heels.' That won't help Uncle Sam win the war."

This is the substance of the advice offered to exhibitors of the Buffalo territory by a film expert, who has noted the tendency of many theatrical men in this vicinity, who have got the "economy fever" so bad that they have relegated the paint brush and, in some cases, the vacuum cleaner to the scrap heap on the ground of conservation.

"The boys of Buffalo and Western New York by the thousands will shortly cross the sea but that is no reason for the exhibitors to have shabby lobbies, grimy, faded walls and unattractive stage settings," said Mr. Keen Observer to the representative of THE MOVING PICTURE WORLD. "The exhibitors who have fallen victims to false economy should realize that they are on the wrong track. Nations at war have learned that cheerfulness is the proper spirit. Surroundings influence the moods of film fans, and there never was a better time than the present to 'brighten the corners,' as Billy Sunday would say. War breeds gloom and the exhibitor who fails to dispel this feeling from the minds of his patrons, by sunshiny and inviting surroundings, will wonder eventually what has caused the slump in his box office receipts."

When it comes to cheerfulness, a lively pace has been set, to snatch at only one example, at Shea's Hippodrome, Buffalo, where the summer spirit pervades the air throughout the entire house. A summertime cretonne curtain has replaced the heavy velvet of the colder days, and as it parts, a Chinese garden scene appears, with its high walls and long approach of steps. In the center is a fountain, the vari-colored lights turning the water from crystal to opal. Baskets of Boston ferns hang from the ceiling of the theater. There are ferns and flowers over the foyer doors. The men ushers on the orchestra floor have been replaced by gray-clad girls, whose white shoes, white cuffs and other requisites give a summery touch to the big auditorium. Just inside the foyer beside a silken flag is a great basket of American beauty roses. A large temple lamp throws its glow over the orchestra, now elevated to view from the audience. The whole air of the house is restful and those who are gloomy when they enter usually depart in a cheerful mood.

Proposes New Billboard Ordinance.

Buffalo, N. Y.—Local theatrical managers have been informed that if an amended ordinance which Councilman Hill has requested Corporation Counsel Rann to prepare is adopted by the council, billboards can no longer be erected in this city without consent of a certain percentage of owners of property to a proposed billboard site. Existing billboards would not be affected by the new ordinance.

W. A. V. Mack Honored—Other Mutual Film Notes.

Buffalo, N. Y.—W. A. V. Mack, exchange manager of the Mutual, has been appointed a representative of the moving picture interests on the publicity committee of the Home Defense League of Buffalo. The committee will aid the league in recruiting the local regiments to full war strength. Speakers and slides will be used at the local theaters for this purpose, as well as for food conservation.

The local branch of the Mutual has prepared a beautiful catalogue of all Mutual releases up-to-date, for the past two years. Copies will be sent to each exhibitor in this territory, regardless of whether or not he is using the Mutual service.

C. J. Rose, formerly Twin City salesman for the Pathe, has been appointed Star production salesman for the Mutual. Philip Gentilly has been appointed chief shipper at this exchange. He formerly occupied a similar position with the Fox Film, Syracuse.

H. Lorence, traveling representative of the Mutual, has returned from his vacation at his home in New York.

Theater Notes in Western New York.

Olean, N. Y.—The Gem theater, Olean, N. Y., has closed permanently. G. T. Nickum, proprietor, has taken over the Havens theater, that city.

Olean, N. Y.—Charles Denzinger, formerly manager of the Olympic theater, Buffalo, is now manager of the Grand moving picture theater, Olean.

Olean, N. Y.—Bruce Fowler, manager of the Olympic, reports the cool weather is helping to give him capacity business. He is assisted by Charles Bowe, manager of the Lyric, Buffalo, who will return to that house for the fall opening.

Buffalo was recently visited by the following Binghamton exhibitors: Dave Cohen, Symphony; Ned Kornbleit, Star; Antonio Lally, Regus; Charles Savery, Happy Hour. All motored to this city. They were accompanied by Howard Bronson of the O. K. theater, Endicott, N. Y.

Salamanaca, N. Y.—Mr. Roberts will manage the Palm theater, Salamanaca, N. Y.

Operators Scarce in Rural New York.

A scarcity of moving picture operators exists in the small towns on account of many heading the call to join the colors. A good proof of this is contained in the following telegram received recently at a Buffalo exchange from an exhibitor of a nearby village: "Please cancel our film service. Operator enlisted. Letter to follow."

Photodrome's Lobby Displays Attract Trade

Making All Possible Use of Theater Building Brings Good Business to Manager Harry Pomeroy—Live Ideas in His Advertising.

W. M. Gladish, 1263 Gerrard Street East, Toronto, Ontario.

TORONTO, ONTARIO.—Great changes are being made at the Photodrome, 37-39 Queen street West, Toronto, by Manager Harry Pomeroy. After taking over this house a few weeks ago, he started out by making a series of startling lobby displays to feature the various attractions. These got both the people and the trade talking and, in spite of summery weather, the theater immediately began to show to capacity both afternoons and evenings.

Pomeroy now feels so assured of success with this theater that he has decided to launch upon a much broader field. He has made arrangements for the opening of a dancing establishment and cabaret on the two upper floors of the Photodrome building and the opening of a seven-chair barber shop in the large and airy basement. Hitherto these floors have been going absolutely to waste, although there are separate entrances on the street to both the upstairs portion of the building and to the basement. Pomeroy will be the general manager of the four features in the building and he will continue to have direct charge over the theater. One of the new fixtures in the building will be a large soda fountain. Considerable money is to be spent in improving the facilities for the new purposes.

During the week of July 16 Manager Pomeroy had two particularly fine lobby displays. One advertised the Fox feature, "Daredevil Kate," and the second attracted the crowds to "The Bottle," an English production starring Albert Chevalier. The lobby was done up in Western style for the Fox picture, the main set in the mezzanine window showing a ranch with various cutouts. There was tan bark on the lobby floor and the ticket booth became a log cabin. The ticket taker wore a cowboy outfit for the occasion. Broncho harness was hung around the walls. For "The Bottle," live models portrayed the misery in a drunkard's home in the window set while live snakes and bottles graced the lobby proper.

Mr. Pomeroy was formerly associated with the Belmont and Wychwood theaters, Toronto, and the Keith and Elmwood theaters in Buffalo. His personal aggressiveness is doing quite a bit to advertise the Photodrome here. He has gone into all quarters in search of proper properties for his lobby effects. Most everybody in town knew, for instance, that he wanted live snakes as he made inquiries for them in every place where one might expect to find them. Naturally, everybody wanted to know what he would do with them. Even the small boy was out looking in the tall grass for a couple of serpents for Pomeroy.

Asks Bids on Bankrupt Producer's Effects.

Toronto, Ont.—Announcement has been made by J. P. Langley, assignee for the Canadian National Features, Limited, that tenders would be received for the tangible assets of the insolvent company. The assets have been divided into parcels and include the studio at Trenton, Ont., a large quantity of comparatively new electrical equipment, two films of 5,000 feet each upon which \$43,000 had been spent in preparation, furniture, developing and washing tanks, etc. The two films have yet to be developed.

R. S. Bell to Manage Globe Exchange.

Montreal, Que.—R. S. (Chick) Bell has resigned from Super Features, Limited, Toronto, to take charge of the Montreal office of the Globe Films, Limited.

Maurice Kauffman Is Now Globe Film's Assist. Gen. Manager.

Montreal, Que.—Announcement is made that Maurice Kauffman, formerly manager of the Montreal office of the Famous Players Film Service, has become assistant general manager of Globe Films, Limited.

Les McIntosh With General Film.

Toronto, Ont.—Les McIntosh, for a number of years assistant manager of All Features, Limited, Toronto, is now in the Toronto office of the General Film Company.

J. Droy Becomes Assistant Manager.

Toronto, Ont.—You can now call Jack Droy the assistant manager of the Greater Vitagraph Toronto office. He will stand for it and, not only that, he has been formally appointed to the post.

Sudden Death of R. C. Newman.

Toronto, Ont.—At Piqua, Ohio, after he had addressed the annual meeting of the Theatrical Mechanics' Association, of which body he had been secretary for many years, Robert C. Newman of Toronto, Provincial Inspector of Moving Picture Theaters, was stricken with apoplexy. He passed away on July 9.

The Exchange Managers' Association of Toronto immediately sent a large wreath of flowers and prominent men in theater circles sent many floral remembrances. The moving picture industry was also well represented at the funeral.

Though big in appearance and brusque in his manner, the late Mr. Newman was really kind-hearted and considerate. He was popularly known as "The Lion," but he was anything but that when anyone really deserved attention. He had been the Provincial Inspector for three years, during which time he brought the new department of the government to a perfected state. For seventeen years before his appointment he had been stage manager of Shea's theater, Toronto.

Two sons are serving with the Canadian Expeditionary Force in France and a third lives in Michigan. The widow and two daughters live at 230 Pearson avenue, Toronto.

Allen Theater to Be in Charge of Ben Cronk.

Toronto, Ont.—Ben Cronk, formerly manager of the Allen theater in Calgary, will be the manager of the new Allen theater in Toronto. The latter house is rapidly nearing completion and will probably be opened about September 1. Mr. Cronk has been with the Allen brothers for many years, having been associated with them when they started primitive store shows in Brantford a decade ago.

The information has also been secured that Mr. Romanelli, the eminent leader of the Strand theater orchestra, has been secured to organize the large orchestra for the Allen theater.

Reopening of the Moss Park Promised.

Toronto, Ont.—The Moss Park theater, Queen and Sherbourne streets, Toronto, is to be reopened, according to a large sign which has been decorating the house for several weeks. This theater, which has a seating capacity of 600 and is a model for its size, has been dark for several years.

Toronto Regal Films Moves Office.

Toronto, Ont.—Regal Films, Limited, distributors in Canada for Goldwyn, World and other pictures, will shortly remove its Toronto headquarters from 37 Yonge street to 21 Adelaide street West, which is a few doors from the Regent theater.

Announcement has been made by this company that W. H. Dunbar has been appointed special representative in Winnipeg for the Goldwyn releases. Mr. Dunbar was recently associated with the Independent Film and Theater Supply Company as sales manager for Art Drama releases.

Worth a Passing Glance.

Toronto, Ont.—Wally Davidson, local Pathé manager, has secured the exclusive right to take moving pictures in Camp Borden, Ontario. This privilege is worth while, as this camp is now the center of aviation in Canada and many celebrated flyers are located there.

Toronto, Ont.—The only air dome in Toronto this summer is at Scarboro Beach, the east end amusement park. Comedies are offered as one of the special free attractions. The Canadian Universal has secured the contract for this service for the season and Alice Howell is being featured in various ways by both the Universal interests and the Toronto Railway Company, which controls the park.

Toronto, Ont.—"The Whip" returned to the Grand opera house, Toronto, on July 12 for an indefinite engagement. This attraction, which is controlled by Super Features, Limited, Toronto, made good on its first showing at this house six weeks ago, and has been brought back for a probable long stay.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Toronto Operators Win Wages Demand

Local 173 Asks Minimum Wages of \$18 a Week for Night Shows Only and \$25 for Eight-Hour Day—Some Exhibitors Favor Paying More Money.

By W. M. Gladish, 1263 Gerrard Street East, Toronto.

TORONTO, ONT.—The people of Toronto have been concerned greatly with strikes. A street railway strike, the second in fifteen years, was declared on Wednesday, July 11, and the patronage at various theaters was more or less affected. Coupled with this move was an ultimatum from the Moving Picture Operators' Union, Local 173, to the exhibitors of Toronto demanding a substantial increase in wages. A time limit was given in the notification before which the exhibitors, individually and collectively, would have to come to a decision in the matter.

The projection machine operators have been drawing from \$15 to \$27.50 per week, but they have asked for a minimum of \$18 per week for night shows only and a minimum of \$25 per week for an eight-hour day. Many of those who work an eight-hour day have been receiving far less than \$25 per week, while the majority of the suburban houses have been paying only \$15 per week for night shows and Saturday matinee.

Some of the downtown exhibitors are inclined to favor the payment of more money to the operators, as a great deal depends upon the operator in the matter of projection. They say that a good picture can be spoiled by carelessness in the "box."

Operators Get New Wage Scale.

Toronto.—It is reported from official sources that the wages discussion between the exhibitors and the projection machine operators of Local 173 was quickly smoothed over, various managers conceding the right of the booth men to a raise in salary. Announcement has been made that the scale for night men only will be \$15 to \$18 per week and \$20 to \$25 per week for those who work an eight-hour day. Some of the operators were already making the new maximum—several in fact draw more than \$25 per week. The new scale probably makes the greatest difference with the operators in small theaters.

Two New Theaters Coming.

Toronto.—The building of new moving picture theaters goes on apace in Ontario. This week the details of two more new houses have been received by your correspondent. One new theater on Wellington street, Stratford, will cost \$60,000 when completed. This is being built by W. I. Kemp, now of the Classic theater, Stratford. The size of this house will be 110 foot frontage by a depth of 132 feet.

Michael Maker of Napanee, Ontario, is also converting a store building into a moving picture theater. The architect and contractor in this case is G. W. A. Cliff.

Swindler Claiming to Be Mutual Official.

Toronto.—Reports have reached the Toronto office of the Mutual that a young man representing himself as a Mutual manager has been signing up young women for picture work. He has made his bld in the smaller towns of Ontario and one of his "gags" is that he has been sent to find a suitable location for a Mutual studio in Ontario. He has been charging his young female victims \$25 per chance.

The Mutual people say that they have no intention of opening a Canadian studio. Exhibitors are asked to keep an eye open for the suave stranger. The police everywhere have also been notified.

Heard Here and There in Toronto.

Toronto.—The Holman theater, Montreal, was turned over to the Khaki League of Montreal one morning recently

for a special show for returned soldiers and sailors, the feature of which was the Universal special, "With Pershing In France." The Montreal office of the Universal provided the whole program free.

Toronto.—The week of July 16 was celebrated as a "Chaplin Review Week" by the Strand theater, Toronto. In addition to the three regular features during the week, Manager Clarence Robson used three of the recent Chaplins, "The Immigrant," "The Cure" and "Easy Street." Manager Robson is adhering to his policy of changing his program three times each week during the summer months.

Toronto.—By July 14, James Sullivan of the King George theater, St. Catharines, Ontario, had shown his sixteenth straight Fox comedy. Then came a break and only because the supply ran out. Sullivan has been making a specialty of Fox features and comedies at his new theater.

In the Dominion Day parade in St. Catharines, Sullivan had an elaborate float bearing live models to advertise the current Fox release at the King George.

Toronto.—Manager C. A. Garner of the Mutual Toronto branch has made plans for a transcontinental inspection trip in the Dominion, starting in August. He will be on the road for six weeks, during which time he will investigate conditions in all the larger centers of Canada.

Toronto.—Superfeatures, Limited, Toronto, over which Charles Stevens holds a directing hand, has secured the Canadian rights to the special attraction, "Within the Law." This feature will be placed on the road in the fall.

Greater Vitagraph may also make a road show out of its latest big picture, "On Trial." Present indications are that it will be sent over the Ontario circuits early next fall.

Toronto.—Clara Kimball Young in "The Rise of Susan" and the Universal special, "With Pershing in France," brought near-record business to the Regent theater during the week ending July 14. Manager Roberts announced that, despite rain, heat and a street car strike, the week's returns were among the heaviest since the opening of the house last September.

Three Ontario Theaters to Be Improved.

Toronto, Ont.—Manager Fagan of the Eclipse theater, 387 Parliament street, Toronto, has taken out a permit for the reconstruction of his house. The construction of a gallery has been started and various other improvements will be made. The new gallery will provide 550 more seats, making the capacity of the theater well over the 1,200 mark.

Ottawa, Ont.—The Dominion theater, Ottawa, one of the largest houses in the city, has also been closed to permit general interior alterations. It will be several weeks before the renovated theater is reopened.

Hamilton, Ont.—Guest and Farewell, Hamilton, have called for tenders for the reconstruction of the Strand theater, 755 King street East, Hamilton. This has been one of the brightest little theaters in Ontario, but \$15,000 is to be spent in improving both the interior and exterior this summer.

Toronto, Ont.—The new company operating the Strand theater, Toronto, has been named the Strand Theater, Limited, and it has been incorporated with a capital of \$75,000.

What Is Proper Price for Special Films?

Albert Kinzeler, Back from Tour of Principal Cities of Ohio, says Pictures at \$1 and Over Are Not a Success—Thinks 25 Cents the Best Price.

By M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

DAYTON, OHIO.—Albert F. Kinzeler, secretary of the Miami Valley Exhibitors' League of Dayton, has just completed another tour of the principal cities of Ohio and has gained much information about the theater conditions.

"I am of the opinion that pictures which play to top prices of \$1 and \$1.50 are not a success in Ohio," he said. "I have found that the popular price for real good pictures is 25 cents. But one big picture went over successfully in most Ohio cities, and that was 'The Birth of a Nation.'

"I also say it is bad business for big producers to discriminate as to where their pictures shall play. Many of the so-called super-pictures were played in opera houses or their equivalent only, and thus the first-class photoplay houses did not get a chance to play them."

Exhibitor Hopes to Get Aid From a Lemon.

Cleveland, O.—Sam Barck, owner of the Market Square theater, has bought the Colonial Garden. Sam is not afraid to say he bought a lemon. He claims that his eyes were open when he made the purchase and that he expects to squeeze juice out of it soon.

M. E. Gibbons Goes to Cleveland K-E-S-E Office.

Cleveland, O.—Miles E. Gibbons, formerly manager for K-E-S-E in Pittsburgh, has been transferred to the Cleveland office. This does not otherwise affect the roster of the Cleveland office.

Yes, It's a Gift Truly.

Cleveland, O.—Frank Greenwald of the Exclusive Features company, Cleveland, recently made a record of calling on the exhibitors of nine towns in a day.

Last week at the Cleveland Screen club's outing he made another record. Frank played centerfield, leftfield and rightfield for the exchange men's club in the annual baseball game the last two innings, and while playing in the right garden he caught a long fly hit to left-field on the run.

"It's a gift, boys," says Frank.

Joseph Williams Edits Film Department.

Cleveland, O.—The Cleveland News has established a live photoplay department under the supervision of Joseph Williams, formerly Cleveland manager for Fox and a well-known newspaper man.

This paper now reviews the new pictures on Mondays and Thursdays, devoting about a half page each day.

Standard Film Buying 27 Reels a Week.

Cleveland, O.—The Standard Film Service Company of Cleveland and Cincinnati lays claim to being the largest independent exchange in the state. This is verified by the weekly purchase of films, which totals 27 reels. The Stand-



A. F. Kinzeler.

ard releases the Mutt and Jeff, American War Weekly, Ditmar's and Palmer's cartoon reels, Billy West two-reel comedies, Cleveland Plain Dealer Weekly and others, including single-reel novelties like the Motoy Doll releases.

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

"Little American" Goes Big in Springfield.

SPRINGFIELD, ILL.—Not all of the Middle West local censorship boards that picked the Chicago board as a model have followed the ruling of Major Funkhouser upon "The Little American," at the outset of its career. The Springfield board took a few pointers from the Chicago board. However, the local regulators could find nothing unpatriotic about Mary Pickford's latest film and it was shown to big business at the Lyric theater.

New Incorporations in Illinois.

Springfield, Ill.—Secretary of State Emerson has issued certificates of incorporation to the following:

Chicago Cinema Circuit, Chicago; capital, \$600; incorporators, E. D. Hopsen, S. H. Hammel, A. T. Shotwell.

Pine Theater Company, Chicago; capital, \$1,000; incorporators, E. D. Hopsen, Ida Jacobson, A. T. Shotwell.

New Theaters in Illinois—Interesting Notes.

Highland Park, Ill.—William Pearl has opened the Pearl theater here.

Carlinville, Ill.—The new Daley theater, owned by Harry Daley and Bert Lancaster, is ready to open.

Springfield, Ill.—George Fordyce has opened a moving picture theater at Eleventh and Cook streets in one of the outlying business districts.

Rockford, Ill.—The Orpheum theater was closed for about three weeks, during which time it was done over in order to be ready for the fall business expected to come with the opening of the soldiers' training camp here.

Lincoln, Ill.—The Lyric theater has reduced its admission to five cents, except on Saturdays, for the summer.

Kewanee, Ill.—The American Commercial Film Company of Chicago had an exhibit of colored advertising films at the Willard theater.

Rockford, Ill.—The Dreamland theater showed the "Star Spangled Banner" for the benefit of the Companies H and K of the Illinois National Guard and the Red Cross.

Sesser, Ill.—Fire in the moving picture theater here owned by Robert Cluster of Christopher destroyed several reels of pictures.

MICHIGAN FILM NOTES.

By Frank H. Madison.

Standard Discontinues Escanaba Exchange.

Escanaba, Mich.—The Standard Film Company has discontinued its exchange here and hereafter Upper Peninsula service will be handled by the Detroit office. A. C. Lebensburger, who has been in charge of the exchange here, has returned to his home at Cleveland.

Exhibitor Goes Into Bankruptcy.

Grand Rapids, Mich.—John M. Brown of Baroda, a dealer in fruit package, cooperative and spraying material and proprietor of a motion picture theater, has filed a voluntary petition in bankruptcy in Dis-

trict Court. His liabilities are listed at \$9,300 and his assets at \$8,444.39.

Theaters and Trade News in Michigan.

Hastings, Mich.—Charles J. Hanold, who has been managing the Stambaugh opera house, has taken over the lease on the Empire theater, formerly conducted by John Anegon, and has had it remodeled.

Jackson, Mich.—Announcement of a lease on the Bijou theater at Francis and Cortland streets by Col. W. S. Butterfield, who intended to convert it into a moving picture theater, are declared to have been premature. A short term lease has been taken on it by George Black, manager of the Post theater at Battle Creek. It is announced that Black, who will use a stock company, may take the house for a longer time.

Battle Creek, Mich.—James Woodward and R. F. Hoffmaster have purchased the interest of Charles Broeaus in the Majestic theater. William Bogett remains a member of the firm and will act as manager. Under the new proprietorship it is possible that a new theater may be erected.

Montague, Mich.—Fire, believed to have been caused by crossed wires, did \$500 damage at Gashel's moving picture theater.

Adrian, Mich.—Rose Tapley of the Vitagraph company appeared in person at the new Family theater.

Ishpeming, Mich.—Three thousand Ishpeming children who took part in a parade on July 4 were given a special show of "A Poor Little Rich Girl" at the Ishpeming theater.

Lansing, Mich.—The Bijou theater, catering to the demand of patrons for a close-up view of studio life, had Miss Rose Tapley, the Vitagraph star, appear in person.

Grand Rapids, Mich.—T. Dinsmore Upton, supervisor of public recreation, has commenced a six weeks' schedule of free moving pictures in parts throughout the city. The program will include comedies and dramas as well as educational, travel and current events films.

Cincinnati News Letter

(From Kenneth C. Crain, 307 First National Bank, Cincinnati.)

I. W. McMahan Loses Little Son.

CINCINNATI, O.—The tragic death at Toronto of little Rupert McMahan, the baby son of I. W. McMahan, of McMahan & Jackson, not only prostrated the family, but cast gloom over scores of film men and exhibitors who are numbered among the friends of Mr. McMahan and feel something of his grief. The family had gone to Toronto to visit relatives, and it was while there that the baby suffered the accident which caused his death by scalding. The family returned to Cincinnati with the body, and the funeral was conducted at the home on July 17. The sad occurrence brought heartfelt condolences from many sources to Mr. McMahan and his family, especially from those who had seen the bright and promising youngster thus cut off.

Cool Weather Gives Patrons to Downtown House.

Cincinnati, O.—The Vitagraph-Blue Ribbon series at the Lyric theater interposed with productions of other companies, is proving the hit of the summer season, according to the management. "Her Secret" is the latest of the series to be offered, followed by a Pathé picture featuring Gladys Hulette, entitled "The Cigarette Girl." The prolonged cool weather has helped the downtown houses, including the Lyric, very materially, as it has hampered the operations of the suburban airdomes and has also rendered other outdoor counter-attractions impossible, thus proving that it is an ill wind that blows nobody good.

Wallace Draggett Buys Orpheum at Youngstown.

Youngstown, O.—The ownership of the Orpheum theater has changed hands, P. G. Atsalas, its proprietor for seven years, has disposed of his interest to Wallace Draggett, of New Castle, Pa. Mr. Atsalas is taking a well-earned vacation in Chicago and New York, pending which announcement of his definite plans is held up. He has stated, however, that he intends to remain in the moving-picture business, probably in Youngstown, which may mean the construction of a new theater.

Adding 200 Seats to Springfield's Majestic.

Springfield, O.—The Chakeres Amusement Co., by recent acquisition taking rank as one of the most ambitious concerns in this section, is preparing to spend a considerable sum in remodeling the Majestic theater, and in the addition of 200 more seats. The house will also be completely redecorated, while the entrance will be enlarged and beautified to accord with the rest of the house. As soon as the directors of the company have formally approved the plans bids will be called for and the work will proceed. The company has operated the house for four years.

E. L. Crary Now Manager at Famous Players.

Cincinnati, O.—E. L. Crary is now running things at the Famous Players' exchange, being promoted from a staff position to succeed W. C. Bachmeyer. Mr. Bachmeyer, it is understood, will take charge of the Metro office about August 1, when arrangements will have been completed for its opening.

Cincinnati Notes of Interest.

Youngstown, O.—The Hippodrome management has had a fine week with "The Vivar of Wakefield," which was booked as the result of many requests from patrons, as well as recommendations from civic organizations, and its success proved all that could be desired.

Youngstown, O.—The personal appearance of Rose Tapley at the Strand theater marked a new policy at that house, following the closing of a contract whereby the Strand will have the first run in Youngstown of Fox and Vitagraph films. The first Fox feature shown at the Strand under the new management was "Broadway Sports," featuring Stuart Holmes.

Van Wert, O.—The latest in moving pictures in Van Wert is a traveling show in charge of a gentleman who admits that he is a Roumanian nobleman, Baron de Orgler, by name, and that he is a former officer in the Austrian army. He is showing war pictures taken, he says, at first hand, with a moving lecture to go with them. The Baron declares that he wants to arouse interest in the war so as to help recruiting and thus aid in bringing the conflict to an end that much sooner.

Cincinnati, O.—Some of the most striking and interesting war pictures yet shown in Cincinnati were seen at the Grand for a week's engagement beginning July 15, being the official British war pictures showing the operations of the famous "tanks" at the battle of the Ancre.

The Colonial is taking no dust from any house in town on account of the drawing power of its attractions. A pair of recent instances were the ever popular Clara Kimball Young in "The Easiest Way," one of her biggest hits, and Marjorie Rambeau in "The Dazzling Miss Davidson."

Sunday Closing Again Stirs Kentucky

Owensboro Exhibitor Fined \$40 for Open Show—Another Fight Started to Determine Whether State Blue Laws Still Stand.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—Sunday closing trouble has broken out again, this time at Owensboro, Ky., where Arthur C. Hedderich, manager of the Queen theater, was arrested last week on a charge of operating on Sunday, and haled before Police Judge Haskins. The latter fined Mr. Hedderich \$40 for breaking the Sunday law, which is merely one of the old blue laws upheld in a few of the small towns of the state. Mr. Hedderich's attorneys contended that the theater was a "necessity," and that there had been no violation of the law, which permits street and steam railroads, steamboats, ferries and household work to go on during Sunday.

Mr. Hedderich has announced that he will appeal the case to the circuit court, and if the lower court is affirmed he will carry it to the Court of Appeals. He stated that he would open his theater every Sunday regardless of fines, and was notified that he would be arrested and summoned to appear each Monday following.

In opening the theater for Sunday shows Mr. Hedderich endeavored to operate so as not to conflict with the churches, and only opened from 1 o'clock until 7 o'clock in the evening. As soon as he announced his intention of operating a committee of five ministers called on Mayor Hickman and protested. The latter stated that personally he could see no objection to the movement, especially as it did not conflict with the church, and pointed out that such cities as Louisville, Lexington, Henderson, Paris, Winchester and Mt. Sterling were operating, but that if the people of Owensboro objected to the theater operating on Sunday he would endeavor to carry out their wishes. A large audience was present at the afternoon shows, and it appeared as though a fair percentage of the public was in favor of the diversion. However, Mayor Hickman and Police Chief Bell, desiring to have the courts pass on the matter, had a warrant taken out.

Several other cities in Kentucky are closed on Sunday, most of them being smaller towns. At Paducah, Ky., several theaters remain dark, while at Frankfort an argument has been going on for some time. At Lexington, Ky., Mayor Rogers was so strongly in favor of open Sunday at the picture theaters that the movement to close them on Sunday was dropped by the ministers' organization.

However, it is a question as to whether the blue law will or will not stand. At Louisville the tire and auto supply houses have all been closed within the past month under the blue laws, although none of the cases have been taken to the higher courts as the suits are of a friendly nature and the supply houses are really anxious to remain closed on the Sabbath.

Cost of Heating Theaters Goes Up.

Louisville, Ky.—The advance shot in the high cost of coal problem was fired last week when the Louisville Gas & Electric Co. announced that all of its steam customers in the downtown district would pay an increase of 33 1/3 per cent. for steam heat during the 1917-18 season. During the past three years the company has sold service during the heating season of seven or eight months at the rate of 33 1/3 cents per square foot of floor space to be heated, this rate being subject to a ten per cent. cash discount. The rate for the coming season will be 44 4/4 cents a square foot, subject to the same discount. Several of the local heaters have been buying their steam from this company, and will have to absorb the increased cost of heating. As three or four feet of floor space are required to each seat, and there is a good deal of

open space for aisles, etc., the increase per seat for heating amounts to something.

Adds Musical Comedy to Film Shows.

Louisville, Ky.—The Casino and Orpheum theaters, operated by Judge Allen Kinney, are now running musical comedy shows along with pictures, changing the program twice each week, and charging ten cents for admission. Fox, Vitagraph, Metro, Paramount and other leading second run features are shown. The Star theater, which is controlled by Judge Kinney and L. J. Dittmar, is back to five cents for the summer, and is running pictures and vaudeville.

Patriotic and Civic Work of Local Film Men.

Louisville, Ky.—Local exhibitors are interesting themselves at present in securing free shows for local institutions. L. J. Dittmar is at the head of a movement whereby a Friday night show is being given once a week at the Neighborhood House, for the benefit of the poor children. The Owl and S. & P. Film supply houses have donated the machines while the Central Film Co. donated the reels and Johnson Musselman put on the show.

For the benefit of the First Kentucky Regiment several of the picture men have gotten together and donated shows. Last week Joe Steurie of the Walnut Street theater arranged a special show at the State Fair grounds, where the soldiers are camped; and later Col. Fred Levy, of the Big Features Rights Corporation, assisted by Lee Goldberg of the Strand and Mr. Carroll of the S. & P. supply house, put on a show for the soldiers.

Here and There Across Kentucky.

Louisville, Ky.—The Crescent airdome, operated by the Hilltop theater, is open for the summer and has been doing a nice business in spite of chautauquas in the neighborhood.

Louisville, Ky.—Dr. C. W. Barnes, manager of the Knickerbocker theater, has returned from a month's vacation spent on his farm in Missouri.

Louisville, Ky.—Since the opening of the Fox office of Indianapolis, Louisville is now supplied with Fox films from that city instead of Cincinnati. Charles H. Phillips, manager of the new Indianapolis office, was recently in Louisville.

Louisville, Ky.—It is rumored that Macauley's theater will arrange to run pictures on all open dates during the next theatrical season, and will have no dark night at the popular old playhouse.

Louisville, Ky.—The Gayety will open this fall in the International Circuit with William Woolfolk in charge of the house. Last year the theater had a rough and stormy passage, but managed to stay open most of the season, although in the hands of a receiver for a time.

Louisville, Ky.—The Majestic Amusement Co. has been running the series of "Official British War Pictures" during the early part of each week, and has made special arrangements for the boys of the First Kentucky Regiment to see these pictures by companies.

Louisville, Ky.—N. A. Wilkerson, a pioneer exhibitor, and J. R. Miller have taken over the Paramount theater, which will be named "The Liberty," and reopened after being repapered, painted and other changes made. New electrical equipment, fans and machines will be installed.

Maysville, Ky.—The managers of the Washington, Gem and Pastime theaters recently closed their theaters for one week in order to give the Red Cross-Elks Carnival a clear field. The theaters took advantage of the opportunity to inaugurate a general clean up.

Films Chosen for Free Shows in Des Moines

Programs Given at Public Picture Shows in Interest of Social and Educational Life Cover Wide Scope—Notice the List.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, Ia.—The idea of free motion pictures in the parks of Des Moines seemed never to be thought of until this summer, when a series of community entertainments were arranged by the citizens of North Des Moines, promoted by the Des Moines College North High School Club. The entertainments are given every Thursday evening on the Des Moines college campus and are free to everyone. They are wholly in the interests of the social and educational life of Des Moines citizens and friends.

The ten programs were selected to show in the very best films obtainable the many different types of productions. Juvenile was represented by "Twin Kiddies," the Balboa-Pathe picture; Western drama, represented by the Vitagraph's "The Captain of the Grey Horse Troop"; comedy, represented by "Seventeen," from the Famous Players; Marguerite Clark's "Miss George Washington," Douglas Fairbanks' "American Aristocracy," Charles Ray's "The Finch Hitter" and Mary Pickford in "Hulda From Holland." Then for the educational film Professor Stone's "How Life Begins" and a three-reel agricultural drama, made at Ames, Ia., by the Crop-Improvement Committee of the United Grain Exchanges, were chosen. And finally, as an example of the use of motion pictures in news and historical events, "The Inauguration of President Jessup at Iowa City" was shown. In the classic drama, the Metro version of "Romeo and Juliet" was shown.

G. J. Dethlefs Runs Four Art Dramas Each Week.

Alton, Ia.—G. J. Dethlefs, manager of the Crystal theater in Alton, is running four days of Art Dramas every week. He shows one picture two days and two pictures one day. Alton is a town of but 1,000 people. Mr. Dethlefs formerly operated a theater in Manning, Ia.

John Beasley Improves His Theater.

Shenandoah, Ia.—John Beasley of the Beasely theater in Shenandoah has remodeled his theater, putting in a balcony and totally rearranging his front. The theater now seats 400 and is a thoroughly up-to-the-minute little house.

Blank Sells His Triangle Interests.

Des Moines, Ia.—A. H. Blank has sold his Triangle interests to the S. A. Lynch Enterprises. Mr. Blank controlled the Triangle program in Iowa, Nebraska, Missouri and Kansas. The change becomes effective at once, the territory coming under the direct management of the Triangle headquarters in New York, of which S. A. Lynch is president.

A. W. Nichols Now Laemmle Salesman.

Des Moines, Ia.—A. W. Nichols, formerly owner of the University and U and suburban houses in Des Moines, and more recently connected with the late Premier Photoplay Company of this city, is now acting as salesman for the Laemmle Film service in District No. 2, or central Iowa.

Harry Heirsteiner Becomes Proud Daddy.

Des Moines, Ia.—Harry Heirsteiner, manager of the serial service department of the local Laemmle Film Company, is the proud daddy of an eight and one-half pound baby boy. That the first episode in the Heirsteiner family's serial is meeting with Universal satisfaction throughout the world is the mutual agreement of the general public.

Leo Muelhaupt Reopens Casino.

Marshalltown, Ia.—The Casino theater of Marshalltown, which has been dark since July 1 to redecorate, will be ready to reopen very shortly, the date of which has not yet been announced.

Manager Muelhaupt looks forward to a large fall business, and feels confident that he has one of the classiest show houses in the state.

The color scheme predominating is old ivy gray and old rose.

Max Tschauder, formerly orchestra leader of the Casino, will take half interest in the house on the opening.

DES MOINES BUSINESS NOTES.

Des Moines, Ia.—Jake Schlank, unquestionably one of the most successful exhibitors in the state, spent several days in Des Moines last week. Besides operating a big house in Sioux City, Mr. Schlank is interested in the Interstate Film Company of Des Moines, handling state rights pictures in Iowa and Nebraska. Mr. Schlank spent most of his time here with the manager of the local Metro office.

Frank Porter of the Opera House in Monroe and E. M. McCray of the Lyric in Oskaloosa were Metro callers last week. E. J. Hamlin of the American theater in

Corydon was also in town and contracted for Metro service.

Bruce Burgess, Universal salesman for Iowa, was in town over Sunday.

G. W. Price of Indianola was a caller at the Standard office last week.

C. W. Taylor, formerly the manager of the General Film Exchange in Omaha and who will have the management of the new Art Drama office in Omaha, after the removal of the Des Moines office to that city, will be in Des Moines until the 23rd or later, finishing up the Des Moines business and arranging with Marty Williams for the removal.

P. E. Wolf of the Colonial in Olin, Mr. Andreon of Brown and Anderson of the Princess in Boone, C. E. Budd of the Lyric in Grinnell, and Joe Gerbract of the Star in Ames were all callers at the Universal exchange last week, while visiting in Des Moines.

Chas. Stevenson, former publicity man for the local Universal office, and more recently acting as salesman for the Monarch Film in Kansas City, stopped off a few days in Des Moines last week to look up old acquaintances. He was on his way to Devil's Lake, North Dakota, for an extended vacation. It was understood that he had severed his connections with the Monarch company.

Manager Jacobs of the Opera House in Menlo was in Des Moines last week. He purchased a picture machine from Marty Williams of the Standard Film Company.

D. B. Lederman spent a couple of days in Minneapolis last week and left Saturday for Chicago to attend the big convention. His stay in Chicago is indefinite, depending upon what kind of a good time he has at the big gathering.

Robertson Heads Goldwyn Kansas City Office

Richard Robertson Has Secured Ample and Convenient Office Space at 20 Walnut Street—Frank Gehring Is Appointed Traveler.

By Kansas City News Service, 205

Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, Mo.—The Goldwyn Pictures Corporation has established an exchange at Kansas City, Mo., in charge of Richard Robertson, which starts off under especially favorable auspices, for as the saying is, Mr. Robertson has secured a location that is itself fortunate, at 20 Walnut street, in the heart of the retail district, among high class business houses. The exchange has the entire third floor of the building.

The elevator discharges into the office; back of this is a projection room 20 by 25 feet for the accommodation of visitors—and many exhibitors are expected. They will be especially welcomed. There will be special telephone facilities for the visiting exhibitors' use exclusively. There is a 25-foot throw for the pictures, the full length of the room, the machine being in another room.

A 2,000-reel film vault has been built. The shipping clerk has a long-distance telephone at his desk. Pictures, posters, and all material on each subject are stored in one place, the unit system. An electric freight elevator discharges into the alley behind. The shipping office has the light from the rear windows; the office is on the front, with windows onto Walnut street.

Frank Gehring is already installed as traveler, and bookings are being received. "Dick" Robertson, the manager, is widely known in Kansas City and the territory.

New Theaters and Changes in Kansas.

Ford, Kan.—The Palace airdome is now under construction and will be ready for opening very shortly.

Altoona, Kan.—George Pugh has bought his brother's interest in the moving picture house here. C. A. Pugh was the former manager.

Hiawatha, Kan.—E. A. Vandon has bought the New Victoria theater here from W. S. Wegenfeldt.

Holton, Kan.—The Opera House has been converted into a motion picture theater.

With Exhibitors Across Missouri.

Monett, Mo.—W. H. Smith has resumed charge of the Gem theater, taking the place of Mr. Gaskins, former manager.

Jefferson City, Mo.—Mr. Billy Mueller will open the Jefferson theater here September 1.

Sedalia, Mo.—W. J. Brill, owner of the Electric and Lona theaters at Sedalia, has opened an airdome at Sedalia called the Sky-dome. He opened with "Wars' Women".

St. Charles, Mo.—R. S. Boss has opened the Grand airdome here. He is also the owner of the Opera House. He will open with "Wars' Women".

Springfield, Mo.—F. O. Williams has opened the Alladin theater that has been closed all summer. He recently made a trip to Kansas City.

Kansas City, Mo.—The New Center theater is now closed for the summer. It will be reopened early in August.

Kansas City, Mo.—The Brooklyn theater at Twenty-ninth and Brooklyn, Kansas City, Mo., is now closed, while it is being repainted and redecorated throughout.

Crane, Mo.—The Barris theater has been closed for repairs.

St. Louis, Mo.—The Woodland Amusement Company, 15-17 Gravois, will build a one-story motion picture theater, at a cost of \$15,000.

Marceline, Mo.—Bob Minnis has sold his motion picture house.

Bethany, Mo.—France & France of the Elite theater have leased the airdome during the summer months.

Here and There in Nebraska and Iowa.

Bloomington, Neb.—C. G. Binderup has leased the opera house and after remodeling, it will open as a motion picture house.

Milo, Ia.—V. J. Newton has taken over the management of the Star theater.

Oelwein, Ia.—E. N. New of Bemidji, Minn., has purchased the Plaza theater and will soon reopen in the Orpheum.

Sabula, Ia.—P. N. Jorgenson has sold his moving picture theater.

Edison, Neb.—Terry Horton has disposed of his motion picture house to Harvey Billebach.

Trenton, Neb.—Leon Heinz has purchased the motion picture theater of which H. Sundall was formerly the proprietor. Mr. Heinz also owns the Lyric theater.

Cedar Rapids, Ia.—The Ideal theater will be operated under the management of Joseph Papousak and Rudolph March.

Ulysses, Neb.—Earl Blacketer has leased the Crystal theater and will take charge immediately.

W. S. Merrill Added to General's Sales Force.

Kansas City, Mo.—W. S. Merrill has been added to the sales force of the General Film Co. He was formerly owner of the Lyric theater at Booneville, Missouri. He also worked at Vitagraph office at St. Louis for a year. Previous to this he worked for George Kleine company. He has owned and operated a theater at Miami, Fla. He will travel in Missouri, Kansas and Oklahoma.

W. C. Rider Handling Arbuckle Pictures

W. C. Rider is now working for the Kansas City Feature Film Company. He is handling the Arbuckle pictures and single reel service. Mr. Rider is taking the place of G. E. Akers, who will spend several weeks in Oklahoma City on business.

H. B. Gray Moves to Carroll, Ia.

H. B. Gray has severed his connection with the Kansas City Feature Film Company. He is now in Carroll, Iowa. It is thought that he will manage a picture theater there. He was a salesman for the Kansas City Feature Film Co.

Calvin Bard Will Travel for Standard Film.

Kansas City, Mo.—Calvin Bard, formerly owner of the Rialto theater here, will represent the Billy West Comedies for the Standard Film. He will travel in territory adjacent to Kansas City. He is very well known in and about Kansas City, and should undoubtedly prove a very good man.

Marty Williams Will Assist Manager Balsley.

Marty Williams, formerly manager of the Standard Film Corporation at Des Moines, Iowa, has been made assistant manager to L. D. Balsley, manager of the Standard Film at Kansas City.

"Little American" Protest in Minneapolis

Sympathy with German Feelings Outraged by Recent De Mille Picture Stirs Patriotic Hearts in Mill City—Mayor Will Look Into Matter.

By John L. Johnston, 704 Film Exchange Bldg., Minneapolis, Minn.

MINNEAPOLIS, MINN.—After Manager James A. Keough, of the Strand, had begun a lavish advertising campaign on Mary Pickford's "The Little American," several pro-Germans of the city wrote to the socialist mayor, Thomas Van Lear, urging the executive to give the feature his attention because it "might offend Germans of the city." The mayor, who some time ago openly opposed movements in the direction of war and incidentally got "in bad," replied that he would look the film over, and suppress it if he thought it objectionable. The outcome of his viewing of the feature will not be known until after press time.

Slump Feared in South Dakota Business.

Minneapolis, Minn.—Stanley J. Smith, of the Princess theater, Sioux Falls, S. D., spent two days in Minneapolis this week previous to going to Chicago for the convention. Mr. Smith states that business in South Dakota, after looking much as though it would pass through a successful summer, has taken a decided slump, which may mean the closing of many small town theaters.

Local Film Men Travel to Chicago.

Minneapolis, Minn.—Minneapolis' film row is practically deserted this week while a majority of the local exhibitors and exchange men are in Chicago attending the national convention of the Exhibitors' League. Several of the exhibitors and a few exchange men went down to Chicago for the opening of the exposition on Saturday, July 14, but a special car carried about twenty-five exhibitors and exchange men to the Windy City on Sunday night for the opening at the Coliseum on Monday morning.

Among the early birds at the Chicago festivities were Manie Gottlieb, representing the Consolidated exchange; Jake Schloss, his successor as manager of the Favorite exchange; Ralph E. Bradford, manager of the Goldwyn exchange; J. George Feinberg, of the Theatre Equipment Co.; David G. Rodgers, of the Nicoret theater, Minneapolis; Thomas Furniss, Rex theatre, Duluth, Minn.; President James G. Gilosky, of the Northwest Exhibitors Corporation, and Julius B. Reisman, of the Dale theater, St. Paul. Although there was considerable talk about backing D. G. Rodgers for the national presidency, it was at this writing believed that the Minnesota delegation will throw its support to Ochs or Varnier in event that Mr. Rodgers is out of the running.

Frank A. McInerney Goes to New York.

Minneapolis, Minn.—Frank A. McInerney, for some time publicity manager for the Elliott & Sherman Film Corp. here, and previously manager of the Lyric theater, Minneapolis, moving picture editor of the Chicago Post, and sport writer on the same paper, St. Paul News, St. Paul Dispatch and Minneapolis Journal, has gone to New York, where he becomes head of the publicity department of the Harry A. Sherman interests. Mr. McInerney leaves many good, warm friends in this territory.

Tryst Theater Cuts Down Shows.

St. Paul, Minn.—The Tryst theater, at Cromwell and University avenues, has cut down its number of shows from two a night for every night in the week to two a night for four evenings a week.

T. J. Hamlin Leaves "Amusements."

Minneapolis, Minn.—Thomas J. Hamlin has resigned from the managing editorship of the territorial trade weekly "Amusements," and will devote his future

time to furthering the work of organizing the Amusements Organization of the Northwest, which, despite many reports, is apparently progressing nicely. It is said that Mr. Hamlin will retain a small financial interest in "Amusements," but that Thorwald E. Mortensen will hereafter be "the boss."

J. A. Bradley Coming to Local U. Exchange.

Minneapolis, Minn.—John A. Bradley, formerly of the Colonial exchange, at Sioux Falls, S. D., has been appointed assistant manager of the Laemmle-Universal exchange here. Mr. Bradley comes to Minneapolis with a record for "pep" and square dealing. He is succeeded at the Colonial exchange by J. W. Jackson.

Bert Barnett, Sr., May Return Here.

Minneapolis, Minn.—It has been reported around local film circles that Bert Barnett, Sr., former owner and manager of the Famous Players-All Star Feature Film exchange here, will shortly return to this territory, bringing with him Geraldine Farrar's "Joan the Woman." This report was also going the rounds around Paramount headquarters at Chicago.

Items from the Exchanges.

C. E. Stedman, of the American Maid Film Co. exchange, has recovered from a week's illness at his home.

R. C. Cropper, of the Standard (Art Drama) headquarters, at Kansas City, visited manager Charles Stombaugh at the local exchange last week. He visited the Chicago convention before returning to Kansas City.

According to C. R. Seelye, business manager for the Pathé Exchange, Inc., H. E. Friedman, former manager of the Minneapolis Pathé office, is taking two weeks vacation from his duties at the New York office to enjoy a honeymoon.

Ralph E. Bradford, manager of the Goldwyn exchange, has had work started to get a projecting room ready for the showing of Goldwyn films to exhibitors at the exchange. Mr. Bradford states that "Polly of the Circus," featuring Mae Marsh, will be the first release from the exchange, and will be ready for showing about August 1.

William A. Lochren, of the Lochren exchange, is in Chicago attending the festivities. M. J. Duggan, of the same office, is in Milwaukee on a business matter.

Lew Francis and J. George Feinberg, of the Theatre Equipment Co., were at the Simplex booth at Chicago early.

Manager C. L. Peavey, of the Paramount exchange, left for Chicago Sunday night, arriving at the exposition in time to greet Mae Murray and Anita King.

NEWS FROM NEBRASKA.

By F. H. Madison.

Picture People Form Club.

Omaha, Neb.—"The Movie Ramblers" is the name of a club formed by the people identified with the motion picture industries of the city. The activities will tend towards motoring parties and chicken dinners. Among those in the organization are: Mr. and Mrs. C. E. Holah of the Pathé Exchange, Mr. and Mrs. Getzler of the Vitagraph Company, Mr. and Mrs. Thomas of the Strand, Mr. and Mrs. C. H. Taylor of the General Film Company, Julie Rachman of the Grand theater, George H. Dodds of the World-Herald, Mr. and Mrs. McCaffery, formerly of the Boulevard; Wilfred Ledoux of the Empress and H. R. Watts of The Bee.

Edison, Neb.—Terry Horton has sold his moving picture show to Harvey Billebach.

Fight in Arkansas for Sunday Show Freedom

Old Blue Law Holds Tight—Demand of Many Soldiers in Training Here for Sunday Afternoon Shows—Get Sermons Now, Will Get Films Soon.

By Kent Watson, Times-Herald, Dallas, Texas.

LITTLE ROCK, ARK.—Arkansas is about to rise up and cast off the yoke. The entire state seems now in the throes of a rebellion against "blue laws," and Arkansas citizens are pining for Sunday picture shows. From one end of the state to the other the leading newspapers are growing belligerent toward closed places of amusement on Sunday, and from present indications the war of editorial comment is to carry more weight than did General Chang Hsun's rebellion toward the restoration of the Manchu dynasty in China. Arkansas democrats probably will win out in their farsighted contentions, as did Tuan Chi Jui's Chinese republican troops.

In holding that the operating of moving picture shows on Sunday is necessary from a moral viewpoint while the soldiers are encamped near Little Rock and Argenta, Judge James Gerlach of Argenta took a stand recently for the best interests of the community.

Soldiers Need Sunday Pictures.

The soldiers who are here now and those who will be training at the cantonment are subject to strenuous schedules, much harder than those which most business men experience through the day's work. The only time they have for recreation, the soldiers contend, is on Saturday and Sunday, the latter day being allowed them in which to spend away from the camp.

The soldiers further contend that while they always go to church on Sunday morning, they should have some kind of recreation and amusement of a wholesome nature during Sunday afternoons. Otherwise they might be tempted to provide their own amusement of a sort that may not be for the best interest of the soldiers and the community.

Another consideration is that it is necessary for them to have some kind of Sunday recreation as a matter of efficiency. Anyone who has ever seen a human being knows the degrading effects of idleness even on the highest type of men. High army officials, among them General Leonard Wood, have stressed the need for Sunday amusement for the soldiers.

Commenting on Sunday picture shows in Arkansas, the Arkansas Democrat of Little Rock says:

"The right kind of amusement and recreation on Sunday is not opposed to proper Sabbath observance, because it serves to re-create the mind and spirit to the place which they had reached before the previous week's hard grind of work had worn them down.

"Granted that recreation and amusement of some kind must be provided for the soldiers on Sunday, the next question is, what kind of recreation and amusement shall it be?

"The Arkansas Democrat believes that properly regulated moving pictures furnish the right kind of amusement. There is practically no noise connected with their operation, not nearly so much as there is at vocal concerts, which have often been given on Sunday in Little Rock and Argenta without opposition from the very persons who are now opposing Sunday movies.

"Those who are opposing Sunday movies have not suggested any form of Sunday amusement or recreation for the soldiers to take the place of the movies. The only thing they thus far have suggested for soldiers on Sunday is sermons.

"Sermons Are Needed, but Sermons Do Not Furnish Amusement!"

"Some of the men who are opposing Sunday movies for the soldiers are old and bald-headed. Their years of service

in the church entitle them to all the more respect, but in considering the situation which the community now faces, they should hie themselves back to the day when they, too, were young and active.

"It is not a fossilized crowd of men in the army. The men in the various camps represent nature in its strongest development. The unusual emergency must be met, both from a patriotic and a community viewpoint, as a human situation that pulsates with a vitality that must be reckoned with."

The activity of the soldiers and the broad-minded editors and officers of the law presages the early opening of picture theaters in Arkansas on Sunday. It seems that the barrier of freedom is to be beaten down and here's hoping that the newspaper men and judges, like Judge Gerlach and the Arkansas Democrat, will unceasingly wage their war unto a successful end.

DALLAS NEWS ITEMS.

By Kent Watson, Times-Herald, Dallas, Texas.

Southern Triangle Makes Changes in Dallas Office.

DALLAS, TEXAS.—Manager C. D. Touchon of the Southern Triangle Pictures Co. of Dallas, has announced a few changes in the personnel of his staff. Manager Touchon is a real motion picture pioneer, for he started twelve years ago with J. D. Wheelan, and bought the first issue of *The Moving Picture World*. He has been connected with the J. D. Wheelan Film Co., the Wheeler-Loper Film, the Texas Film Exchange, the Dallas General Film, the Oklahoma office of the same, the Mutual Film of Texas, Southern Paramount, the Consolidated Film & Supply, and with the Triangle since June 9, 1916.

He has now appointed as booker J. L. Lyne, who has been connected with the above companies for the last ten years. Earle St. John is now chief clerk. The book-keeping department is in charge of H. R. Binford and G. H. Tipton. W. H. Britton is in charge of the publicity department with the special purpose of aiding small town exhibitors.

Mr. Touchon's assistant manager is Charles M. Tetrick, a newcomer in the business from Asheville, N. C. He has begun a record-breaking drive through Texas, Oklahoma and Arkansas.

Triangle's New Amarillo Branch.

AMARILLO, TEXAS.—Manager Touchon of the Dallas Southern Triangle company has opened a branch office at Amarillo with L. M. Cobb in charge. Mr. Cobb has been in this territory for the last six years. He has had charge of the Mutual branch, and Mr. Touchon says that he is not only capable, but is a man that the Panhandle exhibitors will swear by.

THE FILM TRADE IN ARIZONA.

By the Phoenix Correspondent of Moving Picture World.

PHOENIX, ARIZ.—The motion picture business throughout Arizona is on the wane, due to the excessive heat and so much war talk.

The Majestic theater on Washington street, Phoenix, closed its doors, has been remodeled and is now serving drinks instead of showing moving pictures. The Lamara theater, the best on Washington street, is doing a fine business with Fox, Paramount and Artcraft pictures, and Harry Nace, the manager, is wearing a smile every day, for he claims the hot

weather is not hurting his business in the least.

The Columbia theater, owned by George Mauk and managed by Edw. J. Cooper, is enjoying a phenomenal business, on account of the place being so cool. This is the largest and most comfortable theater in Phoenix. It is located a little out of the way, but nevertheless, through good management, business constantly improves. Mr. Mauk has been ill in the hospital, but is out again and has resumed his business duties.

On Mr. Mauk's circuit of houses business has dropped off a little, due to the heat and strike situation. Mr. Mauk owns the exclusive right for all amusements in Florence, Ray, Hayden, Sonora, San Pedro and Winkelman, Arizona, and in each of these towns his theater is one to be proud of.

The Hip theater, the Plaza and the Amuzu theater of Phoenix cater mostly to the Mexican trade and are enjoying a fair business, especially when they get hold of a Chaplin picture.

This week the Columbia theater is showing "The Star Spangled Banner" and Pershing arriving in France, which has created no end of excitement, as everybody in Phoenix is more or less patriotic

New Manager at Phoenix Exchange.

PHOENIX, ARIZ.—The California Film Exchange has changed management, Mr. Moore relieving Murray Hawkins, who is now on the road with the state rights pictures, traveling toward Denver. We welcome Mr. Moore with open arms, and from all appearances he will make a success at his new place.

PACIFIC COAST NEWS.

Markowitz Back from New York.

San Francisco, Cal.—Dan Markowitz, head of the Western Feature Film Exchange, has returned from a four months' trip to New York made primarily in the interests of the film "A Trip Thru China."

A Mutual Week.

San Francisco, Cal.—The Mutual Film Corporation made a ten strike recently by booking productions to four out of the seven large Market street houses in one week, having features at both the Strand and the Market Street Theaters, with a weekly at the Portola and a comedy at the Rialto.

Stebbins With California Exchange.

San Francisco, Cal.—R. E. Stebbins, for several years with the Mutual and also with the American Film Manufacturing Company for some time, is now filling a position as roadman for the California Film Exchange, covering the San Joaquin Valley. He has succeeded Fred S. Peachy.

Musician to Become Exhibitor.

Oakland, Cal.—D. C. Rosebrook, leader of the orchestra at the Macdonough Theater and first trumpeter in the San Francisco Symphony Orchestra, a musical organization of much merit, is to conduct the Piedmont Theater to be opened in August. His son will assist him in the work.

Rutherford Makes a Change.

San Francisco, Cal.—E. B. Rutherford, formerly treasurer of the Breck Photoplay Supply Company, has severed his connection with this concern and is now engaged in the carbon business on his own account.

All Star Features Distributors' News.

San Francisco, Cal.—Sol Lesser is arranging for another of his frequent transcontinental trips, and expects to leave for New York late in July.

Irving Lesser, manager of the Los Angeles branch, came up from that city re-

cently to celebrate his birthday with members of the family.

The rights for the Billy West comedies for California, Arizona and Nevada have been secured and the first releases will be made at once.

Leon Netter and M. Rosenberg, who have been here of late conferring with Sol Lesser on matters pertaining to the new organization of State right buyers, have completed financial arrangements to handle films in their respective territories and will attend the convention of buyers to be held in New York on August 7.

Jack Partington Enjoys a Vacation.

San Francisco, Cal.—J. L. Partington, whose efficient management has made the Imperial theater such a popular house, has fled himself to the Oregon woods for a vacation. He has heard the story about all work and no play, and is allying to side-step the consequences.

Supply Man Now with Uncle Sam.

San Francisco, Cal.—Walter L. Stern, for some time with G. A. Metcalfe, has resigned his position to enter the service of the Quartermaster's Department. He is located here at present, but does not know how long he will remain here.

Screen Star to Appear on the Stage.

Berkeley, Cal.—Beatriz Michelena, well known operatic star and screen star, will appear on the stage of the Greek theater late in July, when the Players' Club of San Francisco will put on several productions. She has been motoring three times a week from Boulder Creek, where she is working on several pictures, to attend rehearsals at San Francisco.

G. E. Thornton Becomes Franklin Manager.

Oakland, Cal.—G. E. Thornton, until recently manager of the big T. & D. theater, and for seven years with the Turner & Dahnken circuit, has become manager of the Franklin theater. He is recognized as being one of the leading moving picture men in this territory and plans to make a model house of the Franklin.

Bessie Love Enthuses Fresno.

Fresno, Cal.—Bessie Love was one of the chief attractions at the Fourth of July entertainment given at Fresno, being the guest of the Commercial Club, which had the celebration in charge. In the evening she led the grand ball with Sig. Levy and drew such a crowd to the Auditorium that all who wished to could not gain admittance.

San Francisco News Pointers.

E. V. Cook, of the Una theater, Exeter, Cal., was in town recently to get a breath of cool air and to buy a Power's Cameragraph No. 6A.

Henry Slater has disposed of his interests in the Majestic theater on Third street to his partner, Miss Overman.

The St. Francis theater has been closed, but will be reopened about the first of August under new management.

Walters & Murray, who conduct a road show, were here recently and purchased projection equipment from Walter Preddy.

A. M. Bowles was here recently and announced that he had purchased the Rex theater at Vallejo, Cal., a 400-seat house. He recently sold the house at Livermore, Cal., that he has conducted for the past ten years, and will assume the personal management of the new theater as soon as he has a vacation. The big magazine explosion at Mare Island occurred the day following the purchase of the Vallejo house and the shock was strong enough to break the door fastenings and do other minor damage.

War Camps Boost San Francisco Business

Exhibitors are Reaping Harvest from Soldier Patrons and Their Friends—Many Men in Training Here—Interior Exhibitors Feel Slump.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The presence of a large number of troops at the Presidio and the expenditure of huge sums of money in the erection of cantonments and the purchase of military supplies is commencing to have a marked effect upon local theater attendance, and some houses are reporting the best business ever enjoyed at this season of the year. Thousands of troops are in training in this city and the Presidio is being placed in shape for the reception of thousands of others, insuring much activity from this source for a long time to come. Palo Alto, a suburb of this city, has been selected as a site for a National Guard camp and preparations are being made to rush work on a camp to house more than thirty thousand men. The military activities of the Pacific coast are being centered here and purveyors of amusement are already benefiting to a marked degree by the expenditures being made.

While much patronage is being enjoyed by exhibitors from the troops themselves, even greater benefits are being derived in an indirect way. Most of the soldiers are from outside points and friends and relatives are commencing to pour in to visit them and see their mode of life. The extremely hot weather experienced in other parts of the state is also causing thousands of visitors to come to this city, and where business was rather quiet a month ago it is now very active. Exhibitors in the interior are not faring so well, however, and many of those coming to town to arrange for service state that their receipts are smaller than usual, in spite of the general prosperity.

Return from Long Trip.

San Francisco, Cal.—Irving C. Ackerman and Sam Harris of the team of Ackerman and Harris returned from a lengthy trip through the Northwest. This was made primarily for the purpose of being present at the opening of the latest addition to their circuit, the People's Hippodrome at Butte, Mont., which was formally opened on July 4. This house, which is the fourteenth in the circuit, will be conducted along the same lines as the other Hippodrome theaters controlled by the firm, with vaudeville and feature pictures. Mr. Harris states that the local theater is now doing the biggest business in its history and is attracting much transient trade. Many of the soldiers stationed here are from the Northwest, and, being familiar with the Hippodrome service there, are attracted to the local house. While away Messrs. Ackerman and Harris visited a number of the houses on their circuit, but could not devote time to inspect them all.

Louis Reichert in Readiness for Trip.

San Francisco, Cal.—Louis Reichert, manager of the local Metro branch, was at this writing ready to depart on short notice for New York to attend the meeting of branch managers to be held late in July. Friends in the trade are evidently endeavoring to induce him to become a devotee of Lady Nicotine, for while he does not smoke, he has been made the recipient of no less than seven boxes of cigars since the trip was announced. An Emily Stevens perfecto might cause him to sit up and take notice.

Goldwyn Representative Expected Soon.

San Francisco, Cal.—The offices of the Goldwyn Pictures in the Easton building are rapidly assuming shape and will be in readiness for exhibitors by the time the first pictures are received. Local

Manager C. M. Simmons is expecting a visit at an early date from Harry Leonhardt, who was recently appointed Western district manager for this concern, and who is well known here through his long association with the Fox Film.

C. A. Meade Likes the Climate.

San Francisco, Cal.—Charles A. Meade, special representative of the Pathé Exchange, Inc., arrived here a short time ago to look over the local branch and confer with Manager H. E. Lotz. When asked how long he would stay, he replied that he did not know, only it would not be as long as he wished. He found the cool weather of this city a pleasant relief to the heat of the South, where he has been for the past six weeks.

Strand Gets New Organist.

San Francisco, Cal.—Edwin M. Bent, for eight months organist at the Cline theater, Santa Rosa, Cal., has harkened to the call of the city and is now presiding at the fine new organ of the Strand theater. Manager Sid Grauman of this house states that business is steadily improving. Mary Miles Minter, in "Periwinkle," a production made along the beach near this city, was a successful drawing card recently.

World Correspondent Takes a Vacation.

San Francisco, Cal.—Abraham Nelson, whose breezy notes from Portland keep Oregon on the map in the Moving Picture World, spent a few days in this city in July and visited the work den of yours truly. While here he did a few little odd jobs, such as placing an order for a big musical instrument for a Portland exhibitor and investigating local methods of house management and advertising.

Paramount Service Booked.

San Francisco, Cal.—The Progressive Motion Picture Company has booked Paramount service at the Imperial theater and the new California theater to be opened in the fall. The Turner & Dahnken circuit has secured the services for all of its houses, with the exception of the Tivoli.

Company Here from Fox Studio.

San Francisco, Cal.—A company of actors and actresses from the Fox studio at Hollywood were here recently and later left for Portland and the Northwest for a brief stay. The party included George Walsh, the "sunshine boy"; Seena Owen, who won fame under D. W. Griffith; director Paul Powell, who also served at one time under Griffith; Fred Burns, cowboy and actor; Fred Graham, assistant director; K. D. Armstrong, business manager; Jack Sealock, property man, and Ray Lincoln, assistant property man and Walsh's physical trainer. Pictures were made on board the steamer coming up the coast for "The Yankee Way," in which Miss Owen and Mr. Walsh will appear together for the first time.

Producing Plant Destroyed by Fire.

Berkeley, Cal.—The plant of the Fior de Italia Motion Picture Producing Company at San Pablo avenue and Jones street was destroyed by fire on July 6. The studio had not been used for several weeks and before being taken over by this concern was occupied at various times by the Artcraft, the Superba and the Italia Film companies.

Paramount-Art Craft Enters Portland, Ore.

Big Feature Concern Closes Deal for Largest Exchange Space in Rose City—C.

M. Mill of San Francisco to Have Charge—First Runs Divided.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—On July 23, the Progressive Motion Picture Company closed a deal with A. King Wilson, whereby a large portion of the exchange building erected several years ago by Mr. Wilson will be occupied by the Progressive company, distributing Paramount and Arcraft releases in this territory.

The space leased is approximately 7,000 square feet in size, with a hundred foot or more frontage on Ninth street, and including the corner of Ninth and Burnside, formerly occupied by the Reliable Film Service and the Empire Film Service. The lease on the corner store was heretofore held by Metro, which sublet to the Reliable and Empire people upon moving to Seattle some time ago. The store was recently vacated when the Reliable and Empire services moved three doors south into part of the room formerly occupied by the General Film. The space leased by Progressive includes the present Reliable and Empire store, the store occupied by the Standard Feature Film, and the old Metro corner.

The new office will be in charge of C. M. Hill, who has been assistant to Herman Wobber in San Francisco. Mr. Wobber, district manager, came from San Francisco, and H. G. Rosenbaum came from Seattle to negotiate the deal. C. J. Kerr, branch manager for Metro in Seattle, looked after Metro's end of the transaction.

Inasmuch as there are considerable alterations to be made the opening date for the new exchange has not been announced. The tenants now occupying the space leased have not had time to announce their plans, but it is anticipated that they will remain in some part of the same building, as there is some vacant space there to be had.

First Runs Are Divided.

Since the affiliation of Arcraft with Paramount, it might be of interest to know the way their pictures have been distributed between the two large Portland first run exhibitors who formerly had separate contracts with each company. Among those the People's Amusement Company gets are the Fairbanks, Pickford, Eltinge, Petrova, Vivian Martin, Anne Pennington, and Lina Cavalira, and Cecil B. DeMille, and D. W. Griffith productions; among the big ones allotted to Jensen and Von Herberg, operating the Columbia and Liberty theaters, are William S. Hart, Margarite Clark, Fatty Arbuckle, George M. Cohan, Wallace Reid and others.

Portland Censor Board Resigns.

Portland, Ore.—The censor board that has for the past two years been the boi on the neck of the Portland moving picture industry has resigned. With the accession to office of Mayor George L. Baker the censor board stepped out. Portland's famous no-appeal censorship ordinance is still on the statute books, however, but it is anticipated that a more reasonable law will take its place as soon as the new city administration gets the city matters well in hand.

At the time of this writing viewers are still inspecting pictures before exhibition, but there is no board to pass finally on their propriety. Owing to the co-operation of the film men with the administration, the decisions of the viewers are being accepted, there have been no condemnations, and everything is running along smoothly, says Mrs. Colwell, the censor secretary.

Liberty Theater Opens July 17.

Portland, Ore.—Upon the completion of extensive alterations, which will be described in detail with the report of the opening of the theater, Jensen and Von Herberg's new Liberty will open July 17 with "The Flame of the Yukon."

J. G. Von Herberg and C. S. Jensen were

here a few days prior to the opening. Mr. Jensen later going to Butte, Mont. While in Portland Mr. Jensen served as a bathing suit censor at the instance of the delegation of newspaper men who are officially in that capacity. The bathing suits were duly approved by the "censor board."

Strike Hurts Picture Business.

Butte, Mont.—A strike in the copper mines in this vicinity, now over six weeks duration and effecting over 12,000 men, has demoralized the picture business here.

Henry Harcke Manages the Ideal.

Portland, Ore.—The Ideal theater, operated by the Ideal Amusement Company, is now in charge of Henry Harcke, George Maple, who conducted the house for the past year, has resigned. He has not disclosed his future plans, although it is intimated that he has had a more lucrative offer from the people controlling the Ideal Amusement Company to work for them in a different capacity.

Mr. Harcke was formerly manager of the Crystal for the People's Amusement Company. He is an accomplished musician, and makes the musical program a feature of his shows.

Rialto Opening Delayed.

Medford, Ore.—The Rialto, Percy-Moran Company's new theater, which was scheduled to open July 25, will not be completed until August 5, when the grand opening will be held. The new seats for the big show house were unloaded at Chico, Cal., by mistake, causing the delay.

Strand Goes to 15 Cents.

Portland, Ore.—It meant joy in the hearts of Portland's suburban exhibitors when the Strand theater increased its evening admission price to 15 cents. It had been a dime, the same as charged in Portland's suburbs. The Strand's enormous seating capacity and combined shows of photoplays and vaudeville at this cheap price has been a mighty competing factor in Portland's amusement realm. The Strand, with "photoville" at a dime, was one of the successful ideas of S. Morton Cohen.

The expense involved in opening the new Washington street entrance, and the closing of the side street entrances, together

with the general increased cost of operation, is the reason for the raise.

New Organ for the People's.

Portland, Ore.—The People's Amusement Company has purchased a new Model 50 De Luxe photoplayer from the American Photoplayer Company, of San Francisco, to add to the musical equipment of the People's theater. The organ is being constructed at the company's Berkeley factory under special specifications in order that the instrument may be particularly adapted to the house. All the attachments and latest innovations in the De Luxe type of Model 50 are included in the new People's organ. The installation will commence about August 1.

Theaters Opening and Closing.

Astoria, Ore.—D. H. Welch opened the Columbia theater July 19.

Mill City, Ore.—Too much prosperity is the cause of the showhouse here shutting down several nights a week. To fill orders the saw mills are working a twelve hour shift, keeping the men on until 8 o'clock at night, which puts a crimp in the show business.

Gresham, Ore.—After Claude Smith had sold his theater here on a payment down, the new owner tore the equipment out of the building and abandoned the show.

Battleground, Wash.—The Wonder theater, S. Lerouge, owner, reports increased business, and is now open regularly.

McMinnville, Ore.—E. B. Schultz has sold the Rainbow theater to Maude Munson.

Seaview, Wash.—Hackney & Hackney have opened the Seaview theater.

Long Beach, Wash.—C. E. Strauhal has opened the Row theater.

Portland, Ore.—The Peninsula and Elite theaters have closed for the summer.

Newport, Ore.—L. Pefferle has opened the Natatorium theater here. He formerly conducted the Baker theater at Baker, Ore.

Supply Business Good.

Portland, Ore.—Pete Sabo, of the Portland Moving Picture Machine and Supply Company, reports several new installations of equipment. Two new machines at the Sunset, Portland; also one each to L. S. McConnell, Star theater, Sherwood, Ore., and Kiggins & McGill, U. S. A. Amusement Company, Vancouver, Wash., were part of a week's business.

The Vancouver people are reopening the Palace theater, formerly owned by Chris Engleman, but which Kiggins & McGill purchased some time ago. This makes three houses operated by the firm in Vancouver.

City Theaters Helped by the Farmer's Auto

Manager Clemmer of Spokane in a Pleased Mood Remarks That "the Automobile Taketh Away and the Automobile Giveth"—Good Business Generally.

By S. Clark Patchin, E 1811 11th Avenue, Spokane, Wash.

SPOKANE, WASH.—Dr. Howard S. Clemmer, manager of the Clemmer theater, announces that the automobile is an equalizing factor in the question of summer Sunday business in this city. He outlined his reasons practically as follows:

The automobile taketh away and the automobile giveth; or, in other words, the charm of the open calls the city man from the town and city shows on Sunday, and the charm of the city and the picture show calls the country people to the city. The farmers and their families flock to the moving picture shows on that day, which sort of balances up affairs and of which the moving picture managers fully approve. The country exhibitor gets the week-day business of the farmers, but the high prices of wheat and the buying of automobiles, as a result, have brought the city closer to the country again. Mr. and Mrs. Farmer and all of the little farmers and farmerettes come to town to enjoy everything from restaurant meals to the latest thrills of the moving picture theaters.

After all, what people need most in life is variety. In modern times they are getting it, and the horrors of farm housekeeping are lightened to the woman who knows that after working in dishwater during the week, milking the cows and goats, and feeding the pigs, she will be enjoying a comfortable box seat in the city's leading moving picture house. She will be listening to the soothing sound of the echo organ with an electric fan cooling her forehead, and will be seeing films of the American heiresses and foreign villains.

Spokane Film Brevities.

The O. Henry stories which are running at the Clemmer in Spokane in film form are proving a popular attraction and sometimes lead the advertised headliners as box office attractions, some persons going only to see them and leaving when their time is taxed.

Mrs. R. L. Burr, of Los Angeles, and a sister of Mrs. J. L. Campbell, of Spokane, was a visitor in the city during the week.

"The Flame of the Yukon" was being shown at the Liberty. She appeared in the picture with Miss Dorothy Dalton, and this was her last picture to appear in previous to taking her vacation.

J. H. Baum of Portland, Oregon, special representative of the Universal Film & Supply Company, spent the week in Spokane and is covering this territory with "20,000 Leagues Under the Sea," which was shown at the Casino theater.

Prairie State News Letter

By Frank H. Madison.

A. H. Blank Leases Site for Theater in Omaha.

OMAHA, NEB.—The Mid-West Photoplay Corporation has filed a 99-year lease on a site at Fifteenth and Douglas streets from the Byers Building and Farm Corporation. A rental basis of \$15,000 a year is given. This lease has been assigned to the Blank Realty Company. A. H. Blank, well known in moving picture trade circles, is president of both companies. The lease provides that within three years after May 1, 1917, a three-story and basement fireproof motion picture theater costing \$200,000 is to be completed.

With Exhibitors in Nebraska.

Bloomington, Neb.—A one-year lease on the opera house has been taken by C. G. Binderup of Minden, who will remodel the place and operate a moving picture show. Emil Nelson will be local manager.

Ulysses, Neb.—The Crystal theater has been leased to Earl Blacketer.

Alliance, Neb.—G. J. Burke has been making arrangements to open a moving picture theater in the Phelan opera house.

Seattle Theaters Fight Hot Weather Slump

Exhibitors Use Brains and Win Out in Effort to Attract Patrons in From Sultry Streets—Patriotic Pictures to the Fore.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—Many different ways of winning people to the photoplay houses are being tried out these first days of real summer weather in Seattle.

The Coliseum is making a specialty of advertising the fact that its air is cooled by a \$25,000 filtering process, and the advertising manager, J. O. Hovick, has invented a combination of three words which he places in the corner of every Coliseum advertisement. They are: "Coliseum for Coolness." In addition to this advertisement Manager E. D. Tate is selecting the best drawing cards he can get, and the big business done with the latest Norma Talmadge release, "Poppy," and the record breaking engagement of Douglas Fairbanks in "Wild and Woolly" fully justifies him.

At the Liberty, where a special effort is made to lighten the atmosphere with comedy, there are sometimes two comedies introduced on the same bill besides the feature. The Liberty also has a very satisfactory air cooling arrangement, and its business is not suffering appreciably from the warm weather.

James Q. Clemmer, of the Clemmer theater, is sticking pretty well to his usual plan of shows—high class features and comedies, scenes and educational; and the Clemmer's air cooling process, together with its long-standing prestige, is keeping the summer business up to normal.

W. H. Smythe, manager of the Strand, is relying on big features and big adver-

tising to entice the people from tennis and golf and Seattle's beautiful parks. Last week's showing of the "Official British War Pictures" was the most successful of this season's shows at the Strand. The recruiting wagon with members of different Washington regiments made the Strand their headquarters. In the lobby a number of relics of the war were on display, and an invalided soldier was in attendance to explain about them to the always curious crowd. Mr. Smythe also did a fine business this week with the second run of "The Barrier" by heavy advertising in the papers both before and during the showing.

John Hamrick, of the Rex, is trying the double inducement of electric fans and variety in his program, to bring in the people who must seek their summer diversions in the city. He has just installed a new system of fans and is advertising the fact both in the papers and on a card in his box office. By showing three features on this week's program Mr. Hamrick hoped to make an appeal to every class of picture lover and results show that he is succeeding. There is a light problem play featuring little Mary McAlister in "Do Children Count?", and Fatty Arbuckle furnishes the laughs in "Rough House," while the ever popular story of the north country is shown in "The Law of the North," featuring Shirley Mason.

Traveling Picture Show for Small Towns.

Seattle, Wash.—I. C. Galley has started on a tour of the ports and small towns of the state that have no motion picture theater, with a motion picture road show.

New Houses and Changes in Theaters of State.

Seattle, Wash.—Norvin Haas resigned the management of the Colonial theater to accept that of the Tivoli, W. H. Smythe's musical comedy house on Madison street.

John Danz, who heads the company that owns the Colonial, is now manager of this picture theater.

J. Haas, brother of Norvin, left the Orpheum theater, Butte, to accept the position of manager of the Mission, Seattle.

Uniontown, Wash.—J. A. Greif of Butte has bought the Button theater and will personally manage it.

Colville, Wash.—Ivan Fungstead has just opened a new brick motion picture theater seating 400.

Ellensburg, Wash.—Miss Millie Sayles has taken over the Isis theater, recently deserted by W. G. Spath.

Fort Lapwai, Wash.—This town, although having only 500 population, now has two motion picture theaters. The latest addition is the Liberty, recently opened by H. L. Wright.

Moscow, Idaho.—M. W. Ebel has just opened the new Class A theater.

Visitors on Film Row at Seattle.

Seattle, Wash.—Among the out-of-town exhibitors who visited Film Row this week were: A. C. Barclay, Scenic and Grand theaters, Leavenworth; W. S. Quinby, Liberty and Bell theaters, Bellingham; W. G. Ripley, Western Amusement Co., Aberdeen; Mrs. James Webb, Cozy theater, Union, Oregon; Fred Mercy, theater magnate of North Yakima; A. H. Hilton, Paramount theater, Lewiston, Idaho; R. V. Griner, Ideal, Centralia; C. A. Swanson, Princess, Everett; C. E. McKee, Orpheum, Everett; Ed. Dolan, Weir, Aberdeen; H. T. Moore, Colonial, Tacoma; A. C. Anderson, Apollo, Tacoma; W. N. Allen, Jr., Vaudeville, Tacoma; Louis Perunko, Sunset, Tacoma.

W. P. DeWees Handling Chaplin Films.

Vancouver, B. C.—W. P. DeWees, of the National Film Service, will handle the new productions of Charlie Chaplin, which will be made under the latter's new million dollar contract. Mr. DeWees, who is also manager of the big Rex theater, will run these productions for a week each at that house, after which he will send them over the dominion.

Tennessee Plans for National Theatrical Day

Nashville, Knoxville, Memphis, Chattanooga and Other Cities of State Will Do Their Bit in Big Red Cross Benefit—Local Chairmen.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

NASHVILLE, TENN.—With the announcement that a date will be set in the early fall to be designated as National Theatrical Day, at which time all box office receipts, actors' salaries and special donations will be turned over to the War Council of the American Red Cross, Tennesseans immediately began making arrangements to take care of their part of the gigantic movement.

W. A. Sheetz, manager of the Vendome theater, has been appointed by Henry P. Davidson, national chairman, to look after Nashville's interest, and he will be assisted in the local work by Harry Sudkum, manager of the Princess theater. Other Nashville managers will join in later, to insure full co-operation in this territory. Albert Weis of Memphis will have charge of arrangements in that city, as well as a number of cities in Texas. Full arrangements have not been completed in the other Tennessee towns, but the National Council may rest assured that the old Volunteer State will live up to its name as usual in making this worthy movement a huge success.

Theater Runs for Benefit of Strikers.

East Chattanooga, Tenn.—The Princess theater recently opened its doors on Sunday for the benefit of the striking textile workers of Chattanooga. The mill strike has been in effect a number of weeks and many of the men, especially those having dependent families, are feeling the effect of being out of work. No admission was charged to the performance, voluntary contributions being accepted at the door by Constable Charles Taylor, the entire fund being turned over to Squire Wm. M. Parks for handling. A seven-reel picture, "The Life of Christ," was shown, and a neat sum was realized to relieve the suffering in Chattanooga.

Johnson City's Photoplay Houses Thrive.

Johnson City, Tenn.—The moving picture theaters of Johnson City, one of the most important of the extreme East Tennessee towns, are in a prosperous condition and showing good pictures. The Edisonia is a five and ten-cent house at night, with five cents for all seats daytime, and Universal service predominates. At the Majestic ten cents is the admission, where the general program consists of a five-reel feature and a two-reel comedy or serial. "Patria" has just started at the last named house and is running strong.

Pictures at Chattanooga School.

Chattanooga, Tenn.—Moving pictures are proving popular at the Chattanooga summer school. In accordance with the plans of the summer school management to render moving picture programs at the Jefferson hall, a number of films have been secured on the type of "The Lady of the Lake," by Sir Walter Scott, Shakespeare's "Winter's Tale," Dickens' "David Copperfield," "The Vicar of Wakefield," etc. In addition to these, children's educational pictures are shown.

Crescent Books Pearl White Serial.

Nashville, Tenn.—"The Fatal Ring," starring Pearl White, has been started at the Elite theater, operated by the Crescent Amusement Company. This is the house where Miss White made her Nashville debut in serial work, the initial series being "The Perils of Pauline," followed by the "Exploits of Elaine," "The Iron Claw," etc., and the steady weekly following evident on former occasions is fast returning for the newest serial.

Worth a Passing Glance.

Wilder, Tenn.—The Albert Amusement Company of Chattanooga, recently incorporated to operate amusement enterprises at Wilder station for the benefit of the soldiers, has drawn plans for the erection of a power plant at this point to furnish electric current. A small amusement city has sprung up here, which includes a \$10,000 theater.

Memphis, Tenn.—Kaufman Specials of Memphis is now turning out a number of new specialties from the Memphis office, including the Sidney Drew comedies. In addition Mr. Kaufman features one, two and three-reel Westerns and comedies, as well as serials and cartoons.

Birmingham, Ala.—Fire broke out in the Champion theater, 212 North Eighteenth street, a few days ago and damaged the building to a small extent.

Birmingham, Ala.—Among the recent films at the Alcazar of special interest to the children was "The Modern Mother Goose."

Florida Building Notes.

Fort Pierce, Fla.—Messrs. Karl and M. L. Kettler, West Palm Beach, have leased the Crystal theater and will expend \$3,000 in improvements, including the erection of a concrete front, lobby, foyer, rest room and office. The electrical fixtures will be augmented with new additions, the ventilating system improved, etc.

Oldsmar, Fla.—J. Bornstein of Louisville, Ky., will erect a moving picture theater here.

News from Wisconsin.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Pays Tribute to Richardson.

L A CROSSE, WIS.—Local newspapers were generous in their accounts of the visit to this city of F. H. Richardson, edi-

tor of the projection department of the Moving Picture World. The Tribune refers to him as "America's foremost authority on matters pertaining to the photoplay projection man's art," and declares he gave local operators and managers "a revelation." "He knows his subject backward and forward," adds this paper.

New Picture Company Formed.

Milwaukee, Wis.—The Peerless Photo Players is the name of an organization that has taken up the production of pictures at Pabst Park, a local amusement resort. In addition to allowing the patrons of the place to get a glimpse at the making of a five-reel film, the park management is capitalizing the interest and selecting some of the actors, by contest methods, from among the visitors.

"A Slacker's Heart" Has Premiere.

Milwaukee, Wis.—The Crystal theater had the first showing of "A Slacker's Heart," a film made under the auspices of the Wisconsin Defense League by the Emerald Motion Picture Company. Added interest to the premier at the Crystal was given by the appearance in person of Tony West, who portrayed the part of Abraham Lincoln, and P. H. Westphal, bearing a striking resemblance to President Woodrow Wilson. The production was directed by Frederick Ireland, who also is the author.

Gives Theater for Patriotic Meetings.

La Crosse, Wis.—The La Crosse and Majestic theaters were dark for a night, the houses being turned over to the Council of Defense for the holding of patriotic meetings.

Latts Brothers Lease Majestic Theater.

Ashland, Wis.—A five-year lease on the Majestic theater has been taken by Latts brothers, owners of the Royal theater. It is likely that the Royal will be used principally for theatrical and vaudeville attractions and that the Majestic will be devoted to photoplays.

Sturgeon Bay, Wis.—Manager Weiting of the Opera House has booked a return date of "Civilization," which he played in May.

Lucas, Head of Atlanta-New Orleans Office

Goldwyn Distributing Corporation Announces Opening New Office in Atlanta and Appointment of Arthur Lucas as Manager.

By Alfred M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

A TLANTA, GA.—Announcement was made Saturday, July 14, of the selection of Arthur Lucas as manager of the Atlanta-New Orleans division of Goldwyn pictures, and of the establishment at 75 Walton street of the Atlanta office of the Goldwyn Distributing Corporation.

The significance of the announcement is that, under the direction of Mr. Lucas, the south in general, and Atlanta in particular, is to get more than ever of the greatest stars and plays produced.

Mr. Lucas is a dominant figure in the southern amusement field. A pioneer both as an exhibitor and distributor of film, he is fully abreast with the progress of the industry, and is a recognized authority. His affiliation with the Goldwyn company promptly identified that concern as one of the foremost.

Goldwyn Picture Corporation, starting fresh and with a clean slate, was not hampered by any of the problems that have bothered other motion picture companies. It did not have on its hands any unpopular screen stars tied up with contracts, who had to be made popular with the great American public that goes by the millions to the movies.

William Oldknow Will Help Uncle Sam.
Atlanta, Ga.—William Oldknow, of Con-

solidated Film and Supply Co., Atlanta, who is not only the dean, but the best known and popular motion picture man today in the South, will represent Georgia in cooperation with the Council of National Defense and other governmental agencies in selecting and producing motion pictures for Uncle Sam's men. He was chosen Wednesday night at a conference of motion picture men in Washington, D. C.

Bromberg Back in Atlanta.

Atlanta, Ga.—A. C. Bromberg, who was the Atlanta manager of the Triangle Film corporation and who left his office about December 1, 1916, will again supervise the Triangle pictures for Atlanta and the South. Mr. Bromberg has been identified with the motion picture business for many years, and is well known among exhibitors over the entire south.

Miss Fielder Poses for Universal.

Atlanta, Ga.—Miss Aileen Fielder recently posed for a picture for the Universal Film Company. The invitations came to her following the story in "The Constitution" which described the compliment paid Miss Fielder by Harry Chisam, of the British aviation corps, who named after her his aeroplane, which has done perilous duty on the war front. The machine is called the "Aileen."

TO THE THEATRE MANAGER

Your attention is directed to the following list of books. They are the most accurate, most instructive and most helpful publications in their class.

MOTION PICTURE HANDBOOK

For Managers and Operators
By F. H. RICHARDSON

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon setting, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations. \$4.00, Postage paid.

PICTURE THEATRE ADVERTISING

By EPES W. SARGENT

A real help and business builder for exhibitors, theatre managers and owners. It tells all about theatre advertising, type, printing and paper, house programs, lobby displays, newspaper advertising, posters, heralds, etc., etc. 300 pages \$2.00, Postage paid.

P. S.—Mr. Sargent conducts a weekly department in this same style in the *Moving Picture World*, which contains many up-to-date business-getting ideas.

MODERN THEATRE CONSTRUCTION

By EDWARD BERNARD KINSILA

Our newest book is one that will fill a long-felt want to those contemplating the building of a theatre. This is a very complete and exhaustive work by an architect with many years of practical experience in theatre and studio construction. Fully illustrated, with considerable data as to requirements, construction cost, building laws, etc. \$3.00, Postage paid.

MOTION PICTURE ELECTRICITY

By J. H. HALLBERG

An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D. C. and A. C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 280 pages, illustrated. \$2.50, Postage paid.

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Calendar of Daily Program Releases

Releases for Weeks Ending August 4 and August 11

(For Extended Table of Current Releases See Pages 856, 858, 860, 862.)

Universal Film Mfg. Company

RELEASES WEEK OF JULY 30, 1917.

BUTTERFLY—"A Wife On Trial" (Five Parts—Drama)	
GOLD SEAL—"Right Of Way Casey" (Three Parts—Western Comedy)	
NESTOR—"Married By Accident" (Comedy).....	
L-KO—"Blackboard and Blackmail" (Two Parts—Comedy)	
UNIVERSAL ANIMATED WEEKLY—Weekly No. 83	
STAR FEATURETTE—"The Woman Who Would Not Pay" (Two Parts—Society Drama).....	
JOKER—"The Battling Bellboy" (Comedy).....	
VICTOR—"Where Are My Trousers" (Two Parts—Comedy)	
UNIVERSAL SCREEN MAGAZINE—Issue No. 30..	
UNIVERSAL CURRENT EVENTS—Issue No. 12..	
JOKER—"The Stinger Stung" (Comedy).....	
POWERS—"The Good Liar" (Comedy Cartoon), and "In Monkey Land" (Ditmar's Educational) (Split Reel)	
UNIVERSAL SPECIAL—"The Gray Ghost" (Episode No. 6), title not decided (Two Parts).....	

RELEASES FOR WEEK OF AUGUST 6.

BISON—The Soul Herder (Three Parts—Drama)...	
NESTOR—The Love Slacker (Comedy).....	
L-KO—The Little Fat Rascal (Two Parts—Comedy)	
UNIVERSAL ANIMATED WEEKLY—No. '84 (Topical)	
STAR FEATURETTE—The Untamed (Two Parts—Drama)	
JOKER—O-My the Tent Mover (Comedy).....	
VICTOR—Like Babes in the Woods (Two Parts—Juvenile Comedy)	
UNIVERSAL SCREEN MAGAZINE—Issue No. 31...	
UNIVERSAL CURRENT EVENTS—Issue No. 13....	
JOKER—The Vamp of the Camp (Comedy).....	
POWERS—Seeing Ceylon With Hy. Mayer (Travelaugh)	
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 7, "Caught in the Web"—Two Parts).....	

Mutual Film Corporation

MONDAY, JULY 30, 1917.

Serial No.	NORTH AMERICAN—The Great Stanley Secret (Chapter No. 2, "Fate and the Child") (Four parts—Drama)	05686-87-88-89
02588	MUTUAL STAR PRODUCTION—Pride and the Man (American—Five parts—Drama).....	05690-91-92-93-94

TUESDAY, JULY 31, 1917.

02589	LA SALLE—Man Proposes —? (Comedy).....	05695
02591	GAUMONT—Tours Around the World No. 39. (Subjects on Reel: Marken, an Island in the Zuider Zee, Holland; La Grande Chartreuse, the Monastery and Convent; A Trip to Majorca, an Island in the Mediterranean) (Scenic).....	05696
02592		
02593		
02594		

WEDNESDAY, AUGUST 1, 1917.

02595	MUTUAL—Mutual Weekly No. 135 (Topical).....	05697
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THURSDAY, AUGUST 2, 1917.

02596	CUB—Jerry's Big Stunt (Comedy).....	05698
02597	GAUMONT—Reel Life No. 66 (Subjects on Reel: Making Machine Guns; Beads of Rose Petals; Saving a Wrecked Steamship; Keeping the Boys Home; Leaves from "Life" Preparedness; The Baby and the Button Hook) (Mutual Film Magazine)	05699
02598		
02599		
02600		

MONDAY, AUGUST 6, 1917.

MUTUAL STAR PRODUCTION—Souls in Pawn (American—Five Parts—Drama).....	05700-01-02-03-04
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TUESDAY, AUGUST 7, 1917.

02602	LA SALLE—Pigs and Pearls (Comedy).....	05705
02603	GAUMONT—Tours Around the World No. 40 (Subjects on Reel: Down the Senegal River in French West Africa; Bruges, Belgium; Fishing Villages of France (Travel).....	05706
02604		
02605		
02606		

WEDNESDAY, AUGUST 8, 1917.

02607	MUTUAL—Mutual Weekly No. 136 (Topical).....	05707
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THURSDAY, AUGUST 9, 1917.

02608	CUB—Jerry on the Railroad (Comedy).....	05708
02609	GAUMONT—Reel Life No. 67 (Subjects on Reel: An Under Sea Garden; A Colored Baptizing; Electricity from the Heart; The Tallest Boy on Earth; Making Schools Safe; Animated Drawing from "Life"—"Not a Shadow of a Doubt," "A Bomb—and a Boomerang" (A War Cartoon) (Mutual Film Magazine)	05709
02610		
02611		
02612		
02613		

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Stories of the Films

General Film Company, Inc.

BROADWAY STAR FEATURE.

THE VENTURERS (One of the O. Henry Series—Two Parts).—The cast: John Ives (Jack Ellis); John Forster (J. Frank Glendon); Mary Marsden (Agnes Eyre). Directed by Thomas R. Mills.

The one was a venturer—the other an adventurer—the one a man who wanted to see adventure, but who had never been beyond the city limits—the other a man who had seen adventure in all parts of the world, and who assured the venturer that things were just as monotonous every place in the world as in the city.

So they met, each seeking for the unconventional, on a New York street, and dined together as men out of luck, with two cents between them—and still nothing happened. They both had credit at the hotel!

Then into their lives came the feminine influence—a sweet girl who lived in a house which was irrevocably a household. The adventurer hesitated—he had yet to satisfy his longing for the incalculable.

Suddenly love changed the venturer into an adventurer, and settled the adventurer into a venturer.

KALEM.

A MODERN MARAUDER (An Episode of the Further Adventures of Stingaree—Two Parts).—The cast: Stingaree (True Boardman); Howie (Hal Clements); Bruce Murray (L. T. Terry); Helen Murray (Edythe Sterling).

Near a village in the bush country of Australia, Bruce Murray resides with his daughter, Helen. The girl, for a lark, dons her brother's riding clothes, when Hawkins, the proprietor of Hawkins' Waxworks Exhibit, stops at the house to ask permission to water his horse. He is attracted by the girl, and is forcing unwelcome attentions upon her when Stingaree, who is fleeing from the police, arrives and saves her. Hawkins recognizes Stingaree and sets the troopers upon his track. When Helen sees the troopers riding up to her house to take the bushranger, she plans to save him. She dons his hat and white coat, jumps on his horse and rides off. The troopers think she is Stingaree and give pursuit.

Stingaree's partner, Howie, sees the pursuit and opens fire on the troopers. But, while the girl escapes, the troopers capture Howie and find in his possession a note from Stingaree, in which the bushranger says that he is going to Hawkins' Waxwork Exhibit to see a figure of himself which they have on view. The troopers take Howie to Murray's house nearby. Stingaree, having borrowed a disguise from Murray, leaves for the waxworks show. Leaving Howie in the charge of two troopers, the other troopers ride after Stingaree.

Arriving at the waxworks show in disguise, Stingaree meets Daubene, the creator of the "gentleman bushranger." They become confidential, and Daubene complains that Hawkins will not pay him for the figure. He needs the money because he is going to be married to Helen Murray.

When the troopers arrive at the show, Hawkins persuades them to give him a chance "to get the fellow." The troopers allow him two minutes to bring Stingaree out of the tent. Entering the tent, Hawkins is astounded when the figure of King Lear raises a gun and remarks "Hands up!" It is Stingaree. He ties up Hawkins and buries him under a pile of wax figures. Then he himself takes the place of the wax figure of Stingaree, and when the troopers rush into the tent they see nothing but a pile of figures thrown on the ground. They think that Stingaree has escaped. So they leave. Daubene and Helen, who has arrived with Stingaree's clothes, enter the tent and join Stingaree. The bushranger gets into the box which contained the wax figure of himself, and instructs Daubene to carry him out of the tent. Daubene explains to Hawkins that he is taking the figure home, "Since you wouldn't pay me for it." In a bundle with Stingaree's clothes, Helen carries the head of the wax figure away with her. Stingaree emerges from the box and exchanges places with the wax figure. Thanks to Helen and Daubene, he leaves them, and when the troopers ride up and demand that Daubene open the box, they are chagrined to see that it contains the real wax figure. Stingaree

joins Howie, who, with the assistance of Bruce Murray, has meanwhile escaped from the troopers left to guard him, and the two bushrangers ride away.

SELIG.

SELIG WORLD LIBRARY NO. 10.

Historic New Orleans.—An American city teeming with historic lore and romantic associations. St. Louis Cathedral first built in 1795. St. Roch's Chapel built in 1871 by Father Thevis to fulfill a vow made during the plague of 1866. The chapel is entirely of the Father's own handiwork. The New Orleans mint was built in 1838 at a cost of \$3,000,000.

Mother and Baby Summer in Park.—On invitation of park commissioners three months old youngster, with her mother, will spend summer months under open sky.

A Masterpiece in East-Indian Architecture.—Itaj Mahal, famous mausoleum, erected in the 16th century by Emperor Shah Jehan in commemoration of his favorite queen. Built of white marble, and cost ten million dollars, and taking, 22 years to build. The exquisite white marble dome is 58 feet in diameter and 90 feet high. It is surrounded by a garden adorned with fountains, and containing a profusion of fine trees and flowering shrubs. The corners are adorned with four elegant minarets, from which the muezzin summons the populace to prayer. The decorations consist of inlay work of precious stone in arabesque patterns and mosaic of unsurpassed beauty.

Eat More Sea Food.—The high price of meat has increased the demand for sea food. Boston is one of the largest, best equipped, and most extensive fishing ports in the world. The fishing fleet returns with thousands of dollars worth of cod, haddock and mackerel. The cod is the most important food fish taken from the eastern coast of North America. Cod liver oil is extremely valuable.

A DAUGHTER OF THE SOUTHLAND (Two Parts).—The cast: Cal Buchanan (Harold Vosburg); Betty Vance (Miss Alma Russell). Written by Charles Nixon. Directed by Oscar Eagle.

Cal Buchanan, of the frigate Virginia, and Betty Vance have plighted their troth and plan soon to wed. Cal's only brother is captain of the Virginia. Before Cal and his sweetheart can be married the war breaks out between the north and the south. Cal has commission to secure plans of the Yankee fortification. Cal arrives at his destination in a load of hay, and is discovered and made prisoner. Later he makes his escape and boards the Congress.

Betty Vance's brother gets seriously wounded. Because the crew of the Merrimac is not large, Betty steals her brother's clothing, disguises herself as a boy, and joins the Merrimac crew. During the engagement between the Monitor and the Merrimac, Cal Buchanan again meets his sweetheart, a supposed sailor boy. After the battle, the old saying that "only the brave deserve the fair" is proven true, for Carl and Betty again plan for their wedding.

THE L. X CLEW.—The cast: Smith, a butler (Robyn Adair); King, a detective (Edw. J. Brady); Roberts his assistant (Leo Pierson); Mrs. Nelson (Virginia Kirtley); Mr. Nelson (C. Wm. Bachmann). Written by Clifford Liston. Directed by Burton King.

Smith, a butler in the home of Nelson, has his shoes mended, and the cobbler marked "L. X." in Roman numerals on the soles of the shoes. The butler is a smooth crook, and plans to steal Mrs. Nelson's diamond necklace, does so, makes it appear as if some one on the outside had performed the robbery. Detectives summoned discover a faint chalk mark on the window "L. X." Later they discover the marking "L. X." on the butler's shoe. This leads to a search of the butler's room, where evidences of guilt are discovered. Detective King remarks that the butler's watch has stopped. He opened the timepiece to find the works removed and the necklace hidden in the case.

Universal Film Mfg. Co.

L-KO.

BLACKBOARDS AND BLACKMAIL (Two Parts—Rel. Week of July 30).—The cast: Baby Mert (Merta Sterling); President of the School Board (Charles Inslee); Angelface, his son (Al Forbes); Mishap, the cook (Phil Dunham); The

Brand-New Teacher (Lucille Hutton). Directed by Vin Moore.

On a quiet day at the district school the children were peacefully engaged in killing the teacher. Angelface, the son of the president of the board, ran to tell his father, who went to the rescue, and found the children, led by Baby Mert, just about to put the teacher out of his misery. He rescued the man and sent him away. Two light-fingered persons from the city arrive—Lucille and her mother. The old man falls for Lucille at once, and asks her to be the new teacher. She accepts the job.

Mishap is the cook in the boarding house kept by the president of the board. His daughter, little Mert, makes all the trouble. She helps in serving the guests, and always champions her father. Two old maids, man crazy, live in the boarding house, and when the children toss Angelface in a blanket and he comes through their ceiling, they try to hold him. He escapes. Lucille has accepted the job of teacher, because the board has offered a reward of \$1,000 to any one taming the school. The president escorts her to the school. Mishap thoroughly approves of her. The old maids watch her with suspicion. Lucille and Mishap go out walking. Mert and Al climb a tree and watch them. Mishap swings Lucille in the swing, and the two fall into the stream. Mert steals their clothes, and Phil has to make a hula-hula skirt out of weeds. The president gives Lucille his coat, which she wears as trousers.

Mishap writes a note to her, and puts it in a pancake. By mistake the president gets the pancake and whips Mishap. The president escorts Lucille to school. Mishap steals his son's clothes, leaving the boy in the bushes, and goes to school. Angelface arrives in a barrel, and exposes him. Mishap breaks the barrel, and Angelface takes refuge in a huge map. Lucille's pal breaks into the president's safe, and when the president appears, hangs him by his coat to a nail in the wall. They tie Mishap up in a hammock and throw him into the river. Mert and Angelface fish him out. The president and Mishap then go after the crooks. The pal escapes and runs into the old maids' room. He gets away and climbs to the roof. Mishap follows, and they fight. Mishap jumps into an auto, gets Lucille, and elopes with her. The crowd ropes the auto, and Mishap and Lucille take refuge in the school house. The crowd then blow it up, and Phil and Lucille shower the crowd with the stolen money.

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST (Episode No. 6, "The House of Mystery"—Two Parts—Rel. week of July 30).—The cast: Wade Hildreth (Emory Johnson); The Gray Ghost (Harry Carter); Morn Light (Priscilla Dean); The Secretary, Marco (Eddie Polo); Williams (Francis MacDonald); Jerry Tyron (Lou Short); Arabin (Howard Crampton); Jimmie (Charles Dorian); Young Olmstead (J. Morris Foster); Ashby (Wilton Taylor).

Williams has decoyed the store detectives into the private office of Arabin, the jeweler. They find the telephone wires cut, and are forced to remain with the senseless body of their employer in a chair.

In the meantime the two crooks, who gained entrance into the vault as inspectors, are packing the valuables. In the store others of the Gray Ghost's men are awaiting William's signal to fall upon the loot. In the back alley a huge empty motor truck stands ready. An auto draws up in front of the store, and several men enter and go to different counters, holding the clerks in conversation. There are many customers in the store. At a signal from Williams, the Ghost's men draw guns, and order the customers to line up at the right, the clerks to the left. They fill their bags. Women shriek and faint. One clerk tries to break away and is shot. The colored porter is shot trying to escape. The crooks in the vault come out of a side door. A crook stalls his motororry in the street and provokes a fight with a man to keep the attention of the cops away from the store.

At an order from Williams, the crooks back out with the loot, keeping their guns pointed at the crowd. Williams is the last to leave. The detectives in the private office break the glass door and climb through, rushing to the store, where they find that they are too late. The crooks have driven off in the empty truck.

The commissioner at headquarters is told of the robbery. He thinks of Jerry Tyron, who predicted that the Ghost would soon be active. He calls Jerry, and learns that though he has left the force, he has gone to the hospital to interview the waiter Jacques, who is still unconscious, and may not be able to speak again. The commissioner tells Jerry that he wants him back on the force.

Out on a country road the auto truck is met by a hay wagon. The crooks hide their loot in the hay, and the wagon drives off, while they, after setting fire to the truck, take to an automobile.

Meantime, the Gray Ghost, with some of his men and his two captives, Morn Light and Wade Hildreth, are in a launch nearing a mysterious

island. Wade attacks one of the men in the boat, throwing him overboard, but the man swims to the landing. They disembark, enter an auto waiting, with a chauffeur armed with a gun, and are driven to a lonely looking house. Wade is overpowered. Morn Light asks what will be done with him. The Ghost says that Hildreth will never leave the place alive. He locks her in a room. Wade has been put into another room, where he finds a young man. Young Olmstead, who is told by the Ghost that the police are still anxious to know of his whereabouts for the murder of his own father, the banker. He says he hopes that the two men will become friends, as they are destined to see a great deal of each other.

ANIMATED WEEKLY.

ISSUE NO. 78 (June 27).

Our Aerial Supremacy to Decide World War.—Howard E. Coffin, Government Industrial Expert, says we can—and will build tens of thousands of aero's in a year.—Washington, D. C. Subtitles: Howard E. Coffin at left. Unit No. 3 Aerial Coast Patrol ready for France—Mastic, L. I., E. K. Jaquith, natural birdman, never uses goggles nor headgear. Society's sons to serve as aviators. Harvard boys, class of 1915 from famous American families, say that they are made of the proper stuff—Aviation Camp, Mineola, L. I. Back row, left to right—Charlemagne Tower's son, Roderick; J. R. Richards and J. H. Baker. Front row, left to right—Teddy's son, Quentin; H. B. Turner and T. J. D. Fuller, Jr. "A chip off the old block"—Quentin Roosevelt.

Novel Effects at Auto Fashion Show.—Screen and stage stars view with social lights for dress honors.—Sheepshead Bay, N. Y. Subtitles: Beauty's cars ready for inspection. Left to right.—Beatrice Allen, Ann Pennington, Hazel Dawn, Gertrude McCoy, Consuela Bailey, Vera Maxwell and Eleanor Dawn, Miss Nephale Bunnell as Miss Liberty up to date.

"Scrapers," With or Without Guns!—Great Lakes Naval Training Station boys enjoy weekly matches of skill and brawn.—Chicago, Ill. Subtitle: Health-giving exercises are fostered by Uncle Sam.

Italian Mission Honors Garibaldi.—At shrine of famous patriot who found refuge in America they are cheered by a hundred thousand people.—Rosebank, Staten Island. Subtitles: New York City.—In stadium of City College throngs honor famous Italian visitors. H. R. H., the Prince of Udine, was a very busy man. Mme. Alda, famous opera star, thrills vast audience when she sings our National Anthem. "Over the land of the free, and the home of the brave"!

"Well, It Looks Like the Old Mule is 'Done for.'"—Line drive tractor obeys more quickly than rained farm stock.—Milwaukee, Wis. Subtitles: "Giddap!" "Whoa!" "Back up!"

A "Close-Up" of a Great Man.—Portrait study of Lord Northcliffe, famous English journalist, head of British War Mission in America.—New York City. Subtitle: Lord Northcliffe, who succeeded Balfour, and Miss Laura Peck, of New Rochelle, N. Y.

150 Miles in 127 Minutes!—Eighteen year old Catherine Stinson, flying for Red Cross from Alton to Washington, "drops in" for luncheon at Governor's Island.—New York City. Subtitles: There she comes! Here she is! Jealous! Jealous! This is her Brother John. May Howard greets her. Studying her route. There she goes! Next stop Washington, D. C.—and she made it!

Cartoons by Hy. Mayer.

ISSUE NO. 79 (July 4).

"Naval Day" at Great Lakes Training Station.—Boys preparing for sea enjoy races and sports at famous naval preparatory.—Chicago, Ill. Subtitles: The three-legged race. The gallery. The shoe race. First man getting both his shoes on wins. John Phillip Sousa, famous march king, now in Uncle Sam's service, leads band of 150 pieces.

All Real Cops Are Not Six Feet Tall.—Boy's Organization of Junior Police, who looked after the city's juvenile offenders and trash scatterers, now only two years old, turns out 2,000 strong.—New York City. Subtitle: Police Commissioner and Mrs. Woods review the boys.

Vast Municipal Piers Opened at Woodmen's Convention.—Great structure for multiple uses scene of triennial gathering of modern Woodmen.—Chicago, Ill. Subtitles: From the land side—the east entrance. As this modern "Town Hall of the Nation" appears from the lake side. In the presence of many thousand modern woodmen delegates Mayor Thompson officially opens the pier.

President Sees Politicians Forget Politics.—Republicans and Democrats play base ball for Red Cross benefit.—Washington, D. C. Subtitles: Arrival of the President. President and Mrs. Wilson greet members of both teams.

Servia's Sons Go Back to Fight for Allies.—First regiment, more than a thousand strong—all Austrian born—return ready for instant service.—Pittsburgh, Pa. Subtitles: These men, volunteers and fighters, set an example aliens of other flags might well follow. Marker Who only American born American citizen in the regiment.

Dutch Cruiser to Convoy Holland's Merchant Ships.—H. M. S. "Zeeland" first neutral man-of-war to safeguard her Nation's commerce.—New York Harbor. Subtitles: Commander C. Fook aboard the "Zeeland." Dutch Marine—Holland's soldiers of the sea. Middies rehearsing a U-boat greeting.

Ready One Year Ahead of Time.—Naval Academy class of 1918 graduates early in order to take part in great war.—Annapolis, Md. Subtitles: Secretary of the Navy Daniels presents diplomas. Class shake hands—"Off for War"!

Here Is Part of the "Wallop" Pershing Is Packing With Him.—First contingent of United States Marines, whose slogan "First to Fight" will be lived up to in France, where they are now. Subtitles: Veterans of many tropical campaigns. If these are not real soldiers—"There Aint None!" Maj. General George Barnett, commandant of Marine Corps (left), bids Col. Doyle, commander of departing troops (right), "Good bye and good luck!" They took one goat with them—they will bring back two! Making ready for "the getaway." Final loading of transports bound for France. A mark of honor—whether on mansion or cottage. "Don't sit around in civilian clothes and wonder when this war will end. Get into uniform and help end it!"

Cartoons by Hy. Mayer.

ISSUE NO. 80 (July 11).

Our Real American Speed Eagles.—With a hundred thousand of these birds—the new small scout aero—we will pick the enemy vulture to pieces.—An American aviation training camp. Subtitles: Fledglings sprouting pin feathers. Out of the nest. The air his kingdom—the earth hides nothing from him. Like a huge map, cities beneath are open for study and attack. With the "enemy" at a disadvantage. He hides above the clouds.

Canada Celebrates Confederation Day.—Famous men of British Government laud heroism of Canadians in great war.—Ottawa, Canada. Subtitles: Canada's Governor General, the Duke of Devonshire. Sir Wilfred Laurier. Sir Robert Borden reviews the troops.

France Will Teach These Boys Little That is New.—Trench digging, bomb proofing and strategy mastered by Uncle Sam's soldiers.—Mt. Sheridan, Ill. Subtitles: Eight hours of this and no sleep powders are needed. Trench covering re-surfaced for concealment.

New Government Dam Makes Minneapolis a Mississippi Steamship Terminal.—Official trip of U. S. S. "Dandelion" inaugurates new industrial era for Minnesota city.—Minneapolis, Minn. Subtitles: In the locks. Thousands greet the "Dandelion's" arrival. At the Minneapolis municipal dock.

"Tank Day" Gets Many British Recruits.—Device appeals to eligibles who rally to Union Jack.—London, England.

Cyclists Maintain Thirty-Mile Clip in Long Race.—Fifteen-mile course through beautiful Humboldt Park covered in 30 minutes, 55 seconds.—Chicago, Ill.

Extra! Elevated Train Crashes to Street and Burns.—Twenty-eight injured in city's most spectacular wreck, while forty others miraculously escape death.—Brooklyn, N. Y. Subtitles: And still they use wooden death traps! This is a steel car. This was a wooden car.

Cartoons by Hy. Mayer.

POWERS.

IN MONKEYLAND (Ditmars Educational—Rel. Week of July 30).—We see the gorilla and the orang outang. Then the chimpanzee of Africa, who seems to speak to us. He has a cage chum, a Malayan orang outang. The orang has small ears, because he lives in trees and has few enemies. The saki of Brazil is an extremely rare monkey, clad like an Eskimo. The tiny Brazilian marmoset has a savage countenance. Some of the monkeys register expression as well as any screen favorite. We see a baby Peruvian crying for its mother. Then a Cacique chewing tobacco, and an African baboon, a large and savage type. Only the Old World monkeys have cheek-pouches for storing food. A little pig-tailed monkey is seen packing them full.

A GOOD LIAR (Cartoon Comedy by Pat Sullivan—On Same Reel as Foregoing).—Two pickaninnies follow an old veteran, and ask him how he won his medal. He tells them that back in '61, when he was a young private on sentry duty, the enemy attacked them in an airplane. He managed to overcome them, and then discovered a huge bologna sausage, which was the enemy's entire food supply. He reported his find to headquarters, saying that he was sending the food supply by wireless. It duly arrived at the tent of Gen. Delivery, from Private House. He was presented with the medal for this achievement. The boys say that he deserves ten, and give him one with "Liar" on it. He is disgusted, and tells them they don't know a real liar when they see one.

JOKER.

THE BATTLING BELLBOY (Rel. Week of July 30).—The cast: The Battling Bellboy (W. W. Beaudine); Tho Chambermaid (Za Su Pitts); The Hotel Clerk (Milburn Morant); Mrs. Pugilist (Lillian Peacocke); Bellboy (Johnnie Cook); Second Bellboy (Bobbie Mack). Written by Jack Cunningham. Produced by W. W. Beaudine.

Bill is a bellboy with ring aspirations. Za Su is a chambermaid with a love for Bill. Milt is the dapper clerk of the hotel. Lillian and Mr. Pugilist have a quarrel, and Lillian comes to the hotel to live. Milt and Bill become infatuated with her. Mr. Pugilist comes to the hotel. Bill tells Mr. Pugilist about the beautiful girl. Za Su vows vengeance.

In the meantime, Milt, as Bill's manager, tries to make a match between Bill and Mr. Pugilist. Mr. Pugilist agrees when he sees Bill with Lillian. Bill is knocked out. Milt loses his money. Bill learns that Lillian is Mrs. Pugilist. That floors him again.

At the hotel, Bill staggers to his feet and knocks out two guests. The manager knocks Bill down, and Za Su, who is passing, runs in and lays out the manager and Milt.

THE STINGER STING (Rel. Week of July 30).—The cast: Maud Muller (Gale Henry); Jeremiah (Milton Sims); Judge (Charles Haefli). Written by C. B. Hoadley. Produced by Allen Curtis.

Maud Muller is raking hay with her sweetheart, Jeremiah, when the judge rides that way. He is not averse to a little flirtation. Maud and the judge are spooning near a beehive. Jeremiah punctures the hive, and the bees sally forth.

Jeremiah is arrested, brought into court, and tried. The judge tells Maud that if she will marry him the offence of Jeremiah will be condemned. Maud spurns him, and flirts with the jurors. The beehive is brought into court as evidence. Maud removes the covering, and the bees run amuck. The jury returns a verdict of guilty, and Jeremiah is sentenced to be electrocuted.

The day of the execution arrives. The judge has gone fishing. Jeremiah is waiting in his cell. Maud discovers that bees cannot be held accountable for their criminal actions. She rushes to the wharf, mans a boat, and rows out to the judge. She shows him her authority, and he writes her a pardon for Jeremiah. She hastens to the execution chamber, and saves him just in time.

VICTOR.

WHERE ARE MY TROUSERS? (Two Parts—Rel. Week of July 30).—The cast: Van Kirby (Carter De Haven); Vera (Flora Parker De Haven); Mrs. Leadbeater (Eva Lewis); Vance (Dana Ong). Scenario by Ryder Cunningham. Produced by Carter De Haven.

Van Kirby and his wife Vera are happily married until mother-in-law appears, then trouble commences. She objects to the tardiness of Van. After a short quarrel with wife and mother-in-law, Van leaves for the office. Vera and her mother leave for the country, but before going, the former orders Vance to take all her husband's clothes to Cohan, the tailor, to be pressed and sent on to the country by evening. Vera sends a wire to Van telling him that she has all his clothes in the country, that she is sorry, and that he is to come to her that evening. Van wires that he will arrive on the six o'clock train.

He arrives at the depot, slips on a banana peel, and as he is getting up he sees the train moving away with his suitcase on the step. Not wishing to appear at the hotel in such a condition, he takes the negro, who threw the banana peel on the ground, back to his office, disrobes, and sends his pants to Cohan's to be cleaned and pressed at once. The boy, knowing the rest of the clothes have been sent to the country, sends them also. Van waits in the office, expecting the pants to appear any minute. He calls on the phone, but can get no one. He finds a raincoat, and late that night starts for his city home.

Vera meets the train, and is disappointed. She decides to go to the city, thinking Van has gone home. She arrives at the house, and is disappointed at not finding Van there, she goes to bed.

Van starts for home. He arrives at the house and attempts to enter. He is arrested by Collins as a burglar, and placed in the cell with an Irishman. The following morning, almost delirious from cold, he is sent to the hospital, and found raving about his trousers. The doctor phones for his wife.

In the meantime, Mrs. Leadbeater, finding that her daughter has disappeared, hurries back to the city. She arrives at the home just as Vera is about to rush to Van, and accompanies her daughter. Van is all spruced up in new clothes, but looks rather ill. Vera places her arms around his neck, promising never to leave him again.

GOLD SEAL.

RIGHT-OF-WAY CASEY (Three Parts—Rel. Week of July 30).—The cast: Casey (Neal Hart); Sergeant (Joe Rickson); The Girl (Janet Eastman). Scenario by C. J. Wilson, Jr. Produced by George Marshall.

Casey, a traffic cop, favors girls. Traffic halts for them until they are ready to cross, but the old spinsters have to wait. He is in love with the same girl as the Sergeant. The Sergeant catches Casey spooning while on the job, and sends him to report to the Captain.

Casey is then sent to the suburbs, where he captures two crooks, who are under the protection of the Sergeant. On marching them to the station, Casey finds the Sergeant is present, and the Captain reinstates Casey to his former post. The Sergeant allows the crooks to escape on their promise to get Casey. The next day the crooks knock Casey unconscious, place him in a sack, and start him on a journey in a freight car.

The car arrives at a western town, where a gang, having chased the sheriff away, are plotting to hold up the bank. The sack which contains Casey is loaded on a wagon, and drops off on the main street of the town. Casey crawls out, but his mind has been affected by the blow, and he starts to direct the traffic. He bawls out the cowboys for not obeying his orders. They think he is crazy, but that night Casey catches the gang robbing the bank, and becomes the idol of the town.

Meanwhile, the Sergeant has told the girl that Casey is dead, and persuades her to marry him. The two crooks make a big haul, and after dividing this with the Sergeant they decide to "blow" the town for a time.

They arrive, by chance, at the same western town, and are recognized by Casey. The recognition restores his memory. He throws up his job as sheriff and starts back to the city with them. On their arrival the crooks squeal on the Sergeant, and Casey is offered the position of Sergeant if he captures him.

Casey hears that the Sergeant is that minute being married to his girl. He rushes to her house, and breaks in in time to act as substitute bridegroom.

NESTOR.

MARRIED BY ACCIDENT (Rel. Week of July 30).—The cast: Bob (Eddie Lyons); Chauncy (Lee Moran); Edna (Edith Roberts); Her Maid (Vera Lewis); Mother (Helen Wright); Minister (Harry Nolan); Traffic Cop (Fred Gamble). Scenario by Tom Gibson, Produced by Roy Clements.

Bob loves Edna, but mother objects because he has no money. Chauncy, his roommate, has more money than brains, and thinks he adores Edna's maid. Bob is denied the house, but sees his pal being ushered in with ceremony, and thinks that he has betrayed him. In reality, mother is to blame, for she thinks that Chauncy is after Edna, and wants his millions in the family. Bob persuades Chauncy to act as a shield for his own courtship.

Chauncy gets Edna from the house under the pretense of taking her to a matinee. Edna leaves a note for her mother, but the maid opens it, and learns that Edna has eloped with the man she loves. The maid thinks that the man is Chauncy, and is furious. Mother comes running up, and the two start after the couple. The elopers arrive first at the minister's, and the knot between Bob and Edna is tied. Then Bob runs to avoid mother's wrath. Chauncy is the only male in evidence, and mother is happy, for she thinks that the family has secured his millions. Edna then explains that she has married Bob, and the maid lights into Chauncy. Mother faints. While she is unconscious, Chauncy is united to the maid.

STAR FEATURETTE.

THE WOMAN WHO WOULD NOT PAY (Two Parts—Rel. Week of July 30).—The cast: Duane Lovett (Cleo Madison); Graham Lovett (Frank Whitson); Malcolm Leroy (Daniel Leighton); Dan Hargreaves (Bertram Grassby). Story by E. M. Ingleton. Scenario and production by Ruth Ann Baldwin.

Duane Lovett's husband adored and trusted her, although she squandered his money madly. Her husband, Graham Lovett, was one of those simple men who work, play, love and hate with quiet intensity, presenting to the world an unruffled calm.

One evening Lovett presented her to Daredevil Dan Hargreaves, the millionaire explorer. One of her old lovers, Malcolm Leroy, watched the introduction, and became desperately jealous. He took rooms across the street, whence he saw Lovett leave and Dan arrive every day. One night Leroy, making certain that Dan was with Duane, hastened to the club to warn Lovett.

And as Leroy talked, suspicion grew in Lovett's thoughts, and he determined upon desperate measures.

When he entered his home that night, he was seen by the maid, who rushed to Duane to

warn her. She hid Dan in the wall-safe in time to open the door for Lovett. He saw that she had been packing to go away. He also saw the corner of a coat sticking through a crack of the safe door. With tranquil cruelty, he slowly smoked four cigars, all the while talking carelessly, while he watched her agitation. He finished his last cigar, and bade her a cold good-night.

Duane rushed to the safe, and opened the door. Dan's body fell out before her—dead. She looked about and saw Lovett standing at the door. She backed away from him to the window, and Leroy, watching from across the street, saw Lovett's shadow approach Duane's, grab her by the throat, then suddenly flinging her from him leaves the room. Leroy dropped the curtain, hate left his face; love, pity and horror at himself overwhelmed him. Duane stood staring at the body of Dan. At last, she had paid.

UNIVERSAL CURRENT EVENTS.

UNIVERSAL CURRENT EVENTS (Issue No. 10, July 21).

Giant Lens Now Safe in Mt. Wilson Observatory.—Accompanied by armed guards—on account of threats of destruction—priceless lens is carried nine miles to mountain top.—Mt. Wilson. Subtitles: Dr. George W. Ritchie, who spent seven years grinding the huge lens. The encased lens weighs 4½ tons, is 100 inches in diameter, 13 inches thick and took 12 years to make. Old Glory breaks out a patriotic welcome.

Northwest Welcomes Belgian Commission.—Great demonstration, in honor of visitors from brave little kingdom, takes on military air—St. Paul, Minn. Subtitles: Met by mayor and city officials on arrival at St. Paul. Honor guard escorts them to Capitol. Officially received by Governor Burnquist. Archbishop Ireland welcomes them.

Before Leaving for "Somewhere in France" Soldiers Thrill Crowds.—Northwestern troops hold tourney and show their fitness and training for the great struggle ahead of them—Portland, Ore.: Subtitles: Skilled riders and trained fighters. Man and horse—as one—show speed available for advances. Los Angeles, Cal.—Lincoln Park Lake speedily bridged by Co. B Engineers Corps. No retreat entertained, so bridges behind are destroyed.

Joy Riders Aboard Four-footed Terrors Flirt With Death.—California roundup gives Western cowboys and girls chance to show nerve and skill—San Jose, Cal. Subtitles: Leaving the "garage" with his latest model "Bull-Roadster." No "Tin Lizzie" ever behaved like this! Beef is coming down! Gee, what a rotten disposition that "critter" has! Here's where they have it out.

Mercy's Vanguard on Way to France Are Entertained in London.—American Medical units' visits in British capital marked by signal tributes—London, Eng. Subtitles: American surgeons, safe in Europe, on way to royal reception at Buckingham Palace. A gallant British gentleman and a real sportsman, Sir Thomas Lipton, adds to the joy of their visit. Harry Lauder, whose only son was killed in action, wishes the unit all good luck. To America—its daughters, its sons, its mothers, its victory.

When Pershing's Troops Arrived in France Food Awaited Them.—Modern grain carriers, marvels of efficiency, carried thousands of tons of supplies before troops left—Somewhere In France. Subtitle: Characteristic Yankee speed.

Democratic French General Petain is Idolized by His Men.—Mixes with his fighters and makes sure of their comfort, health and food. Official French War Pictures—Somewhere In France. Subtitles: Inspects defense devices. Let's taste what you are drinking. He knows his boys like tobacco. Everything must be good enough for him, or it is not good enough for his men. Dignified, red-blooded, democratic commander—General Petain.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 30 (August 3).

The Screen Magazine No. 30 begins with a demonstration of the methods in use in an Ohio institution in teaching the blind to "see." Girls are shown sewing and cutting out dresses. They crochet and weave baskets, and design intricate patterns. A fire drill is put through with as great dispatch as if the children could see. A chute is used instead of stairs. The boys are acrobats, and their favorite sport is "wrastlin'."

A new invention is the Hyde ship brake, which enables craft to stop in little more than their own length. The new brake, which is a series of vertical and horizontal fins on the sides of the vessel, is demonstrated on a model, and then on a small boat in action.

Domestic Science is represented by a demonstration of how to make a fireless cooker. A large wooden tub is the basis of the cooker. There is a cushion of cotton stuffed with excelsior, sawdust or shredded newspaper to fit in the top. Soapstone or metal discs heated supply the heat, and are set inside a gal-

vanzized iron pail, which fits in the tub. Three inches of insulating material, tightly packed excelsior, sawdust, powdered asbestos, or shredded paper to conserve the heat is required around and below the pail. We then see the beef stew as it looks when parboiled and put into the cooker. Five hours later it is taken out perfectly done.

Making an airplane is perhaps the most interesting subject in this number. Air supremacy, we are told, means victory, and it behooves us to attain it as rapidly as possible. We see every step in the making of a machine, all illustrated with comprehensive clearness.

The reel closes with a clay cartoon, "Faces U Face," by the sculptor, Willie Hopkins.

Mutual Film Corp.**GAUMONT.**

TOURS AROUND THE WORLD NO. 39 (July 31).—The first number in this release tells about Marken, the quaint Dutch island in the Zuider Zee. The inhabitants live by fishing, and the customs and costumes of the Scandinavian bargemen are still in evidence. The harbor, the canals and the children in quaint native costumes are among the picturesque views. Viewed from a distance the island resembles a miniature playground such as might be laid out for children.

Perhaps no monastery and convent is as widely known as that of La Grande Chartreuse, where the celebrated liqueur of this name has been made for generations by the monks. The Gaumont cameraman visited the site of the monastery especially for these pictures. His journey was through a group of limestone mountains in the Alps of southeastern France over a splendid carriage road begun in 1854. Crossing the bridge of St. Bruno, named after the founder of the monastery, the visitor is admitted to the monastery, founded in 1084. The Carthusian monks were expelled in 1793, allowed to return in 1816, and again expelled in 1904. The Chartreuse liqueurs are now made in Spain.

Majorca, a Spanish island in the Mediterranean, is a little known place which will be fully appreciated by all who see pictures of it in this issue of "Tours Around the World." Palma, a city of 65,000 inhabitants, is situated upon hills which rise toward the mountains. After seeing the narrow, gloomy streets, the visitor is taken to the river Pareys, Manacor, the second city, and the Caves of Arta nearby, one of the finest groups of stalactite caverns in western Europe. The Majorcan women in their picturesque costumes are interesting to see.

REEL LIFE NUMBER 66—(Aug. 2).—When Gaumont releases "Reel Life" No. 66 the public will see on the screen how machine guns are made. A Gaumont cameraman made a trip through one of the largest American factories, securing some highly entertaining pictures. Necessarily there are some processes which cannot be shown, but enough is pictured to give a good general idea of the work required.

A second section of the reel shows the manufacture of beads from rose petals. It requires a wheelbarrow load of petals for the making of a single necklace. This is a queer California industry which is now for the first time receiving wide publicity.

When the "Bear" went ashore on the Pacific coast, the vessel was regarded as a million dollar loss. But a wrecking firm saw that by cutting the ship in half, the forward part could be saved. While engaged in this work motion pictures were taken, and these are now shown in this issue of "Reel Life." It shows the ingenuity of marine engineers. The boat is to be floated, towed to San Francisco, and a new stern added.

"Keeping the Boys at Home" shows how the young, active members of the family are entertained by means of a billiard table, saving them from the street and the saloon. The reel concludes with two animated drawings based upon humorous illustrations in "Life".

CUB.

"JERRY'S BIG STUNT"—(Aug. 3).—The cast: Jerry (George Ovey); Count de Cuckoo (George George); Father (Harry DeRoy); Daughter (Claire Alexander). Produced by Milton H. Fabryne.

Jerry seeks a "hand-out" at the back door of a hotel. The daughter of the proprietor "falls" for Jerry's pitiful plea and is just handing him a "snack" when Father breaks in on the longed-for repast and refuses him one bite until he has earned it by chopping a man's size pile of wood.

Father has been advertising the arrival of Count de Cuckoo with the result that his hotel has been deluged with requests for reservations. While Jerry is chopping wood the baggeman arrives with a load of the Count's trunks. Asking for help the baggeman is reinforced with Jerry's assistance. Jerry's

help is so well appreciated that the baggage-man permits him to carry all the trunks while his own particular efforts are applied to rolling a cigarette. A letter arrives from the Count protesting his great sadness that he cannot be a guest at the hotel.

Father wilts into dejection at the upset plans but revives with the idea that he might secure Jerry's services in filling the role of a count. He promises Jerry liberal remuneration and seals his acceptance by handing him a quarter. Jerry enters into the spirit of the situation by donning the Count's clothes, and upon presentation to the guests "starts something" when he selects the hotel man's daughter for a dancing partner. In the midst of the festivities the real Count de Cuckoo arrives with his valet. He learns of the hoax, sends for swords and the duel is on. Jerry forsakes technique for practical results. He graduates into a sword hurler, punctures the Count with a carefully aimed throw, wins the daughter and together they leap into an automobile. Speeding away from the grounds Jerry and his winsome winnings chuckle at the hysterics of Father and the Count.

LA SALLE.

MAN PROPOSES (July 31).—Otto, a young newspaper man, receives a letter offering him \$10,000 a year as editor of an Alaskan newspaper and advising him to bring his wife, Otto lives in a Bohemian boarding house where there are several pretty girls, but after he has phoned for the minister and begun proposing, they all turn him down because he has left the precious letter at the office and can offer no proof of his good fortune.

Meantime Eddie, a fellow boarder and in the same office, finds the letter and takes opportunity to offer himself to Matie, the handsome young artist who occupies the roof studio in Bohemia. Matie snaps at the bait offered and Eddie, to celebrate the event, starts drinking and loses the letter. One of the girls finds it, shows it to the other girls and all, including Matie, start in pursuit of Otto, while Eddie also starts after him with a gun. The chamber maid, always a secret admirer of Otto, saves his life and the minister marries them, to the sorrow of all the girls who have turned him down.

MUTUAL SPECIAL.

THE GREAT STANLEY SECRET (Chapter 2. "Fate and the Child"—Four Parts—July 30).—The cast: Blair Stanley (William Russell); Vivian Stanley (Charlotte Burton); Louise Grafton (Rhea Mitchell); Quabba, the gypsy (William Tedmarsh); Marmaduke Smyth (Orval Humphrey).

Blair Stanley has come to America intent upon removing "little Arthur" Stanley, who stands in his way to succession of the Stanley earldom. Little Arthur is under the protection of Quabba, the gypsy chief, and Louise Grafton, a close friend of Arthur and Esther Stanley, who were killed in a railroad wreck. The prized jewel has been stolen from the child by an accomplice of Blair Stanley and turned over to him, but is stolen back by Quabba. Vivian Stanley, deserted wife of Blair, follows him to America and helps thwart his efforts to kill the child. Louise Grafton and Quabba save the child from his murderous uncle and help him come into possession of his estate and his title. Blair Stanley and his wife, Vivian, are both killed by a stroke of lightning.

MUTUAL STAR PRODUCTION.

PRIDE AND THE MAN (American—Five Parts—July 30).—The cast: Jack Hastings (William Russell); Thelma Everett (Frances Billington); Jim Gibson (Clarence Fisher); Warren Leonard (Paul Weigel); Shorty (Antim Short); Hogan (Al Kaufman); Jim Burke (Tom Moran).

Jack Hastings, a well-bred young fellow who has entered pugilism because of a love for boxing, is known in professional circles as "Handsome Jack" Bronson. In his private character he meets a wealthy young woman, Thelma Everett, who falls in love with him. Hastings for a time determines to avoid meeting the girl, for whom he has conceived a deep affection, but after pondering the matter he abandons his ring career as champion heavyweight of the world and marries Thelma.

Hastings' efforts to make money as a contractor prove futile because he has not sufficient capital. His wife secretly puts money into his business in order that he may not be discouraged. Despite this the firm goes to smash and Hastings discovers that he owes his wife \$50,000. In order to meet this debt he decides to fight for the world's championship. The young wife, believing that her husband's broken promise is proof that he no longer loves her, falls under the sway of plotters against Hastings. He wins the fight and pays Thelma the \$50,000. They are reconciled.

MUTUAL.

MUTUAL WEEKLY 134, July 25.

Washington, D. C.—Senate employees present an ambulance to the Red Cross for service in France.

Marseilles, France.—English Colonial troops arrive here.

Oltisville, Cal.—Combination highway and railroad truck. The U. S. Army is adopting advanced transportation methods.

Cambridge, Mass.—Genl. Vinal inspecting trenches dug by Harvard's embryonic officers.

Mare Island, Cal.—New destroyer added to U. S. fleet. Thousands see the "Caldwell" launched.

Coronado, Cal.—Society takes to aquabalancing. This sport furnishes numerous thrills.

Seattle, Wash.—Three girls start on hike to San Francisco. Expect to complete the 960 miles in 60 days.

New York City.—MacLane and Gordon Highlanders capture New York. Picturesque Scots give send-off to 100 navy recruits.

New York City.—New styles in milady's footwear. (Courtesy of I. Miller, N. Y.) Subtitles: White buckskin sport Oxford. Tan pigskin sport boot; orange stitching. Sport boot. Patent leather, grey buckskin top. Patent leather walking ties.

Somewhere-in-America.—How Uncle Sam will care for his wounded. First hospital train goes into service.

Fort Slocum, N. Y.—Our boys in the trenches need tobacco and cigarettes. Raymond Hitchcock and his beauty chorus from "Hitchy Koo" distribute 50,000 cigarettes to boys encamped here. Subtitle: Inimitable "Hitchy" and some of the beauties from his famous Revue.

Paris, France.—General Pershing and U. S. Regulars are given a great public reception here. Prostrate France wildly welcomes America's fighting men.

Atlanta, Ga.—Miss Julia Quinn's unique pets.

For Ethan Allen, Vt.—First mounted inspection of cavalry recruits. Mounted men will do their bit as in the past.

Honolulu, Hawaii.—Relief for French war orphans. Children of all nationalities contribute to Red Cross fund.

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HEARST-PATHÉ NEWS NO. 57 (July 14).

Peking, China.—President Li Yuan Hung, who is deposed when the Chinese Republic is overthrown by a revolt of monarchial forces. Subtitles: Types of Chinese soldiers that form the bulk of these forces. Former Premier, Tuan Chi Jui, who leads the loyal troops seeking to restore the Republic.

San Jose, Cal.—California's boldest cowboys enter the lists of the annual rodeo to contest their skill in riding the untamed bull. Subtitles: Bucking bronchos buck in vain. The donkey, as usual, is not to be domesticated so easily.

On the Atlantic Coast.—The U. S. Monitor Tonopah, mothership of a flotilla of submarines, arrives at a Navy Yard drydock for repairs. Subtitles: The five-ton smokestack is removed in three minutes.

Liberty Reigns.—Free Russia is born without bloodshed amidst a world war, and Petrograd hails with fervid joy the dawn of a new era. First pictures of the Russian Revolution, exclusive in the Hearst-Pathé News. Subtitles: The army takes the oath of allegiance to the new democracy. General Tochernavine praises the troops for their loyalty. The great square of Moscow is filled with soldiers, who are about to leave for the front.

Martinsville, Ind.—The Government commands the raising of hogs for wartime needs and H. W. Gossard is breeding Berkshire pigs. Subtitles: Epochal, sire of the herd, is valued at \$40,000.

Fort Meyer, Va.—Student officers, preparing for service in the National Army, continue their rigorous course in trench warfare. Subtitles: Mastering the art of throwing bombs. Athletic games are encouraged, for all work and no play makes "Sammie" a dull fighter. "Pack up your troubles in the old kit bag and just sing, sing, sing," is the motto of the Fort Oglethorpe camp.

El Centro, Cal.—The increased activity in shipbuilding has created a great demand for hemp, and a big crop is being harvested. Subtitles: Dumping the stalks into the shredding machines. The hemp fibres are then combed and made ready for manufacture into rope.

With the Stars and Stripes Abroad.—Pictures taken by the Cinematograph Division of the French Government. Subtitles: The first American steamer carrying a cargo of food supplies for Uncle Sam's troops, arrives safely at a French port. The work of unloading the big shipment progresses rapidly. At the American camp, the first contingent of expeditionary forces prepares for the firing line. They learn the use of gas masks. Old Glory now flies at the front—France and America are united once more.

The Awakening. A cartoon by Hal Cahan, Magazine Section.

HEARST-PATHÉ NEWS NO. 58 (July 18).

New York City.—The metropolis gets its first glimpse of the famous Scotch Highlanders when the 4th Canadian Regiment arrives to aid British recruiting. Subtitle: Mayor Mitchel extends a hearty welcome to British picturesque fighters. The kilted pipers entertain with real Scotch airs as they march about the city to attract recruits.

Chicago, Ill.—Francis Ouimet, the former national amateur champion, defeats Kenneth Edwards for the Western golf honors. Subtitle: Ouimet succeeds in getting the winning margin at the 35th hole.

Holtville, Cal.—A new highway locomotive is designed by a local inventor to solve Army transportation problems over difficult roads. Subtitle: The flanged wheels enable the truck to pass from the tracks to the road whenever desired.

In France.—Behind the lines where batteries seek a quiet spot for repose between the intervals of the violent artillery duel. (Pictures taken by the Cinematograph Division of the French Army.) Subtitles: Away from the din and smoke of battle, life regains its normal aspect. General Petain, commander-in-chief of the French Armies, visits the cantonment of rest. All France idolizes him—the valiant defender of Verdun and worthy successor to General Joffre.

London, England.—Every German air raid over the city brings with it a mournful tale of the death of little, defenseless children. Subtitle: Innocent victims of Germany's ruthless warfare.

Seattle, Wash.—Admiral Peary's famous Polar ship, Roosevelt, leads the way through the locks of the city's new ship canal. Subtitle: A section of Seattle's fresh water harbor just completed.

San Diego, Cal.—Impressive ceremonies mark the first open air military mass held in the old International Exposition grounds. Subtitles: Soldiers and sailors join in the tribute to the memory of their departed comrades. Prayer for the heroes dead who gave their lives to the service of the nation.

Powell, Wyo.—Shoshone Dam, one of the largest in the world and costing \$7,000,000, has reclaimed a vast region of desert land. Subtitle: Many beautiful falls in the canyon supply the reservoir.

Allentown, Pa.—America joins France in celebrating the 12th anniversary of the fall of the Bastile, the historic symbol of monarchical despotism. Subtitles: The second ambulance unit of the University of Pennsylvania receives its colors, and the students sing the Marseillaise. The college snake dance.

Cartoon (Magazine Section).—America Does Not Forget.

THE ON-THE-SQUARE GIRL (Astra—Five Parts—July 29).—The cast: Anne Blair (Mollie King); Thomas Brockton (L. Rogers Lytton); Inez Brockton (Aimee Dalmores); Richard Steel (Donald Hall); Renee (Ernest Lawford). Directed by George Fitzmaurice.

Anne Blair, a Fifth avenue modiste model, drew the attention of Thomas Brockton, a wealthy business man. Against her will, Anne accepted favors from Brockton in order that she might make things easier for her invalid mother. One evening she found herself alone with Brockton in a secret room, where her employer had tricked her. Unaware at first of his attentions, Anne soon found herself resisting Brockton. In a struggle her hand falls upon a dagger. Realizing that she has no chance to escape she drew the knife and seriously wounded Brockton. Anne escapes.

Arriving home, she is notified that her mother is dying at a mountain sanatorium. Rushing to her bedside, she finds her dead. Grief-stricken, Anne wanders out. Richard Steel, an artist, is engaged to Brockton's daughter, who is a society leader. Continually seeing her drinking, he pleads with her to give up this sort of life, but she will not listen. Seeking diversion he strolls through the snow. He comes across the exhausted body of Anne. He carries her to a cabin, where she recovers. Richard convinces Anne that she must come to his home, as he will be able to place her under the care of his aunt. Shortly afterwards her health is restored, so she tells Richard that she is going to leave. He pleads with her to remain, as he wishes to make her his wife. She refuses. Steel demands to know the reason why. She relates the past incident with Brockton. Knowing the character of Brockton, Richard implores Anne to marry him, as she needs someone to protect her honor.

Brockton enters to demand an explanation of Steel regarding his daughter. Anne, seeing him, becomes alarmed. Unknown to Anne a picture falls from her bosom. Brockton sees the upturned face. The picture brought back bitter memories, as the photograph was no one else save himself.

THE FATAL RING (Episode No. 4, "The Warning on the Ring"—Two Parts—Astra—July 29).—The cast: Pearl Standish (Pearl White); Nicholas Knox (Earle Fox); The Priestess (Ruby Hoffman); Richard Carslake (Warner Oland); Tom Carlton (Henry Gsell).

One day before the date set for his death should the Violet Diamond not be returned, Nicholas Knox, accompanied by Pearl Standish, visits the temple. Knox gives the Priestess the Diamond and she immediately has it examined. They discover that it is nothing but a mere piece of glass and that Carslake had tricked Pearl. By the laws of the order, Knox is to be punished. Tied to a pillar he receives fifteen lashes across his back. After recovering a slight hit, Pearl and Knox leave the temple. Thinking that perhaps the queer inscription on the ring might have some power to stop the sentence of death, Pearl and Knox decide to visit a Chinese dealer to have it translated. Reading the inscription, the dealer becomes alarmed, casts the ring away and flees.

Pearl, turning around, spies Carslake talking to the frightened man. Pondering a moment, she calls her dog and, attaching the ring to his collar, sends him home. Disappointed at not being able to secure the setting, Carslake commands Pearl to go for it, and if she fails to return in an hour, Knox will never leave the room alive. Leaving, Pearl accidentally meets the Priestess and relates the incident. The Priestess enters the shop and at the sight of her all the employers fall to their knees and bow their heads. She orders Carslake to be seized and searched. Breaking away, Carslake grabs Pearl and uses her as a shield. Holding her by the arms, he backs into a trap door and pulls her with him.

Tom Carlton, who had saved Pearl's life before, calls to see her. Learning that she went to a Chinese shop and fearing for her, he leaves for the shop. By a clever trick he gains admittance into the back of the shop. Finally he discovers himself in a secret passage and, looking ahead, he sees Pearl and Carslake. Carslake is demanding a written order from Pearl, when suddenly Tom jumps upon him and knocks his revolver from his hand. A fight ensues. On the ground they fight to gain possession of the revolver, while Pearl rushes off for help. Running, Pearl falls into a deep cavern-like hole filled with water.

THE NEGLECTED WIFE (Episode No. 12—Two Parts—Balboa—July 29).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Coreenne Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

In the last episode Mary, the wife of Kennedy, warned Margaret Warner that she must give up her husband. Margaret made an honest effort to do so, but Kennedy overcame the girl's resolve. Norwood, who has a true and unselfish love for Margaret, aided her in recovering valuable papers from Doyle.

Struck on the head, he was left in the burning house in which they had surprised Doyle and his henchmen. Margaret returns with a patrolman who, after a desperate fight with the flames, finally carries out the unconscious body of Norwood. Doyle, thinking that Norwood is safe and out of the way, begins a new plot to avenge himself upon Kennedy.

Mary receives another note from the veiled woman while eating breakfast. Kennedy demands to see it. She refuses. Forcing it from her hands, he reads: "Your husband visited the other woman's apartments this afternoon. Remember, he ruined my life, and I am going to punish him." "Who is this veiled woman? Someone you have ruined?" Mary asks him. Kennedy tells Mary that he does not know anything about this mysterious woman.

Margaret accompanies Norwood home, and after she has bathed his head he gradually gains strength. He learns that the "papers" he had helped her recover were in reality letters from Kennedy. "Do you mean to say I was aiding Kennedy by recovering those papers?" he asks. Margaret, fearing, slowly nods her head. Norwood tells Margaret that he will not forget that she has tricked him.

Mary visits Margaret and tells her that she will have to give up her husband or she will be ejected as an immoral person. Mary gives Margaret four hours in which to leave town. Margaret, really a good girl, writes Kennedy that she is going out of his life and that she does not wish to see him again. He phones Margaret, but discovers that she has gone, leaving no address.

Kennedy is followed by the veiled woman to

his office and, with knife drawn, she attempts to end his life. Struggling, Kennedy overpowers her. Seeing that she will be caught, she escapes.

Who is this mysterious woman?

Miscellaneous Subjects

BUTTERFLY PICTURES.

THE DOUBLE STANDARD (Five Parts—Week of July 23).—The cast: John Fairbrother (Roy Stewart); Grace, his wife (Clarissa Selwyn); Editor George Ferguson (Frank Brownlee); Bishop Ferguson (Frank Elliott); Mace (Hazel Page); Lily (Irene Aldwyn); Albert (Max Stanley). Written by Brand Whitlock. Produced by Phillips Smalley.

John Fairbrother's wife and her two brothers have worked unceasingly for his election as city judge. One brother is an editor, supporting the reform platform. The other brother is Bishop Ferguson. John Fairbrother's long-lost sister, living in shame, an inmate of Johnson's Cafe, the worst plague spot in the city, died a victim of the distorted social system.

The scene switches to the courtroom.

Judge Fairbrother undertook his duties with a thorough belief in the single standard of judging men and women.

The two girls before him were admittedly of the underworld. One was brazen and defiant, the other frightened and piteously appealing. They had been caught with male companions in a police round-up of Johnson's Cafe, the very one in which the judge's sister had expended her life.

The detective who had arrested them knew who the men were. One was Charlie Ferguson, the editor's son, and the nephew of the judge. The judge thought of his wife, of the bishop, Charlie's uncle, and of the editor, Charlie's father, and for an instant before he pronounced the word "guilty." He suspended sentence, pending good behavior. Then, thinking that one of the girls was not hopelessly bad, he went with them to their apartment and wrote a check for the amount the landlady said the girls owed. His visit was not in vain. He persuaded the little country mouse to return to her home, and for the more experienced girl he secured an office job. Then he looked up the agent of the apartment house, and to his amazement found that it was owned by the estate in which his wife and brother-in-law were the heirs. Even Fairbrother had never realized that the root of evil had grown so close to his own home.

A WIFE ON TRIAL (Five Parts—Rel. Week of July 30).—The cast: Phyllis (Mignon Anderson); Allan Harrington (Leo Pierson); Horace de Guenther (L. M. Wells); Mrs. de Guenther (Julia Jackson); Mrs. Harrington (Marie van Tassel); Wallis (George Pearce). Story from the novel, "The Rosegarden Husband," by Margaret Widder. Scenario by Leo Pierson. Produced by Ruth Ann Baldwin.

Phyllis is in the Children's Department at the library, where some of the youngsters call her the "library teacher," and others "The pretty one that smiles." She is happy, but despairs over her slow progress. One day she receives an urgent message from Mrs. de Guenther, suggesting a new line of work. That night she learns the sad story of Allan Harrington.

One day he and Louise, his fiancee, started off in his racer. Through reckless driving the auto dropped into a gully. Louise was killed. Now Allan is a helpless cripple. His broken-hearted mother, who realizes that her death is near, wishes her son to have some one to care for him who will have more interest than a hired stranger. Phyllis must marry Allan. She is shocked at first, but thinking over her sordid circumstances and little money, she consents.

In the middle of the night Phyllis is summoned to be married. Mrs. Harrington is dying, and insists that she must witness the ceremony. It is all like a funeral rather than a marriage. Mrs. Harrington passes away that night. Phyllis soaks herself to sleep, but is later awakened by the valet of Allan, urging her to go to the boy, who is restless and despondent. She tells Allan a child's story, which soothes him to sleep. Her struggle is strenuous—trying to keep cheerful in the dark, gloomy house, with nothing but suffering about



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her. It is one of Allan's black days, and Phyllis tries to cheer him. When he sees Phyllis playing with and fondling a dirty child, who has hurt himself, he tells her that she has been cheated of her birthright. Phyllis sees much of Allan's friend, a young doctor, who tells her that paralysis may become merely a bad habit. Allan can hardly bear to see them playing tennis together. At last he makes up his mind to the supreme sacrifice, and tells Phyllis that their marriage must be annulled.

That night a sneak thief comes into the house. Phyllis is sitting up late, mourning her unhappiness, and Allan also is dreaming in the dark. The man enters the room where Allan is sitting, and Phyllis, hearing her husband's cry, enters. She attacks the man to keep him from Allan. The thief nearly overpowers her, and she cries to her husband to save her. With a great effort he reaches her side just as his valet rushes in and tackles the man. With the reaction, they realize what has happened, and their love for each other.

EDUCATIONAL FILMS CORP.

THE LIVING BOOK OF NATURE (By Raymond L. Ditmars).—The Life of a Moth.—With the beginning of warm weather the scientific apparatus at the Ditmars Studios has been turned upon the insect world. It is among the smaller creatures of Nature that the magic eye of the scientist's camera discovers the greatest wonders. Here is a picture of fragile and beautiful creatures from various parts of the world that undergo marvellous transformations and perform almost unbelievable feats. The caterpillar of a large moth of Malaysia—the typhoon country—constructs a cocoon protected from dislodgement by terrific winds, causes the cocoon to imitate a leaf to protect it from enemies, and ingeniously renders it waterproof from the torrential rain of the tropics. The emergence from the cocoon and unfolding of the wings from compact, tiny bundles, to a sweep of glorious colors is also seen. Portrayed in rapid succession are the gorgeous night-flying species of large size, and finally there is an intimate view of the most gigantic moth in the world—the Atlas Moth of India—that attains a breadth of wings of eleven inches. This spectacular creature is seldom seen alive, except in its native haunts.

KING BEE FILM CORP.

THE MILLIONAIRE (Two Parts—Aug. 1—Billy West Comedy).—Billy, an eccentric millionaire, is seen walking in the park by Ethel and the Count. Getting possession of Billy's handkerchief, they decide to blackmail him. Billy has just received a telegram from his ward, Daisy, notifying him that she is coming to visit him. When Billy's mother-in-law catches him talking to Ethel in the West home, Billy is panic-stricken, but remembering the telegram, he introduces Ethel as his ward. The mother-in-law is charmed with Ethel and decides to make a match between Ethel and her son Buddy.

Daisy, in the meanwhile, arrives at the West home and Billy brings her to a neighbor's house intending to hide her there until after Ethel has gone. The mother-in-law sees Billy in front of the neighbor's house, and rushing out after Billy, gives chase. Daisy is a witness to the chase and disguises herself as a boy in order that she may clear up the mystery that seems to ensnare West. She gets inside the West home, where she is seen and recognized by Bad Bill, a former pal of Billy's in his younger days out West. Buddy sees Daisy and Bad Bill in an embrace and begins to act like a nance in derision of Bad Bill.

West has eluded his mother-in-law and met Daisy and Bad Bill, so when the mother-in-law returns home she finds Daisy in her boys' attire sitting on West's knees. Horrified at such a sight, she phones to the insane asylum and to West's wife that Billy has gone insane. The asylum guards and Mrs. West hurry to the house where a fight occurs until explanations are in order. Just as West is explaining the situation, Buddy and Ethel enter with the announcement that they have been married. So when Daisy has proven her identity to the mother-in-law's satisfaction, Billy is received once more into the good graces of his family.

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THE GREATER LAW (Five Parts—July 16).—The cast: Barbara Henderson (Myrtle Gonzalez); "Seattle" Lou (Gretchen Lederer); Anne Malone (Maud Emory); Jimmy Henderson (G. M. Rickerts); Cort Dorian (Lawrence Peyton); Tully Winkle (George Hernandez); Laberge (Jack Curtis); Basil Pelly (Jean Hershoit). Directed by Lynn F. Reynolds.

When the Widow Henderson died her son, Jimmie, was left to the care of her daughter, Barbara. He was wild and lazy, so when he decided to try his luck in the Klondyke, the girl was better satisfied than to have him at home. But when her letters to him were returned with notice that the boy could not be

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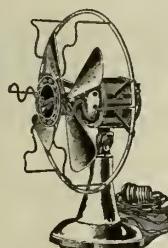
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found, Barbara determined to go to the Klondyke and seek her brother.

In Seattle she heard that Jimmie had been murdered in Chilkoot. Barbara set out for the Klondyke to become her brother's avenger. She applied for lodgings at Basil Pelly at a time when Chilkoot was flooded with tramps and the only hotel in the camp was crowded to capacity.

Jolly old Tully Winkle offered her shelter in the shack he was using, together with his prospecting partner, Cort Dorian, and the girl accepted the invitation to enter upon a housekeeping arrangement with the two men. Cort Dorian found Barbara congenial, and the girl realized that the prospector had won her heart.

From various sources of information among Chilkoot's dance hall principally from Anna Malone, a denizen of the "honkey tonk"—Barbara learned much of her brother's disappearance. "Seattle" Lou, whose "best man" was Laberge, formed an attachment for Jimmie Henderson. Laberge was away most of the time prospecting on Nenana River, and his absence gave Lou opportunity to be in Jimmie's company.

On the day that Laberge returned to Chilkoot the boy was ill and Lou was nursing him in his room at Basil Pelly's hotel. Laberge surprised Lou in Jimmie's room, holding the lad's head in her lap. Tully Winkle and Cort Dorian were stopping at Pelly's hotel and heard the shooting that followed Laberge's entrance to Jimmie's room. They rushed to the scene—but found the place in darkness. There were many shots fired, and when the smoke cleared away Laberge had fled and Jimmie Henderson was prostrate and bleeding from bullet wounds, with "Seattle" Lou bending over him.

As the key to the story seemed to be in possession of Laberge, Barbara determined that she should learn the details from his own lips. When Laberge came to Chilkoot, Barbara feigned interest in him, and when he was intoxicated, led him to tell the story of Jimmie Henderson's passing.

When, in finishing the story, Laberge declared that Cort Dorian, in love with "Seattle" Lou, vented his spite against Jimmie by shooting him, Barbara fled the dance hall and ran to the cabin where she had been keeping house for Cort and Tully Winkle. She challenged Dorian to step forth and defend himself. Her accusations roused Cort's pride to resentment and he was not long in "pacing off the distance."

Cort shot straight in the air, while Barbara's bullet gave her antagonist a wound in the shoulder. Just as the shots were fired, Tully Winkle came up and told that "Seattle" Lou had just come to town, and with her was her husband—Jimmie Henderson.

THE RESCUE (Five Parts—July 23).—The cast: Anne Wetherall (Dorothy Phillips); Neil Jerrold (Gretchen Lederer); Getty Jerrold (Molly Malone); Henriette (Claire Du Bray); Mrs. Hendriks (Gertrude Aster); Kent Wetherall (William Stowell); Thomas Holland (Lon Chaney). Directed by Ida May Park.

Having divorced her husband, Kent Wetherall, Anne Wetherall returned to the stage. The last night of the season arrived and Thomas Holland, mutual friend of the Wetheralls, came to take Anne to an after-theater lunch. She confided in Holland that she had received from Neil Jerrold a request to save her daughter, Betty, from marrying Kent Wetherall.

Neil Jerrold was Anne's girlhood chum, and Tom Holland was an intimate friend of all concerned. Holland advised Anne to go to Wheaton, the town where the Jerrolds lived and depend on circumstances that might arise to give her an opportunity to intervene between Kent and Betty.

Anne interviewed Betty and found her defiant in her determination to marry the man she loved. Anne then resolved to enslave her ex-husband by her charms, and thereby win him back. Betty essayed to match her freshness and beauty against Anne's mature accomplishments of grace and artfulness.

Kent fell under the spell of the woman he once called his wife. He declared his renewed love, expressed repentance for previous shortcomings, and asked Anne to marry him again. With victory in her grasp Anne resorted to a scheme of vengeance. She married Kent (intending to forthwith leave him) that he might be stopped, by legal means, from making any other woman his wife.

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Tom Holland had, meanwhile, pressed his own suit, begging Anne to marry him; but Anne, still abjectly enslaved by her love for Kent, begged Holland to abandon any hope of their marriage. In the brief time she had lived as Kent's wife, her husband's strange actions had aroused suspicions that finally led to the divorce. In the river that ran past their estate a houseboat occasionally appeared and Anne observed that when this craft disappeared Kent Wetherall always absented himself from home. She investigated and saw a woman bending over Kent as he lay in what was obviously a drunken stupor. Anne appealed to the courts and was divorced.

This incident was explained within an hour after Anne had married a second time and while she was in the act of fleeing from Wheaton. The "woman in the case" proved to be the wife of a doctor who was conducting on a houseboat a sanitarium for the cure of alcoholic addicts—and Kent had been born with a craving for drink. When the woman of the houseboat explained, Anne hurried to her husband. Betty was a witness to the reunion and when Anne smiled in triumph at her rival, Betty declared, laughingly, "Kent and I fixed up a plot to win you back and you fell helpless into the trap."

WORLD PICTURES.

YOUTH (Peerless—Five Parts—Aug. 6).—The cast: Bryan Goodwin (Carlyle Blackwell); Jean Elliott (June Elvidge); Kamura (Johnny Hines); Henry Elliott (George Cowl); Grace Van Seer (Muriel Ostriche); James Goodwin (Robert Broderick); Murray Bronson (Victor Kennard); Mrs. Van Seer (Henrietta Simpson); Dougherty (Henry West). Directed by Romaine Fielding.

Bryan Goodwin, as Don Quixote, and Murray Bronson, as Captain Kidd, go to a masquerade ball, where Grace Van Seer is the center of attraction. Bryan finds Grace in the conservatory nearly asleep. He slips an engagement ring on her finger and leaves her.

At the club Bryan discovers that the intended bride of Murray is Grace. The ensuing discussion lands Bryan in jail. His father bailis him out, and decides to put his son to work on the Tennessee River Dam. Bryan pays Grace a hurried visit, and leaves town.

The construction of the dam is in charge of Henry Elliott, who lives with his sister, known as Dr. Jean because of her frequent ministrations to the sick. She is trying to get her brother to give up drinking. When Bryan arrives his face is cut from a combat on the way. Jean dresses his wounds, and they become fast friends. They find an old houseboat, which they fit up. One day Bryan is sitting on the deck of the houseboat drinking. He picks up his field glasses and watches Jean bathing. That evening he is drunk. He sends for Dr. Jean, claiming that he is ill. He attempts to embrace her, but she prevents him, and banishes him forever. Sobered, he goes to work on the dam. Grace visits Bryan at the dam. She cannot get him to go back with her. She returns his engagement ring.

Bryan, on an errand to see Elliott, finds Jean kneeling over the prostrate form of her brother. She agrees to allow Bryan to take her brother on the houseboat to keep him away from liquor. Bryan assumes Elliott's work.

Goodwin, senior, telegraphs Elliott that he will arrive to inspect the dam. Bryan notifies Elliott to come ashore and prepare for the visit. The isolation from whiskey has made a new man of him. Jean expresses her gratitude to Bryan. Goodwin arrives at the dam. He asks Jean to marry his son. She thinks he is engaged. "Not any more," said James Goodwin. "Come be generous and give him another chance."

The most surprised man in the world that evening was Bryan, when he heard a footfall on the floor of his boathouse, and upon opening found Jean standing there. A happy reconciliation followed.

FOX FILM CORP.

THE INNOCENT SINNER (Five Parts—July 22).—The cast: Mary Ellen Ellis (Miriam Cooper); David Graham (Charles Clary); Walter Benton (Jack Standing); Jane Murray (Jane Novak); Madame De Coeur (Rosita Marstini); "Bull" Clark (William E. Parsons); "The Weasel" (Johnny Reese); Mother Ellis (Jennie Lee). Directed by R. A. Walsh.

The picture tells of Mary Ellen Ellis, as irresponsible as a kitten, who meets Walter Benton, "the young man from the city." The life he opens for her is so fascinating that, when he asks her to elope with him, she is trustful and leaves with him.

Benton takes the girl to a resort run by Madame De Coeur and promises to marry her within a few days. While there, Mary Ellen effects the reformation of "Bull" Clark, burglar. Later, it is Clark who rescues her from "The Weasel," one of the worst characters in the underworld.

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"The Weasel," having sworn revenge, comes upon Clark and Benton as the two fight, and kills the latter. Clark is jailed for the crime. Meantime, Mary Ellen drifts with the flotsam and jetsam of the world. She is saved from the wreckage by Jane Murray, a settlement worker. Jane introduces the girl to her friend, Dr. David Graham, who gives his services to a dispensary. Graham promptly falls in love with Mary.

One day "The Weasel" comes to the dispensary, sees Mary, and discloses her past history. Graham, who has idolized the girl, asks her if the story is true. When she answers in the affirmative, he thrusts her from him. Then the bigness of the man's heart overcomes his prejudice, and he seeks Mary Ellen and finds her, just as "The Weasel" begins his vulturous pursuit once more.

LOVE AND LOGS (Foxfilm Comedy—Two Parts—July 23).—The cast: Daisy Woods (Anna Luther); Her Father (Frank Armstrong); LaRue, Villain (Harry O'Connor); The City Chap (Hardy Gibson); Villain's Wife (Billie Bennett); Her Daughter (Doris Baker). Directed by Walter Reed.

The story is that of a lumber camp girl who must marry quickly to gain an inheritance. Daisy Woods is the miss. The villain tries to win her and goes so far as to kidnap a minister to do the job. But the villain's wife and baby from the East appear on the scene.

In the desperate hope that he will still be able to execute his designs, the villain LaRue wrecks their carriage, ties wife and the man who rescued her to a huge log saw platform and then starts the blade. As an added inducement toward their destruction, he sets the mill on fire.

The little girl escapes and rides to the home of Daisy Woods, and halts the wedding in her own quaint way. She casually informs Daisy that her mother is now on the saw platform. Daisy rushes post-haste to the mill, saves the mother and marries the chap who first attempted the rescue.

In the scene where Daisy and the daughter hurry to the mill, the two riding madly on one horse, they cross an old wooden bridge to the accompaniment of a bit of dynamite which the villainous husband jestingly places beneath it. Needless to say, the explosive accelerates their pace—first upward, then downward. The riders drop fifty feet into the water.

TRIANGLE FILM CORPORATION.

A STRANGE TRANSGRESSOR (Five Parts—July 8).—The cast: Lola Montrose (Louise Glaum); John Hampton (J. Barney Sherry); Irwin Hampton (Colin Chase); Paula Chester (Dorcas Matthews); David (May Giraci); Brother Eulofian (J. Frank Burke); Hart Chester (Wm. H. Bray). Directed by Reginald Barker.

Lola Montrose is a notorious woman whose love for a man causes her to scorn the criticism of the world at large. The time comes when he tires of her and tells her of his desire to marry a good woman, who will exert a proper influence over his son. Lola begs him to marry her, but he insists that he must not darken his son's future.

Lola then confesses that she, too, has a son, a little boy who is being protected in a religious institution for homeless children. But even this has no effect on the man. So she plans to revenge herself on him by striking him through his son. The intrigue to which the woman resorts and the element of mother love, which is her dominating impulse, bring about the tremendous climax.

TIME LOCKS AND DIAMONDS (Five Parts—July 8).—The cast: "Silver Jim" Farrel (William Desmond); Marjory Farrel (Gloria Hope); Grable (Robert McKim); Edgar Seymour (Roland Lee); Lolita Mendoza (Mildred Harris); Ramon Mendoza (George Beranger); Howe Seymour (Thomas Guise); Blaisdell (Milton Ross). Directed by Walter Edwards.

"Silver Jim" Farrel is a crook whose daring robberies extend from New York to Rome. With the arrival of his sister from a convent he determines to forget the old life.

Her arrival is followed closely by the news that an old associate of his has been caught, and consequently the opportunity presents itself for "Silver Jim" to turn his last trick. Then a series of adventures begin which cause him to use all his old cunning as a master mind.

He not only saves the happiness of his sister, who is dearer to him than life, but manages to keep out of the clutches of the international police.

K-E-S-E.

A RUNAWAY COLT (Selig-Charles Hoyt Comedy—Two Parts—July 23).—The cast: Elias Simpkins (James Harris); Hank Higgins (William Fables); Letty Simpkins (Amy Dennis);

Judge Short (Frank Casey); Notso Short (Floyd Williams). Directed by J. A. Richmond.

Elias Simpkins, an energetic farmer, wishes to marry his daughter, Letty, to Notso Short, son of Judge Short, a banker. However, Letty and Hank Higgins, the industrious farm hand, have resolved to marry at the first opportunity, when Judge Short brings his son, Notso, to see Letty.

Hank Higgins is instrumental in causing a riot which results in Judge Short leaving the old farm in anger. After a series of unfortunate circumstances, Elias Simpkins resolves to have revenge on his farm hand and orders Letty to remain indoors, while papa sees the bird men fly. Hank and Letty seize the opportunity to elope.

Simpkins follows the train in an airship. He overtakes the fugitives but does not foil their purpose because he is thrown off the train by the irate commercial travelers.

THE SEASON OF CHILDHOOD ("Do Children Count?")—Two Parts—Aug 1—Essanay).—The cast: Tessie Holden (Mary McAlister); John Holden (John Cossar); Florence Holden (Mabel Bardine); Charlie Holden (Ellis Paul).

John Holden believes that if you "spare the rod you spoil the child." His wife, Florence, believes just the opposite. The couple quarrel over their differences, and separate. John takes his young son, Charlie, and Florence takes little Tessie. Happiness prevails for the latter two, but trouble reigns in John's new home. His almost brutal treatment of Charlie causes neighbors to complain. They form a mob and threaten to lynch John. He flees with Charlie from a rear door. The infuriated populace gives chase. John is almost overtaken when he comes to Florence's new home. He is forced to seek shelter there in the home of happiness. As a thanksgiving offering for his narrow escape, he avows "never again." A reconciliation follows.

SKINNER'S BABY (Essanay—Four Parts—Aug. 6).—The cast: Skinner (Bryant Washburn); Honey (Hazel Daly); McLaughlin (James Carroll); Perkins (U. K. Houpt). Written and directed by Harry Beaumont.

After Skinner sees the utter joy of the head bookkeeper in the office, who has just become a father, he realizes that he is missing life's greatest pleasure. This realization deepens on his way home that evening as he sees other people fondling their babies, and even an old hen happily clucking to her young. He talks the matter over with Honey. Some time later the adoring little Honey confides her great secret to her husband, who goes into an ecstasy of delight.

Immediately they begin elaborate plans for him, for, of course, it will be a boy. The day of the great event, Skinner gets news of the little stranger's arrival via telephone, and announces the arrival of William Manning Skinner, Jr., to the office. Everybody rushes out to buy presents, and gets to the house as quickly as the father, himself, with toy guns, hobby horses and everything else a baby boy could wish. Alas, though, it is a baby girl. But Honey and Skinner decide that a girl should be the first born anyway.

CONQUEST PICTURES.

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KNIGHTS OF THE SQUARE TABLE—Program No. 2, Edison, July 21. Four Parts).—The cast: Pug Haddon (Paul Kelly); Scudder (Yale Boss); "Chick" (Andy Clark); Billy (Donald McCollan); Detective Boyle (Thomas Blake); Scoutmaster (James Wilder, of Boy Scouts of America).

Pug Haddon, son of a thief, holds as his dearest possession "The High History of King Arthur and His Knights," a book left him by his mother when she died. Inspired by the great deeds of the fearless warriors in the story, Pug organizes a gang. They include the following in their by-laws: "Every guy that belongs to the W. M. K. E. S. T. (Wharf-rats, Motherless Knights Erring of the Square Table), must be brave—an' he's gotter do bloody and desprit deeds, an' he's gotter stick to the rest of the gang 'till death." Pug's mother's last admonition was that he be honest, and Pug incorporated his mother's wish into the by-laws.

Not far away, the Pinetree patrol of the Boy Scouts went into camp under the direction of its Scoutmaster, and David Scudder, the senior

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scout leader, known as "Scud", who was allotted the task of supervision of the junior scouts in conjunction with the Scoutmaster.

Headed by Pug, the W. M. K. E. S. T. set out in quest of adventure. The Knights meet the Scouts and hurl scathing remarks at them. "Scud" orders the Scouts to keep on marching and ignore the Knights, but the Knights are in quest of trouble and continue to harass the Scouts until it is necessary for "Scud" to order his army to "scrum". A struggle ensues and Pug is slightly injured. The Scouts make use of their "first aid" knowledge and aid him. The Knights then flee to their quarters in fear of the police.

In the evening as Pug is returning home from a meeting of the W. M. K. E. S. T. he sees Billy (a young chap denied membership in the Knights' organization because he had a mother) at the point of a gun about to be forced through an opening in a window made by burglars. Pug sees a vision of Billy's mother waiting for him and offers to take Billy's place if they let his pal go, but the thieves are suspicious of Pug and hold the two until they get their loot.

While in the jewelry store Pug touched a silver cup which he imagined to be the Holy Grail. The detective assigned to investigate the case goes in search of the person whose finger-prints he found on the silver cup. While hiding in the barn where the W. M. K. E. S. T. meet, the detective overhears a conversation which reveals the identity of the real burglars and the innocence of Pug.

Meanwhile one of the Knights had been dispatched to seek "Scud", the boy scout, to lend assistance to Pug, who was suffering from a wound as a result of the jewelry store raid. The captain of the Boy Scouts and "Scud" arrive, and succeed in making Pug realize the contrasting qualities of his organization and that of the Scouts. Pug's better self asserts itself and he, together with the organization he formed, join a Division of the Boy Scouts, headed by Boyle, the detective, whom they select as their captain.

FARMER ALFALFA AND HIS WAYWARD PUP (Animated Comedy Cartoon).—Farmer Alfalfa has a pup that causes life on the farm to be far from dull. Enjoying a quiet smoke one day the farmer lays down his pipe. The pup steals it and, taking it under the stoop, smokes to his heart's content, then retreats to the barn. The farmer takes a mallet and runs to the barn in search of his pipe. There he finds the pup chasing the ducks. In turn he chases the pup. He cannot catch him and returns to the barn. There he buys a wonderful game rooster from a neighbor. The rooster gets into a fight with the pup, which escapes the rooster's attacks for the moment. The rooster springs into the pail where the pup is hiding the moment the pup springs out. Thinking that the pup is in the pail the farmer makes a drive and kills the rooster.

YOUR FLAG AND MY FLAG.—(On same reel as foregoing).—A patriotic poem embellished with animated illustrations. As the stirring verses of this poem are shown on the screen they are followed by the pictures of the waving flag—now the stars, now the stripes, each illustrating the intent of the text; the ending verses heading views of marching troops with the flag in the foreground. In closing, the scene depicts the soldiers raising the flag to the top of its staff, where it is shown unfurling its folds to the breeze in the final close-up.

THE MAKING OF HUNDRED-TON GUNS.—This educational and patriotic 513-foot picture was taken by special permission at the United States Arsenal, Watervliet, New York. It depicts the work of the men who forge the guns that can smash an enemy's fleet at twenty miles. From the first rough-turning of the plain tube of steel to the final completion of the finished fourteen-inch gun, the various processes which are included in its manufacture are shown step by step in an interesting and comprehensive manner. As a finale this modern 130-ton Hammer of Thor is shown in action.

WHAT FORM MEANS TO AN ATHLETE.—(On same reel as foregoing).—Athletes work uneasinely to improve their form. This instructive 434-foot picture is in nature of an

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analytical exposition of how the track athlete is trained to get the most speed and power from his physique. By a series of animated illustrations, with the camera timed to retard the action, the complete movements of the athlete's body are shown from the start to the finish of the action used in the different events of a track meet.

THE LEGEND OF THE WILLOW PLATE.—(One reel).—Almond-eyed Li Chi lived in China, the daughter of the wise Mandarin Ching Ho. Ching Ho wishes his daughter to marry Chung Wang, but the maiden is true to her lover, Chang, and vows that she will marry no other. Whereat the father locks the maiden in her room over the stream.

An idea comes to her. She writes a note telling her lover to come to her when the leaves begin to fall from the cherry tree, and, placing it in a cocoanut shell, launches it upon the stream flowing beneath her window. It drifts to the feet of Chang, who, being a man of action, shakes the leaves from the cherry tree. Then he hurries to the prison of his sweetheart, rescues her and flees with her to the gardener's house.

The angry father pursues them, but the gardener shelters them and aids them to escape to an island, where they live happily until the father burns the house over their heads. But the gods love the two lovers, and, saving them from the fire, transform them into a pair of snowy doves.

BILLY AND THE BIG STICK.—(On program No. 3, 4 Parts, Edison, July 28).—The cast: Billy Barlow (Raymond McKee); Claire Ducrot (Yona Landowska); President Poussain (William Wadsworth); Widow Ducrot (Jessie Stevens); Harry St. Clair (Bradley Barker); Monsieur Paillard (Joseph Burke).

Billy Barlow, American, superintendent of the electric lighting plant in the capital of Hayti, loves Claire Ducrot, daughter of Widow Ducrot in the little French-speaking city. The president of Hayti refuses to pay Billy's salary and the widow plans to give Claire to Paillard, a widower.

Billy, desperate, shuts off the city's light supply by going to bed and refusing to get up until paid. As the day for Claire's wedding draws near, Billy plots how to outwit her mother and elope. On the day they are to elope, Billy finds himself unable to do so because the president once more failed to "come across" with his salary.

About this time, an American warship with a moving picture company enters the harbor of Hayti. Billy arranged for the film star to visit the king's palace, wearing a naval uniform, and the monarch thought the day of settlement had come and forked over Billy's salary.

The same night on which Claire is to marry the widower the electric light system of the city suddenly fails again and the next day it is found that Billy and his sweetheart had sailed away on the American warship.

TWO KENTUCKY BOYS (Two Parts—July 28).—The cast: "Gum" Jenkins (Albert Macklin); "Skinny" Brown (James Turbelle); "Susie" Witherall (Peggy Adams); "Bull" Thornton (Frank Kingsley).

In the spring of '61 the State of Kentucky is torn with party strife. Mr. Jenkins and Mr. Brown, fiery old Southerners, and sworn friends, are estranged. Mr. Jenkins favors the North, Mr. Brown the South.

Young Gum Jenkins and young Skinny Brown, seventeen-year-old boys, refuse to let the quarrel of their fathers separate them. Both have a mutual regard for Susie Witherall, a pretty young Southern girl.

Finally, the boys join opposing armies. Months later a battle is fought near the home town. The North wins. Gum finds Skinny wounded and assists him to a hospital. Gum, now a petty officer, is sent to make Skinny a prisoner, but the latter escapes and reaches Susie's house, where she has a disguise awaiting him. Gum suspects where Skinny is and finds him at Susie's house. A dramatic scene follows, but Gum gets his prisoner. After the war the trio meet again and this time Susie makes her final choice for a life partner.

CLIMBING MT. WASHINGTON.—This picture shows a party of ten, tied together with a rope, with their spiked shoes biting into the treacherous icy path, mounting slowly upward during a terrific storm to the summit of Mt. Washington. A single mis-step would have meant

death to these adventurers and the daring cameraman, but they all returned alive.

GATHERING BANANAS AND COCONUTS (On Same Reel as Foregoing).—A scenic-industrial picture depicting the banana and coconut industry as it is conducted at Jamaica. It is wonderfully interesting and decidedly illuminating.

ART DRAMAS, INC.

THE ROAD BETWEEN (Erbograph—Five Parts—June 25).—The cast: Polly Abbott (Marian Swayne); Martin Abbott (Frank Andrews); Sarah Abbott (Gladys Fairbanks); J. Foster Dobbs (Kirke Brown); Al Dayton (Armand Cortes); Flo (Sallie Tyscher); Davey (Bradley Barker). Directed by Joseph Levering.

The story treats of Polly, the daughter of a scientist who succeeds in becoming rich over night through the means of a valuable discovery. Polly's mother, Sarah, becomes obsessed with social ambitions, and persuades her husband to go to the city, which he loathes.

Once there, she falls a prey to a group of social gangsters, who pass themselves off as important persons, and she tries to persuade Polly to marry one of them who pretends to be titled.

Polly is in love with Dave, a boy back home, and she is not deceived by the smoothness and sophistication of the crooks. They contrive, however, to cheat the father of the profits of his invention, and they succeed in persuading him to sell his farm which, although the owner does not know it, is a valuable coal-bed.

This scheme is prevented by Dave, who at the last moment discovers the coal and wires to the family. When the crooks see that they are beaten they tell the family the truth about themselves, and Sarah, chastened and ashamed, goes back to the country again. Dave is properly rewarded, and the story comes to a happy ending in a natural way.

THE PEDDLER (U. S. Amusement Co.—Five Parts—July 2).—The cast: Abraham Jacobs (Joe Welch); Sammy (Sidney Mason); Sarah (Catherine Calvert); Mary (Kittens Reichert); Mrs. Morgan (Sally Crute).

Abraham Jacobs has saved up enough money to open a little clothing store, and as this is prosperous, he gives his son, Sammy, an education which makes a snob and a loafer out of him. Sammy falls in with bad companions, and is mixed up with a Mrs. Morgan. The woman's husband discovers them together and orders the wife from his house. She goes to Sammy, who has no money.

The necessity for supporting her drives Sammy to desperation, and he decides to rob his father's safe. Later he inherits a fortune, and this enables him to live in comfort and give to his adopted daughter, Mary, all the things she desires. But he is miserable because of the disappearance of his son, whom he has never seen since the night of the robbery.

At the climax of the play the son returns repentant, and the story comes to a happy ending, leaving the old peddler with his family around him again and his struggles over.

MISS DECEPTION (Van Dyke Film Corp.—Five Parts—July 9).—The cast: Joyce Kingston (Jean Sothern); John Kingston (Jack Newton); Edward Singleton (Robert Kegreis); Genevieve Hasbrook (Mary More); Tom Norton (Evan Sothern); John Kingston (Jack Ellis); Reginald Lennon (Hal Peel). Directed by Eugene Nowland.

Joyce Kingston is the daughter of a millionaire, but she has never seen her father, having been reared by an uncle in the West. When she comes of age her father, who has neglected her all these years, decides to make reparation by inviting her to live with him. Joyce knows that he thinks her a wild and untutored Western girl, although she has really been to an eastern finishing school, so when she goes to the city she wears impossible clothes and makes absurd social blunders, keeping the household in a state of constant perturbation. Her deceptiveness proves to be rather good than bad, however, for it is instrumental in saving her father's fortune and unmasking an adventuress who desires to marry his gold. In the end the girl reveals herself in her true colors as a polished society maid, and gives increased happiness to her young lover, who was fond of her in spite of her supposed lack of culture.

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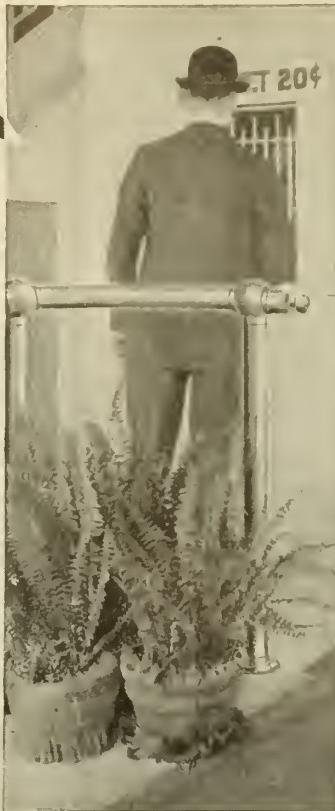
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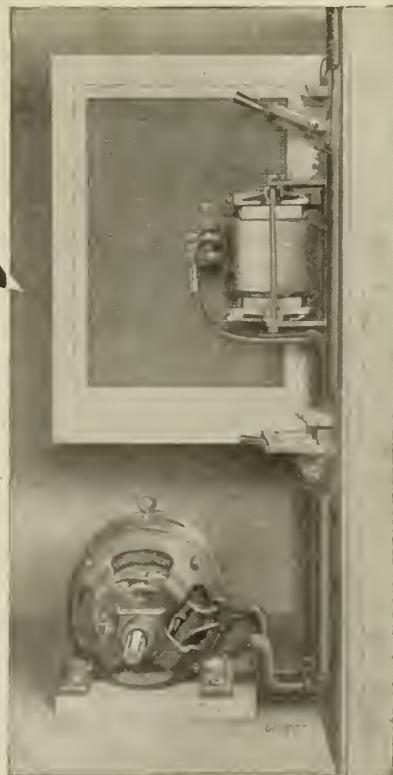
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GREATER VITAGRAPH.

THE STOLEN TREATY (Five Parts—July 16).—The cast: Geoffrey Wynne (Earle Williams); Irene Mitchell (Corinne Griffith); Zarl (Denton Vane); The Secretary of State (Robert Gailard); Mrs. Leonori (Belle Billings); Riddle (Bernard Siegel); McMahon (John Ellis). Directed by Paul Scardon.

The story opens with a reception in a Fifth Avenue home at which the guest of honor is Prince Zarl, of Zorania, apparently in America for pleasure, but really the emissary of Zorania in the making of a secret treaty with the United States. Another guest is Geoffrey Wynne, apparently a society fop, but in reality a Secret Service man. Also present is Irene Mitchell, a society girl and the betrothed of Wynne.

During the reception, Wynne gets a summons to Washington. There he meets McMahon, Chief of the Secret Service, and the Secretary of State. He is told that the treaty negotiated by Prince Zarl and the Secretary has been stolen, and that a demand for \$15,000,000 has been made by the thieves.

Wynne is assigned to recover the treaty, and the blackmailers are notified that he has been appointed agent to transact negotiations. Next day he is taken to a house outside the city. There he is met by three masked men, one of whom wears an unusual ring on his finger. They state their terms to Wynne, and he asks that they be transmitted to his superiors.

Arrived at the apartment, he learns from his valet, Riddle, whom he had instructed to follow the other car, that the house is rented by an Italian named Farnelli. He communicates with Miss Mitchell, who had expressed a desire for adventure, and offers her a chance to get some excitement. She accepts, and Wynne tells her to go in her car to a point outside the house of Farnelli. There she is to pretend her car has broken down and seek Farnelli's assistance.

She accepts the commission, and carries out his orders. While Farnelli's chauffeur is working on the machine, Farnelli entertains her in the house. He asks permission to accompany her to New York, and she, after calling up her "father" (Wynne), grants it. On the way in, Wynne overtakes them, gets into the car and chloroforms Farnelli. He takes him to his own lodgings, rips off his disguises, and discloses Prince Zarl. He tells Zarl that he identified him by his ring, and then forces him to restore the stolen treaty which he had obtained by giving the Secretary of State a dummy package after they had concluded their deal. He sought to obtain the \$15,000,000 blackmail to cover his gambling debts.

RICHARD THE BRAZEN (Five Parts—July 12).—The cast: Richard Williams (Harry Morey); Harriet Renwyk (Alice Joyce); Bill Williams (William Frederic); Jacob Renwyk (Franklyn Haines); Corrigan (Robert Klein); Imogene (Agnes Eyre); Lord Croyland (Charles Wellesley); FitzGeorge (William Bailey). Authors, Dr. Cyrus T. Brady and Edward Peple. Director, Perry N. Vekroff.

Richard Williams, an American, and guest of Lord Croyland, an important agent of the British War Department, sees Harriet Renwyk and her cousin Imogene, American girls, in a London chop house. He becomes infatuated with Harriet.

Croyland receives orders to go to New York to buy munitions, and Richard receives a summons from his father, Bill Williams, a Texas cattleman and financier. The elder Williams, although the son is unaware of it, has been involved in business with Jacob Renwyk, father of Harriet. The two partners fall out over the contract that Croyland is to place in America, and each determines to get it for himself.

In New York, Croyland and Richard are in an automobile accident, his lordship being injured, while Richard escapes. Croyland gives the police Richard's name as his own. He asks Richard to go to Renwyk, to whom he has sent letters of introduction, and explain his inability to call. Renwyk mistakes Richard for the real Lord, and he, meeting Harriet, brazenly accepts the role. He woos Harriet, and her father woos the contract.

Richard learns that Renwyk's plan is to beat the elder Williams, and he contrives to evade the issue. He has borrowed Lord Croyland's English valet. Two others penetrate Richard's disguise: Harriet and Corrigan, a canny relative of her father. Neither, however reveals the secret.

A former admirer of Imogene threatens her if she does not buy back letters she had written him. She confides in Harriet, and at an appointed time the blackmailer, FitzGeorge, comes to collect his toll. While he is holding up Imogene, his confederate takes the diamonds from the Renwyk safe. The burglar gets out of the house, but Corrigan, who had seen him climbing out of the window, overpowers him.

Meantime, Richard has come downstairs and hears a heated argument between the two women and FitzGeorge. Harriet has grabbed the letters

from him and defied him. A struggle ensues, and Imogene, in terror, hides in a corner. Richard does not see her as he grapples with FitzGeorge. He imagines that Harriet is guilty of a clandestine affair, which impression is increased when Harriet begs him to let FitzGeorge escape. This he does, and leaves the room. Aroused by the noise down stairs, Renwyk comes down, meets Richard, and sees that his safe has been robbed. He suspects him of the crime, and has the police summoned.

The elder Williams arrives from Texas, and resents Renwyk's branding Richard a thief. The two elder men are joined by Corrigan, fresh from his encounter with the burglar. Richard explains to his father why he was in the Renwyk house.

Corrigan hands Renwyk the jewels he recovered from the burglar, and when the police arrive they find the prisoner, and also capture FitzGeorge.

Corrigan then informs Renwyk and Williams that he has been to the hospital and obtained the munitions contract from Croyland, and that he intends to give it to Richard and Harriet as a wedding present.

A CORRECTION.

On page 695 of last week's issue a description of "The Little Boy Scout" was published under the head of K-E-S-E. This picture is a Paramount release, and should have been published under that head. Exhibitors will please note this in making use of this synopsis.

PARAMOUNT PICTURE CORP.

PARAMOUNT BRAY PICTOGRAPH.—(Issue No. 76, July 16).—In this release of the Paramount-Bray Pictographs, subjects of timely and topical interest are shown, that are sure to have a strong appeal for every type of motion picture audience.

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WHAT MONEY CAN'T BUY (Lasky—Five Parts—July 16).—The cast: Dick Hale (Jack Pickford); Princess Irenia (Louise Huff); Madison Hale (Theodore Roberts); Govrian Texler (Hobart Bosworth); King Stephen III. (Raymond Hatton); Ferdinand Vaslof (James Cruze); The Cardinal (James Neill); Countess Bonacca (Bliss Chevalier).

Madison Hale, wealthy American financier, and Govrian Texler, financial advisor of the King of Maritzia, are bidding against each other for the concession to run a transcontinental railroad through the country.

The American in New York is operating through agents in the kingdom. Young Dick Hale, having just completed school, desires to make a trip and visit Maritzia, the birthplace of his mother's grandfather. Arriving there, Dick meets the Princess, who is under an assumed name, and the two young people fall in love much to the chagrin of Ferdinand Vaslof, a young military officer and nephew of Texler.

The Princess induces Dick to accept a lieutenancy in the Maritzian army. Hale, Sr., hearing that he is not apt to get the railroad concession, boards his yacht and personally goes to the principality. He does not approve of the marriage until he meets the young Princess.

Although Dick is an officer he refuses to deny allegiance to Uncle Sam, and when he is insulted by Ferdinand he promptly resigns from the army. Texler has his resignation ignored, and the young American is sent to prison in Ferdinand's custody. The Princess hears this, but is unable to obtain his release with her father. She goes to Madison Hale, with her two brothers, and induces him to take them captive on board his yacht.

The senior Hale then enters the Council Chamber, takes up the loan with which Texler has held the King in his power, and forces him to sign an order for his son's release. He reaches Ferdinand's castle just as Dick is about to be brutally treated by Ferdinand, makes him captive, and then, with his son, returns and sends a message to the Princess to return from her yachting trip. The nobility of Dick's great grandfather is established, and he and the Princess receive the blessings of their two fathers.

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ON GENERAL FILM, PATHÉ AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 840.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

A Service of Love (One of the O. Henry Series—Two parts—Comedy-Drama).
The Gold That Glittered (One of the O. Henry Series—Two parts—Comedy-Drama).
No Story (One of the O. Henry Series—Two parts—Comedy-Drama).
The Love Philtre of Ikey Schoenstien (One of the O. Henry Series—Two parts—Comedy-Drama).
Stricky Business (One of the O. Henry Series—Two parts—Comedy-Drama).
A Departmental Case (One of the O. Henry Series—Two parts—Comedy-Drama).
A Little Speck in Garnered Fruit (One of the O. Henry Series—Two parts—Comedy-Dr.).
The Gift of the Magi (One of the O. Henry Stories—Two parts—Comedy-Drama).
The Coming Out of Maggie (One of the O. Henry Stories—Two parts—Comedy-Dr.).

ESSANAY.

Sundaying in Fairview (Black Cat Feature—Two parts—Comedy-Drama).
The Quarantined Bridegoom (Black Cat Feature—Two parts—Comedy-Drama).
Mr. Pringle and Success (Black Cat—Two parts—Drama).
The Rainbow Box (Black Cat Feature—Two parts—Drama).
Would You Believe It? (Black Cat Feature—Two parts—Comedy-Drama).
A Corner in Smiths (Black Cat Feature—Two parts—Comedy-Drama).
Two Laughs (Black Cat Feature—Two parts—Comedy-Drama).
Our Boys (Black Cat Feature—Two parts—Comedy).
Seventy and Seven (Black Cat Feature—Two parts—Comedy-Drama).
Pete's Pants (Black Cat Feature—Two parts—Comedy).

KALEM.

Seaside Romeo (Ham and Bud Comedy).
The Tracking of Stingaree (an episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Arrayed With the Enemy (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).
An Eye for an Eye (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).
A Double Deception (An Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
The Poisoned Cup (an episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
A Model Marauder (An episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
The Boot and the Loot (Ham and Bud Comedy).
The Ghost of the Desert (An episode of "The American Girl"—Two parts—Drama).
The Mark of Stingaree (Episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
An Order of the Court (Episode of "The Further Adventures of Stingaree"—Two parts—Dr.).

GEORGE KLEINE.

A Mixed Color Scheme (One-Reel George Bickel Comedy).
A Suit and a Suitor (One-Reel George Bickel Comedy).
Nearly a Husband (One-Reel George Bickel Comedy).
Some Statue (One-Reel George Bickel Comedy).

JAXON COMEDIES.

A Ride for Life.
Military Madness.
Pearls of Pauline.
Ploughing the Clouds.

SELIG.

The Friendship of Beaupere (Two parts—Dr.).
The Heart of Jules Carson (Drama).
Selig World Library No. 6 (Educational).
The Right of Might (Two parts—Drama).
In the Talons of an Eagle (Drama).
Selig World Library No. 7 (Educational).
Trials and Tribulations (Two parts—Drama).
Through the Eyes of the World (Drama).
Selig World Library No. 8 (Topical).
In the African Jungle (Two parts—Drama).
Checkmate (Drama).
Selig-World Library No. 9 (Educational).
The Magic of Motive Power (Two parts—Edu.).
Love Victory (One Reel—Drama).
Selig World Library No. 8 (Educational).
In the African Jungle (Two parts—Drama).
Checkmate (Drama).
Selig World Library No. 10 (Educational).
A Daughter of the Southland (Two parts—Dr.).
The L.-X. Clew (Drama).

RAY COMEDIES.

Muggsy in Society.
The Candy Jag.
Muggsy in Bad.
A Laundry Mix-Up.
A Peaceful Flat.
Cheating His Wife.

SPARKLE COMEDIES.

Fresh Air.
The Spy.
The Trunk Route.
Bertie's Bath.
A Night of Enchantment.

Pathé Exchange, Inc.

RELEASES FOR WEEK OF JULY 8.

The Cigarette Girl (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 9—"Deepening Degradation"—Two parts—Drama—Balboa).
The Fatal Ring (Episode No. 1—"The Violet Diamond"—Three parts—Drama—Astra).
Know America No. 15—"Through Central Texas" (Scenic—Combitone).
Katzenjammer Kids, "Der Captain Discovers the North Pole (Cartoon Comedy); and Nippon's Natural Glories (Scenic) (International Split Reel).
Hearst-Pathé News No. 56 (Topical).
Hearst-Pathé News No. 57 (Topical).

RELEASES FOR WEEK OF JULY 15.

It Happened to Adele (Five parts—Drama—Thanhouser).
The Neglected Wife (Episode No. 10, "A Veiled Intrigue"—Two parts—Drama—Balboa).
Stop! Luke! Listen! (Two parts—Comedy—Rolin).
The Fatal Ring (Episode No. 2, "The Crushing Walls"—Two parts—Drama—Astra).
Sweden's Waterways (Scenic—Sveafilms), and Placer Gold Mining (Indust.).
Jerry on the Job, "Love and Lunch" (Cartoon), and New York's Giant Barge Canal (Scenic) (International).
Hearst-Pathé News No. 58 (Topical).
Hearst-Pathé News No. 59 (Topical).

RELEASES FOR WEEK OF JULY 22.

The Last of the Carnabys (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 11, "A Reckless Indiscretion"—Two parts—Drama—Balboa).
The Fatal Ring (Episode No. 3, "Borrowed Identity"—Two parts—Drama—Astra).
Know America No. 16 ("Southeastern Texas"—Combitone—Scenic).
Hearst-Pathé News No. 60 (Topical).
Hearst-Pathé News No. 61 (Topical).

RELEASES FOR WEEK OF JULY 29.

The On-the-Square Girl (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 12, "Embraced Love"—Two parts—Drama—Balboa).
The Fatal Ring (No. 4, "The Warning of the Ring"—Two parts—Drama—Astra).
Know America No. 17 ("Eastern Texas"—Scenic Combitone).
Hearst-Pathé News No. 62.
Hearst-Pathé News No. 63.

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

May 28—Susie of the Follies (Comedy).
June 11—Her Fractured Voice.
June 25—Auto Intoxication.

FAMOUS PLAYERS.

June 28—The Little Boy Scout (Five parts—Drama).
July 2—At First Sight (Five parts—Drama).
July 9—The Love That Lives (Five parts—Drama).
July 23—The Long Trail (Five parts—Drama).

KLEVER KOMEDY.

June 4—Bungalowing (Comedy).
June 18—Commuting.
July 2—Oh Pop!

LASKY.

June 11—The Jaguar's Claws (Five parts—Dr.).
June 14—The Inner Shrine (Five parts—Dr.).
June 25—Her Strange Wedding (Five parts—Drama).
July 12—Forbidden Paths (Five parts—Dr.).
July 16—What Money Can't Buy (Five parts—Drama).
July 26—The Squaw Man's Son (Five parts—Drama).
July 30—The Crystal Gazer (Five parts—Dr.).

MOROSCO AND PALLAS.

June 7—Giving Becky a Chance (Morosco—Five parts—Drama).
June 18—A Roadside Impresario (Five parts—Drama).
June 21—Heir of the Ages (Pallas—Five parts—Drama).
July 5—Big Timber (Five parts—Drama—Morosco).
July 19—Cook of Canyon Camp (Five parts—Drama).
Aug. 2—A Kiss for Susie (Five parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

May 21—A Reckless Romeo (Two parts).
June 25—The Rough House (Two parts).

PARAMOUNT-ARTCRAFT.

Aug. 5—The Amazons (Five parts—Drama).
Aug. 5—The Varmint (Five parts—Drama).

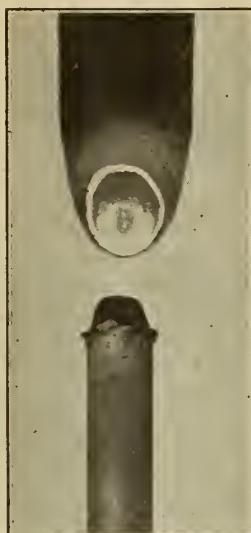
PARAMOUNT-BURTON HOLMES.

June 25—Palm Beach and Miami (Scenic).
July 2—How California Harvests Wheat (Educational).
July 9—In the High Sierras (Scenic).
July 16—An Oregonian Niagara (Scenic).
July 23—Catching and Canning Oregon Salmon (Industrial).
July 30—To the Summit of Mt. Hood.
Aug. 6—Geysers of Yellowstone (Scenic).

PARAMOUNT-BRAY PICTOGRAPHHS.

June 11—Subjects on Reel—Soldiers of the Soil; Traveling Forts; Repairing a Subsea Cable; Cartoon—Evolution of the Dachshund.
June 18—Subjects on Reel—Unmasking the Medium; On Duty with the Coast Guards; Scientific Stock Breeding; Bobby Bumps' Submarine Chaser.

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List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 840.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

June 27—Number 78 (Topical).
 July 4—Number 79 (Topical).
 July 11—Number 80 (Topical).
 July 18—Number 81 (Topical).
 July 25—Number 82 (Topical).
 Aug. 2—Number 83 (Topical).
 Aug. 9—Number 84 (Topical).

BIG U.

June 18—The Two Gun Parson (Drama).
 June 25—The Pointed Finger (Two parts—Dr.).
 June 25—Love's Turnoil (Drama).
 July 2—The Mad Stampede (Drama).
 July 9—The Punishment (Drama).

BISON.

June 18—Lone Larry (Two parts—Drama).
 June 25—Money and Mystery (Two parts—Drama).
 July 4—The Wrong Man (Two parts—Dr.).
 July 9—Double Suspicion (Two parts—Drama).
 Aug. 6—The Soul Herder (Three parts—Dr.).

GOLD SEAL.

June 18—The Brand of Hate (Three parts—Drama).
 June 25—The Golden Bullet (Three parts—Drama).
 July 2—The Young Patriot (Three parts—Dr.).
 July 9—A Limb of Satan (Three parts—Drama).
 July 16—Six Shooter Justice (Three parts—Drama).
 July 23—A Soldier of the Legion (Three parts—Drama).
 July 30—Right of Way Casey (Three parts—Drama).

IMP.

June 25—The Double Topped Trunk (Drama).
 July 4—The Girl in the Limousine (Drama).
 July 9—Hatton of Headquarters (Drama).

JOKER.

June 25—His Fatal Beauty (Comedy).
 July 2—The Twitching Hour (Comedy).
 July 9—Kitchenella (Comedy).
 July 16—He Had 'Em Buffaloed (Comedy).
 July 23—Canning the Cannibal King (Comedy).
 July 23—The Soubrette.
 July 30—The Battling Bellboy (Comedy).
 July 30—The Stinger Stung (Comedy).
 Aug. 6—O-My the Tent Mover (Comedy).
 Aug. 6—The Vamp of the Camp (Comedy).

L-KO.

June 18—Where Is My Che-ild? (Two parts—Comedy).
 June 25—Her Daring Tearing Ways (Two parts—Comedy).
 July 2—Bombs and Bandits (Two parts—Comedy).
 July 9—Hearts and Flour (Two parts—Comedy).
 July 16—Surf Scandal (Two parts—Comedy).
 July 23—The Sign of the Cucumber (Two parts—Comedy).
 July 30—Blackboard and Blackmail (Two parts—Comedy).
 Aug. 6—The Little Fat Rascal (Two parts—Comedy).

NESTOR.

June 18—Jilted in Jail (Comedy).
 June 25—The War Bridegroom (Comedy).
 July 2—Poor Peter Pious (Comedy).
 July 2—Five Little Widows (Two parts—Comedy).
 July 9—Minding the Baby (Comedy).
 July 16—A Dark Deed (Comedy).
 July 23—Seeing Things.
 July 30—Married by Accident (Comedy).
 Aug. 6—The Love Slacker (Comedy).

POWERS.

June 25—Duke Doolittle's Jungle Frizzle (Cartoon Comedy), and In the Land of Many Temples (Dorsey Edu.).
 July 2—China Awakened (A Hy Mayer Travel-augh).
 July 9—Monkey Love (Cartoon Comedy) and In the Rocks of India (Dorsey Educational).
 July 16—Box Car Bill Falls in Luck (Cartoon Comedy) and in the Heart of India (Educational).
 July 23—Hammon Egg's Reminiscences (Cartoon Comedy) and in The Land of Light and Gloom (Dorsey Edu.).
 July 30—The Good Liar (Cartoon) and "In Monkey Land" (Ditmar's Edu.).
 Aug. 6—Seeing Ceylon with Hy Mayer (Travel-augh).

REX.

June 18—Helen Grayson's Strategy (Two parts—Society Drama).
 July 2—Seeds of Redemption (Two parts—Drama).
 July 9—Three Women of France (Two parts—Drama).

STAR FEATURETTE.

July 16—The Web (Two parts—Drama).
 July 23—The Beautiful Imposter (Two parts—Drama).
 July 30—The Woman Who Would Not Pay (Two parts—Society—Drama).
 Aug. 6—The Untamed (Two parts—Drama).

VICTOR.

June 25—Damaged Goodness (Comedy).
 June 25—Her City Beau (Comedy-Drama).
 June 25—Swede Hearts (Two parts—Comedy—Drama).
 July 2—Not Too Thin to Fight (Comedy).
 July 2—Daredevil Dan (Comedy).
 July 9—Meet My Wife (Comedy).
 July 9—The Paper Hanger's Revenge (Comedy).
 July 9—Kicked Out (Two parts—Comedy Drama).
 July 16—One Bride Too Many (Two parts—Comedy-Drama).
 July 30—Where Are My Trousers? (Two parts—Comedy).
 Aug. 6—Like Babes in the Wood (Two parts—Juvenile Comedy).

UNIVERSAL SCREEN MAGAZINE.

June 18—Issue No. 24.
 June 25—Issue No. 25 (Educational).
 July 2—Issue No. 26 (Educational).
 July 9—Issue No. 27 (Educational).
 July 16—Issue No. 28 (Educational).
 July 23—Issue No. 29 (Educational).
 July 30—Issue No. 30 (Educational).
 Aug. 6—Issue No. 31 (Topical).

UNIVERSAL SPECIAL FEATURE.

June 24—The Voice on the Wire (Episode No. 15, "The Living Death"—Two parts—Drama).
 July 1—The Gray Ghost (Episode No. 1, "The Bank Mystery" (Three parts—Dr.).
 July 8—The Gray Ghost (Episode No. 2, "The Mysterious Message"—Two parts—Drama).
 July 15—The Gray Ghost (Episode No. 3—"The Warning"—Two parts—Drama).
 July 22—The Gray Ghost (Episode No. 4—"The Fight"—Two parts—Drama).
 July 29—The Gray Ghost (Episode No. 5—"Plunder"—Two parts—Drama).
 Aug. 6—The Gray Ghost (Episode No. 6, "The House of Mystery"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

June 16—Issue No. 5 (Topical).
 June 23—Issue No. 6 (Topical).
 June 30—Issue No. 7 (Topical).
 July 7—Issue No. 8 (Topical).
 July 14—Issue No. 9 (Topical).
 July 21—Issue No. 10 (Topical).
 July 28—Issue No. 11 (Topical).
 Aug. 4—Issue No. 12 (Topical).
 Aug. 10—Issue No. 13 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

June 4—Lady Barnacle (Five parts—Drama).
 June 18—The Greatest Power (Five parts—Dr.).
 June 25—Aladdin's Other Lamp (Five parts—Drama).
 July 2—The Trail of the Shadow (Five parts—Drama).
 July 9—Peggy, the Will o' the Wisp (Five parts—Drama).
 July 30—Miss Robinson Crusoe (Five parts—Drama).
 Special—The Slacker (Seven parts—Drama).

YORKE FILM CORP.

June 11—The Haunted Pajamas (Five parts—Drama).
 July 16—The Hidden Spring (Five parts—Dr.).

METRO COMEDIES.

June 4—Her Anniversaries (Drew).
 June 11—Tootsie (Drew).
 June 18—Monomania (Rolma).
 June 25—The Hypochondriac (Drew).
 July 2—The Matchmakers (Drew).
 July 9—Lest We Forget (Drew).
 July 16—Blood Will Tell (Rolina).
 July 23—Mr. Parker—Hero (Drew).
 July 30—Henry's Ancestors (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTION.

June 10—Love or Justice (Five parts—Drama).
 June 10—The Girl, Glory (Five parts—Dr.).
 June 17—The Clodhopper (Five parts—Drama).
 June 17—Paws of the Bear (Five parts—Dr.).
 June 24—Madcap Madge (Five parts—Drama).
 July 1—The Flame of the Yukon (Five parts—Drama).
 July 1—Hater of Men (Five parts—Drama).
 July 1—Her Excellency, the Governor (Five parts—Drama).
 July 8—A Strange Transgression (Five parts—Drama).
 July 8—Time Locks and Diamonds (Five parts—Drama).
 July 15—The Sawdust Ring (Five parts—Dr.).
 July 15—The Mother Instinct (Five parts—Dr.).
 July 22—A Successful Failure (Five parts—Drama).
 July 22—Sudden Jim (Five parts—Drama).
 July 29—In Slumberland (Five parts—Drama).
 July 29—Borrowed Plumage (Five parts—Dr.).

TRIANGLE KOMEDY.

June 17—Their Weak Moments.
 June 17—His Speedy Finish.
 June 24—His Bitter Fate.
 June 24—Dad's Downfall.
 July 1—A Janitor's Vengeance.
 July 1—Aired in Court.
 July 8—His Thankless Job.
 July 8—A Joy of Fate.
 July 15—His Sudden Rival.
 July 15—The House of Scandal.
 July 22—His Fatal Move.
 July 22—An Innocent Villain.
 July 29—Sole Mates.
 July 29—His Widow's Might.

KEYSTONE.

June 10—The Betrayal of Maggie (Two parts).
 June 17—Skidding Hearts (Two parts).
 June 24—The Dog Catcher (Two parts).
 July 1—Whose Baby (Two parts).
 July 8—Dangers of a Bride (Two parts).
 July 15—A Clever Dummy (Two parts).
 July 22—She Needed a Doctor (Two parts).

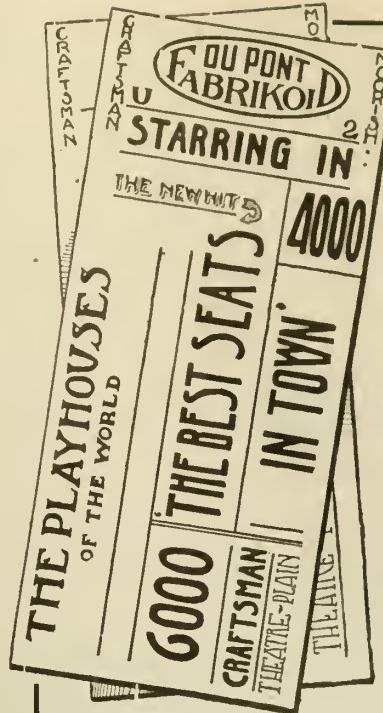


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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 840.)

Mutual Film Corp.

CUB.

June 14—Jerry's Getaway (Comedy).
 June 21—Jerry's Red Hot Trail (Comedy).
 June 22—Jerry's Hopeless Tangle (Comedy).
 July 5—Jerry's Gentle Nursing (Comedy).
 July 12—Jerry at the Waldorf (Comedy).
 July 19—Jerry's Star Bout (Comedy).
 July 26—The Red, White and Blew (Comedy).
 Aug. 2—Jerry's Big Stunt.

GAUMONT.

July 10—Tours Around the World No. 36 (Subjects on reel: Havana, Cuba; Cities of the Nile, Egypt; Aigues Mortes, France (Scenic).
 July 12—Reel Life No. 63 (Subjects on reel: A Submarine of the Past; A Square Deal for the Baby; Whale Meat; Camp Fire Signal Girls; Animations from "Life"—A Hasty Pudding; Professional Etiquette) (Mutual Film Magazine).
 July 17—Tours Around the World No. 37 (Subjects on Reel: Avignon, France; Ruined Palace of Tiberius; Timbuktu, the Mysterious, a City of the Sudan (Scenic).
 July 19—Reel Life No. 64 (Subjects on Reel: Incandescent Light; A Novel Bicycle Race; The Cocoonut; The Boy Scout Signal Corps; Animated Drawings from "Life").
 July 24—Tours Around the World No. 38 (Subjects on Reel: Prague, Ancient Capital of Bohemia; Kairwan, Sacred City of Tunisia; In "The Dauphina," a Beauty Spot of Southeastern France (Scenic).

July 26—Reel Life No. 65 (Subjects on Reel: Juvenile Craftsmen; A Dangerous Eagle Hunt; Pedigreed Eggs; National Sylvan Theater; Animated Drawings from "Life") (Mutual Film Magazine).
 July 31—Tours Around the World No. 39 (Subjects on Reel: Marken, Holland; La Grande Chartreuse, France; A Trip to Majorca) (Scenic).
 Aug. 2—Reel Life No. 66 (Subjects on Reel: Making Machine Guns; Beads of Rose Petals; Saving a Wrecked Steamship; Keeping the Boys Home; Leaves from "Life") (Mutual Film Magazine).

LA SALLE.

June 19—Tillie of the Nine Lives (Comedy).
 June 26—Discords in "A" Flat (Comedy).
 July 3—The Girl in the Frame (Comedy).
 July 10—When Lulu Danced the Hula (Com.).
 July 17—The Kissing Butterfly.
 July 24—A Match in Quarantine.
 July 31—Man Proposes (Comedy).

MUTUAL WEEKLY.

June 20—Number 129 (Topical).
 June 27—Number 130 (Topical).
 July 4—Number 131 (Topical).
 July 11—Number 132 (Topical).
 July 18—Number 133 (Topical).
 July 25—Number 134 (Topical).
 Aug. 1—Number 135 (Topical).

MUTUAL CHAPLIN.

April—The Cure (Two parts—Comedy).
 June 22—The Immigrant (Two parts—Com.).

MONMOUTH.

June 29—Jimmie Dale, Alias The Grey Seal (Chapter No. 15—"The Tapped Wires"—Two parts—Drama).
 July 6—Jimmie Dale alias The Grey Seal (Chapter No. 16—"The Victory"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

June 18—The Dazzling Miss Davison (Powell—Five parts—Drama).
 June 25—The Upper Crust (American—Five parts—Drama).
 July 2—The Masked Heart (American—Five Parts—Drama).
 July 9—Mary Moreland (Powell—Five parts—Drama).
 July 16—Betty Be Good (Horkheimer—Five parts—Drama).
 July 23—Melissa of the Hills (Five parts—Dr.).
 July 30—Pride and the Man (Five parts—Dr.).

MUTUAL SPECIAL.

July 23—The Great Stanley Secret (Chapter No. 1, The Gipsy's Trust—Four parts—Drama—North American).
 July 30—The Great Stanley Secret (Chapter No. 2, "Fate and the Child"—Four parts—Drama—North American).

SIGNAL PRODUCING CO.

June 25—The Railroad Raiders (Chapter No. 12—"A Fight for a Franchise"—Two parts—Drama).
 July 2—The Railroad Raiders (Chapter No. 13—"The Road Wrecker"—Two parts—Drama).
 July 9—The Railroad Raiders (Chapter No. 14—"The Trap"—Two parts—Dr.).
 July 16—The Railroad Raiders (Chapter No. 15, "The Mystery of the Counterfeit Tickets"—Two parts—Drama).

Feature Releases

ART DRAMAS, INC.

July 2—The Peddler (U. S. Amusement Co—Five parts—Drama).
 July 9—Miss Deception (Van Dyke—Five parts—Drama).
 July 16—When you and I Were Young (Apollo—Five parts—Drama).
 July 23—The Millstone (Erhograph—Five parts—Drama).

ARTCRAFT PICTURES CORP.

July 2—The Little American (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

July 2—Fires of Rebellion (Five parts—Drama).
 July 9—The Car of Chance (Five parts—Dr.).
 July 16—The Greater Law (Five parts—Dr.).
 July 23—The Rescue (Five parts—Drama).
 July 30—The Little Terror (Five parts—Dr.).
 Aug. 6—The Clean-Up (Five parts—Drama).

BUTTERFLY PICTURES.

July 2—The Plow Woman (Five parts—Dr.).
 July 9—The Reed Case (Five parts—Drama).
 July 16—High Speed (Five parts—Drama).
 July 23—The Double Standard (Five parts—Drama).
 July 30—A Wife on Trial (Five parts—Dr.).
 Aug. 6—Follow the Girl (Five parts—Dr.).

CINEMA WAR NEWS SYNDICATE.

June 24—American War News Weekly No. 8 (Topical).
 July 1—American War News Weekly No. 9 (Topical).
 July 8—American War News Weekly No. 10 (Topical).

EDUCATIONAL FILM CORP.

June 25—Living Book of Nature Series (Bahies of the Farm—Educational).
 June 27—Alaska Wonders in Motion No. 2 (Scenic).
 July 2—Living Book of Nature Series (The Pigmy Circus—Educational).
 July 4—Florida to Louisiana (Scenic).
 July 9—Living Book of Nature Series (Biography of a Stag—Educational).
 July 11—China and the Chinese No. 3.
 July 16—Living Book of Native Series (The Life of a Moth).
 July 18—Alaska Wonders in Motion No. 3.

FOX FILM CORP.

July 1—Patsy (Five parts—Drama).
 July 8—Two Little Imps (Five parts—Drama).
 July 15—To Honor and Owe? (Five parts—Drama).
 July 22—The Kid Is Clever (Five parts—Dr.).
 Special Release—Jack and the Beanstalk (Ten parts—Drama).
 July 22—The Innocent Sinner (Five parts—Dr.).
 July 29—Wife Number Two (Five Parts—Dr.).

FOXFILM COMEDIES.

June 25—His Final Blow Out (Two parts).
 July 9—Bing! Bang! (Two parts).

GREATER VITAGRAPH (V-L-S-E).

June 25—A Son of the Hills (Five parts—Dr.).
 July 2—Caste (Five parts—Drama).
 July 9—The Message of the Mouse (Five parts—Drama).
 July 16—The Stolen Treaty (Five parts—Dr.).
 July 23—Richard, the Brazen (Five parts—Dr.).
 July 30—By Right of Possession (Five parts—Drama).
 Aug. 6—The Second Mrs. Tanqueray (Five parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

July 4—A Place in the Sun (One of the "Do Children Count" Series—Two parts Drama).
 July 9—Light in the Darkness (Edison—Five parts—Drama).
 July 9—A Rag Baby (Two parts—Comedy).
 July 11—Where Is My Mother? (One of the "Do Children Count?" Series—Two parts—Drama).
 July 14—Conquest Program No. 1 (Subjects: Chris and the Wonderful Lamp—Four parts; Luck of Roaring Camp and Skylarking on Skis—Two parts; He Couldn't Get Up in the Morning and Captains of Tomorrow—One part).
 July 16—Range Boss (Five parts—Drama).
 July 18—When Sorrows Weep (One of the "Do Children Count?" Series (Two parts—Drama).
 July 21—Conquest Program No. 2 (Subjects: Knights of the Square Table (Four parts); Farmer Alfalfa and His Wayward Pup and Your Flag and My Flag (split reel); Making of 100-Ton Guns and What Form Means to an Athlete (split reel); The Story of the Willow Plate).
 July 23—A Runaway Colt (Two parts—Hoyt Comedy).
 July 23—The Golden Idiot (Five parts—Drama—Essanay).
 July 25—The Uneven Road (Episode of "Do Children Count"? (Two parts—Dr.).
 July 28—Conquest Program No. 3 (Subjects: Billy and the Big Stick (4 parts); Two Kentucky Boys (2 parts); Climbing Mt. Washington and Gathering Bananas and Cocoanuts).
 July 30—One Touch of Nature (Edison—Five parts—Drama).
 Aug. 1—The Season of Childhood (Episode of "Do Children Count?"—Two parts—Drama—Essanay).

INTER-ALLIED FILMS.

July 14—Cine Topics No. 1 (War Topical).
 July 21—Cine Topics No. 2 (War Topical).

SELZNICK PICTURES.

June—The Lash of Jealousy (Drama).
 June—The Lesson (Drama).
 The Moth—(Drama).

WORLD PICTURES.

June 25—The Divorce Game (Five parts—Dr.).
 June 25—The Golden Lotus (Brady-International—Five parts—Drama).
 July 2—The Price of Pride (Five parts—Dr.).
 July 9—The Brand of Satan (Five parts—Drama).
 July 16—The Beloved Adventuress (Five parts—Drama).
 July 16—When True Love Dawns (Brady-International—Five parts—Drama).
 July 23—A Self-Made Widow (Five parts—Dr.).
 July 30—The Iron Ring (Five parts—Drama).

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List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 840.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

AMERICAN-JAPAN PICTURES CORP.

MAY—The Land of the Rising Sun (Ten parts—Suitable as a serial or as separate features). Subjects: No. 1, First Impressions; No. 2, A Night in a Japanese Inn; No. 3, Odd Fishing Methods; No. 4, Jap Kiddies; No. 5, Ancient Industries; No. 6, Geisha Girls; No. 7, Japa at Worship; No. 8, Pearl Culture; No. 9, Korea; No. 10, A Fairy Tale of Old Japan.

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

Humility (First of "Seven Cardinal Virtues"—Drama).

June—Who Knows? (Six parts—Drama).

CAMERAGRAPH FILM MFG. CO.

June—What of Your Boy? (Three parts—Patriotic).

June—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.

May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.

May—Balloonatics.

May—Neptune's Naughty Daughter.

May—Automaniacs.

June—Alice of the Sawdust (Two parts).

CHARTER FEATURES CORP.

The Lincoln Cycle (First Release—"My Mother"—Two parts).

The Lincoln Cycle (Second Release—"My Father"—Two parts).

The Lincoln Cycle (Third Release—"Myself"—Two parts).

The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts).

CHRISTIE FILM CO.

June 18—A Bold, Bad Knight (Comedy).

June 25—He Fell on the Beach (Comedy).

July 2—Almost a Scandal (Comedy).

July 9—The Fourteenth Man (Comedy).

July 16—Down By the Sea (Comedy).

July 23—Skirts (Comedy).

July 30—Won in a Cabaret (Comedy).

CINEMA DISTRIBUTING CORP.

June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.

Living Studies in Natural History.

Animal World—Issue No. 1.

Animal World—Issue No. 2.

Birdland Studies.

Horticultural Phenomena.

COSMOFOTOFILM, INC.

March—The Manx-Man (Eight parts—Drama).

June—I Believe (Seven parts—Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama).

EMERALD MOTION PICTURE CO.

May—The Slacker (Military Drama).

EUGENIC FILM CO.

April—Birth (A Picture for Women Only).

EXPORT AND IMPORT FILM CO.

June—Robespierre.

June—Ivan, the Terrible.

FACTS FILM CO.

April—The Big Question (Drama).

April—How About You (Drama).

FAIRMOUNT FILM CORP.

June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FOX FILM CORP.

April—The Honor System (Ten parts—Dr.).

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama).

FRIEDER FILM CORP.

June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

GRAPHIC FEATURES.

April—The Woman and the Beast (Five parts—Drama).

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)

May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.

April—A Mormon Maid (Six parts—Drama).

April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

June—Christus (Eight parts—Drama).

ILIDOR PICTURES CORP.

June—The Fall of the Romanoffs (Drama).

IVAN FILM PRODUCTIONS.

Apr. —One Law for Both (8 parts—Drama).

GOLDIN FEATURES.

A Bit of Life (One Reel Comedy—Drama).

KING BEE FILMS CORP.

May 15—Back Stage (Two parts—Comedy).

June 1—The Hero (Two parts—Comedy).

June 15—Dough Nuts (Two parts—Comedy).

July 1—Cupid's Rival (Two parts—Comedy).

July 15—The Villain (Two parts—Comedy).

Aug. 1—The Millionaire (Two parts—Com.).

A KAY CO.

Some Barrier (Terry Cartoon Burlesque).

His Trial (Terry Cartoon Burlesque).

Terry Human Interest Reel No. 1 (Character As Revealed in the Face).

Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.

June—Whither Thou Goest (Five parts—Drama).

June—The Secret Trap (Five parts—Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

M-C FILM CO.

April—America Is Ready (Five parts—Drama).

MILES.

April—The Test of Womanhood (Five parts—Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—In the Hands of the Law (Drama).

April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.

June—The Planter (Drama).

LEW FIELDS PRODUCING CORP.

Alma, Where Do You Live? (Six parts—Dr.).

OGDEN PICTURES CORP.

The Lust of the Ages.

PARAGON FILMS, INC.

The Wbip (Eight parts—Drama).

PETER PAN FILM CORP.

Mo-Toy Troupe (Release No. 2—"Jimmy Wins the Pennant").

Mo-Toy Troupe (Release No. 3—"Out in the Rain").

Mo-Toy Troupe (Release No. 4—"In the Jungle Land").

Mo-Toy Troupe (Release No. 5—"A Kitchen Romance").

Mo-Toy Troupe (Release No. 6—"Mary and Gretel").

Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").

Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").

Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").

Mo-Toy Troupe (Release No. 10, "Dolly Doings").

Mo-Toy Troupe (Release No. 11 "School Days").

PUBLIC RIGHTS FILM CORP.

June—The Public Be Damned.

PURKALL FILM CO.

July—The Liar (Six parts—Drama).

RENNEDOWN PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama).

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah.

May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.

May—Parentage (Drama).

SHERMAN PICTURE CORP.

July—Corruption (Six parts—Drama).

JULIUS STEGER.

May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

ULTRA FILMS, INC.

A Day at West Point (Educational).

West Is West.

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UNIVERSAL (STATE RIGHTS).

May—The Hand that Rocks the Cradle (Six parts—Drama).

June—The Cross-Eyed Submarine (Three parts—Comedy).

June—Come Through (Seven parts—Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama).

WHARTON, INC.

June—The Great White Trail (Seven parts—Drama).

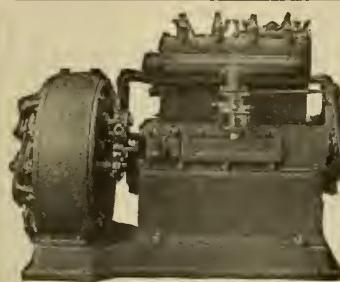
WHOLESOME FILMS CORP.

Everybody's Lonesome (Five parts—Drama).

The Penny Philanthropist (Five parts—Drama).

WILLIAMSON BROS.

April—The Submarine Eye (Drama).



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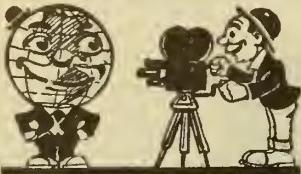
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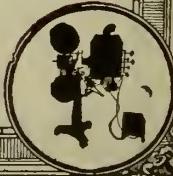
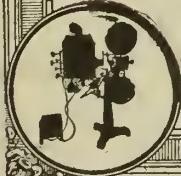
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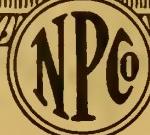
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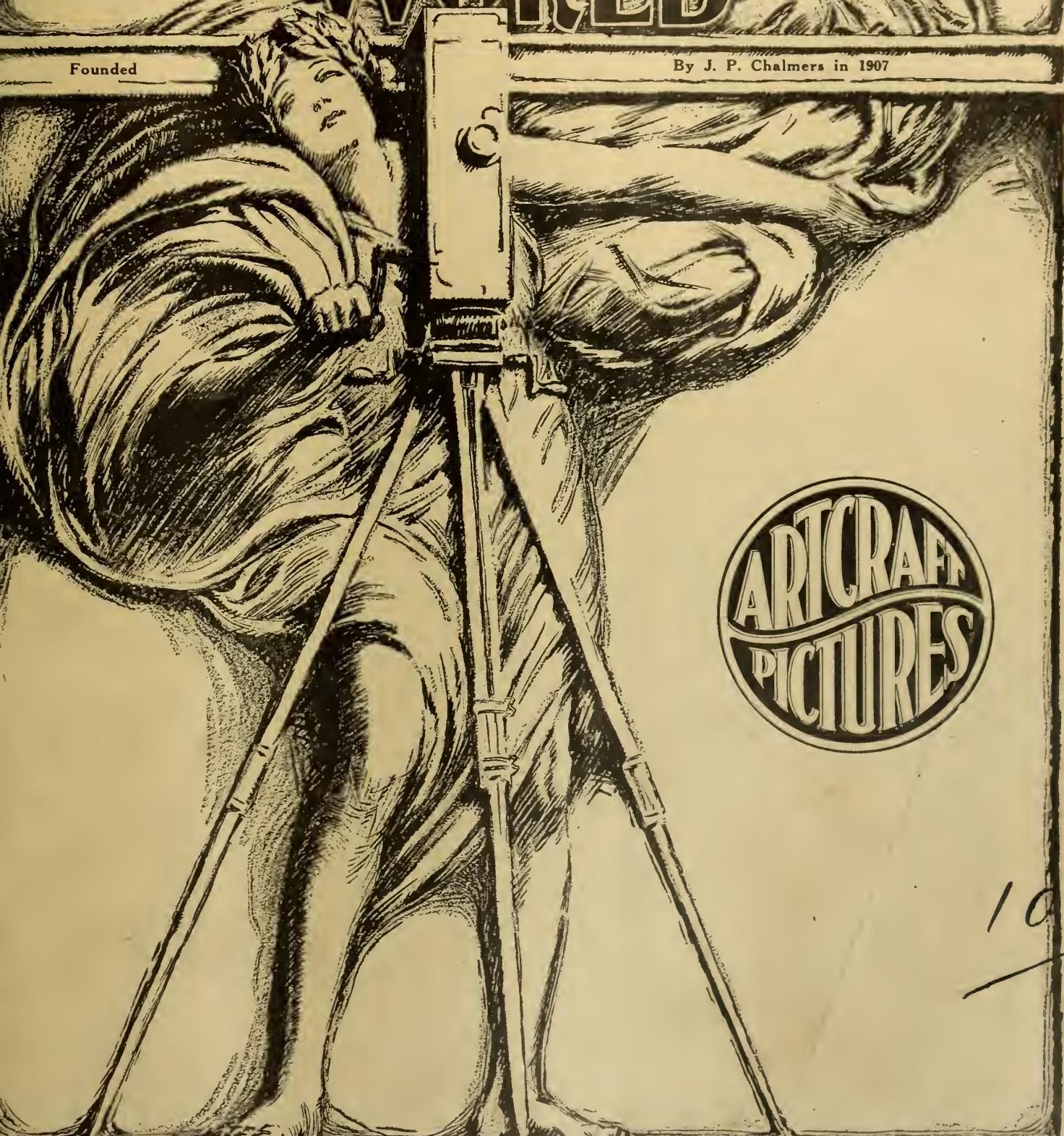
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up and proposes that if he will rob the stage that night he will let him go free instead of informing the sheriff of his whereabouts. He tells him another man will meet him to divide the spoils. Joe tells the settler he has a job for him and tells him to go to the meeting place. When Neal and the settler meet they realize they have been double-crossed. Telling the settler to hide out, Neal rides to town, learns that Joe is at the cabin and arrives to find him struggling with the wife. He shoots Joe, the shot calls the sheriff and his men—and then comes the surprise climax and the punch that will fascinate your fans. Book this quick and boost it hard.

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"Held by the Enemy"

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Two One-Reel Joker Comedies

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Wm. Franey and the reason for his disappearance "Behind the Map," as the play is titled, has to do with a little black bottle Bill makes too frequent use of. When the map falls down Bill is sure in bad. This is a scream, with laughs every foot.



Gale Henry

EVERY one who has ever seen Gale Henry on the screen knows how fast she works, but she beats her record in this one-reel Joker—"Mrs. Madam Manager." She runs a theatre; bosses her hubby who leads the orchestra, sells tickets and collects them at the door; is stage hand and bill poster and usher and scrubwoman. What she does when hubby falls for a chorus girl makes good fun.



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Nestor Comedy Released Week of Aug. 20
Reel of Good Fun

YOU have to hand it to the Nestor company for an unbroken line of successful one-reel comedies. They are sure fire—Eddie Lyons, Lee Moran and Edith Roberts—and contribute more than their share to the world's gaiety. In "Move Over," Eddie is in a hospital and when Lee calls to see him and sees



Eddie Is Caught on the Fly

how Edith and the other nurses make life delightful for Eddie, he changes places with that young man, who is convalescent and wants to go to the bal' game. They start to operate on Lee, and then the deception is discovered. It's a merry story, full of laughs. Grab it.

Zoe Rae Feature—Week of Aug. 20—a Brilliant Smiles and Tears Drama

LITTLE ZOE RAE is one of those rare specimens—a child actress who can act. Real dramatic ability marks the work of this beautiful and popular little girl, who for more than a year has been a star in her own right. There is the real heart touch in the dramatic two-reel picture, "The

"The Golden Heart"

"Golden Heart," in which Little Zoe plays the lead. She is left an orphan and adopted by wealthy people, but her heart is with the friendly old pawn-broker down among the tenements and there is ample chance for her brilliant work.



This will play to capacity. Book it.

UNIVERSAL SCREEN MAGAZINE



An Alligator Farm

'ALLIGATOR catching is some sport according to the Screen Magazine which shows the chase, the capture and the skinning and mounting of these queer reptiles for the market. Other interesting subjects include a cooking lesson that will make the fans' mouths water; glass blowing (marvelously entertaining); the famous sculptor, Willie Hopkins, and his popular "miracles in mud," and many others. The fans have a very nice habit of demanding the Screen Magazine every week after they have once seen it, and it is good for capacity any day you book it. It has proven the most popular one-reel feature of the season.

Fun on a Street Car

L-KO Release—Week of August 20
Has Prize Car Crew

THOSE L-KO comedians must get a lot of fun out of life, judging from the quantity of laughs they pass on to the public thru the medium of the screen. If you want a roaring two-reel comedy book "Street Cars and Carbuncles," featuring Eva Novak, Chas. Ryckman and Eddie Barry, directed by



L-Ko's Daring Stunt.

Dick Smith, under the supervision of J. G. Blystone. The rivalry between a horse car line and a jitney bus driver furnishes some of the funniest stuff you ever saw and some typical L-KO stunts add punches that are bully entertainment.

PIONEERS

Give your fans the time of their lives by showing them the Powers Split Reel of the week of Aug. 20. The comic cartoon is "Col. Pepper's Mobilized Farm," and it's a real novelty. "The Home Life of the Spider" (Ditmars Educ.), is a marvelous study of insect life, a wonder that only moving pictures could show.

The FILM NEWS Printed Here Will Lead Any Exhibitor to Sure Success.

IT'S A

BUTTERFLY
SPECIAL

Harry



Dashing,
Fearless,
Straight Shooting,
Square Dealing,
Harry Carey

THE IDOL OF MILLIONS

RIOT

Carey

BUTTERFLY
SPECIAL

WITH
**MOLLY
MALONE**
IN

"STRAIGHT SHOOTING"



The Most Wonderful
Western Picture Ever Made

"STRAIGHT SHOOTING," featuring dashing HARRY CAREY and sweet little Molly Malone, is beyond the question of a doubt the greatest Western picture ever filmed, with thrills and action you've never seen in your life. It will take your patrons by storm. We advise you to book it and play it repeat. It will give your fans something they have never seen before. Book thru any of our 73 Universal Exchanges, or

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY NEW YORK



The GRAY GHOST

**UNIVERSAL SERIAL
EXTRAORDINARY**

Directed by STUART PATON

*Read what the
Critics Say*

Serials

The Great Secret, with Francis X. Bushman (Metro)—"Just a fair serial. Business excellent on account of the star."—J. W. Allendu, Lyric Theater, Spokane, Wash.

The Mystery of the Double Life, with Eddie Polo (Pathé)—"Entertaining, but not particularly dramatic. Story is not very good."—J. W. Allendu, Lyric Theater, Spokane, Wash.

The American Girl, with Marin Sais (Kalem series)—"Good pictures but with too much similarity. The star is not big enough to draw."—J. W. Allendu, Lyric Theater, Spokane, Wash.

The Gray Ghost (Universal serial)—"A wonderful production. Eddie is a proficient actor."—J. L. Goral, Variety Theater, Buffalo, N. Y.

The Gray Ghost (Universal serial)—"Very elaborate settings. Good story. Eddie Polo has drawing power."—H. L. Gambate, Rex Theater, St. Petersburg, Fla.

Special Notice!

This is the First and Only Serial Ever Filmed from a *SATURDAY EVENING POST* Story

That means a tremendous ready-made audience, covering the entire country—of people who have read "Loot" by Arthur Somers Roche, from which "The Gray Ghost" was filmed. According to the Post's own estimate of five readers to every copy, that means that there are

**10,000,000 PEOPLE
WAITING TO SEE IT**

You know how popular the POST is right in your own section. Advertising props feature the fact that this is a POST serial. It will help you get these people in. It is a thrilling drama with a punch at the end of each episode, with four great serial stars—

Priscilla Dean—Eddie Polo—Emory Johnson—Harry Carter

Get your booking order in now and play this great summer box-office attraction to capacity for 16 weeks. Write or wire NOW to your nearest Universal Exchange or to the

**UNIVERSAL FILM MFG. CO.
1600 BROADWAY, NEW YORK**

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"

Donna Drew

Butterfly Star

in "The Lair of the Wolf"

With an All-Star Cast including Val Paul, Gretchen Lederer, Joseph Girard, Peggy Custer, Charles Mailes and George Berrell. A Powerful Drama of Passion and Retribution. Directed by Charles Swickard.



Produced by the Universal Film
Mfg. Co., Carl Laemmle, Pres.
Book thru any Butterfly Exchange
or from the Universal Film Mfg.
Co., 1600 Broadway, New York.

FOR THE FIRST TIME

The demands of State Right Distributors and Exhibitors for genuine co-operation and service

Have Been Met

To insure your success with

PARENTAGE A MESSAGE

I have introduced "*The Parentage Messenger*," a bi-monthly Service of Ideas, constructive, sincere and ready for your use.

This is merely the first of a series of sales aids to help State Right buyers and exhibitors realize the fullest possibilities of this remarkable production.

FRANK J. SENG

Times Bldg.
New York

P. S.—You needn't ring for the *Messenger*—Just send us your name, the name of your theatre and address.

Pathé

The two plays
below are good,
good for any
house and any
class of audience.
They feature a
really great star.



Gladys Hulette

the dainty, the sweet, the irresistible
and talented, is the star of

The Streets of Illusion and Miss Nobody

Two five part Gold Rooster Plays coming soon

Produced by Astra - Directed by Wm. Parke





Pathé

You have read that
Pathé has purchased the
world rights to

TODAY ^{WITH} **FLORENCE** **REED**

and it means much to you!

It means that the superb picturization of the sensationally successful Broadway play by George Broadhurst and Abraham Schomer, with the famous star who is the criterion by whom every emotional actress must be judged, with the cast which a famous critic declared to be "inspired," with direction which is Ralph Ince's best, can now be obtained through the world's most powerful motion picture house - the one that experience has taught you gives you the best service and a square deal!

Produced by Harry Rapf
Directed by Ralph Ince
Play by Geo. Broadhurst and
Abraham Schomer

Seven big parts!



Pathé

Miss Reed says

TODAY

is the best picture she ever starred in.

Mr. Rapf, the producer, says

TODAY

is one of the two best pictures
he ever made.

Pathé says

TODAY

is a very great picture - that's why we
bought it at a record price.

Expert critics and noted film men say

TODAY

is one of the very greatest pictu-
res ever made:

"Of all her varied triumphs on screen and stage,
Florence Reed has never surpassed that in 'Today'.
It is an attraction which no exhibitor can afford to
overlook."—*Exhibitors Trade Review*.

"'Today' is one of the biggest things that has been
done on the screen."—*New York Tribune*.

"I regard 'Today' as the vindication of the motion
picture."—*Ada Patterson in the New York American*.

"'Today' makes an exceedingly dramatic picture—
one of the strongest of the year."—*New York Morning
Telegraph*.

"The story of 'Today' is told by an artist, visualized
on the screen by an artist, presented by artists and
photographed by artists."—*Motion Picture News*.

"The exhibitor can certainly bank on 'Today' for
big results and make the most glowing promises
through the medium of his advertising."—*Motography*.

You can't go wrong on a picture
that everybody who has seen it
is enthusiastic about!

Ask your nearest Pathé Exchange
about "Today"

TODAY !



Florence Reed

Pathé

A serial that is very much alive, with a great box office star, a fine cast, perfect direction and attention compelling story, say expert trade paper reviewers of

THE FATAL RING with PEARL WHITE

THOSE WHO SEE THE FIRST EPISODE WILL SEE THE REST, SAYS THE "MIRROR": "A serial to develop continuous patronage must contain a number of things: first, a story that holds the interest; second, a star that is popular, and lastly, action.

'The Fatal Ring' fulfills all these rules. It contains a strong amount of mystery and certainly a large amount of action. If an exhibitor can get a house full of patrons to see the start of this serial the ones who will not follow the serial thereafter will not be in a minute minority if there are any at all."

A TREAT IS IN STORE FOR LOVERS OF SERIALS, SAYS THE "TRADE REVIEW": "The Fatal Ring' gives promise of being one of Pathes best serials. A treat is in store for lovers of the continued story. The most noticeable point in the opening chapters is action and this is continued with a vengeance until the very last. There is not a moment's drag. The staging and direction are well nigh perfect in every detail. The acting is exceptional. Pearl White is seen in one of her best roles and that her name is a drawing card is unquestioned. 'The Fatal Ring' can be placed in the class of box office attractions."

IT IS VERY MUCH ALIVE AND THE ATTENTION IS FIRMLY CAUGHT, SAYS THE "WORLD": "The Fatal Ring' starts off with every indication of possessing the qualities beloved by the followers of the continued-next-week picture. It is very much alive at the beginning and before the first installment is over the attention is firmly caught. The cast is a fine one. Aside from the one and only Pearl White, Earle Foxe, Ruby Hoffman, Warner Oland, and Henry Gsell have important parts."

PEARL WHITE RETURNS TO HER OWN AGAIN WITH STUNTS, THRILLS AND MYSTERY, SAYS THE "MOTION PICTURE NEWS": "Pearl White returns to her own again —her own being, of course, a serial via 'The Fatal Ring'. There are stunts in it, thrills in it, and there is mystery in it. The fearless Pearl, swinging around on chandeliers and bowling over swarthy men as if they were so many ten pins, behaves very much like a female Fairbanks. A fine cast."

Produced by Astra
Directed by Geo. B. Seitz
Written by Fred Jackson
Scenarios by B. Millhauser



A large, high-contrast profile photograph of actress Pearl White's head and shoulders. She has dark, wavy hair styled in a bob cut. Her gaze is directed downwards and to her right. The lighting is dramatic, casting deep shadows on one side of her face and neck.

Pathé

PEARL WHITE

Pathé's great serial star— how many players can draw the crowds she does, day in and out, rain or shine, hot or cold? The majority of exhibitors who have played her say she is in a class by herself!

Book her in

THE FATAL RING



Pathé

Beyond expectations!

That's what a prominent Milwaukee exhibitor says of the Pathé serial

The Neglected Wife

"When busy, successful exhibitors take the time and trouble to write a letter like this, and a lot of them do, you may believe that

Spring, summer, autumn and winter Pathé serials outdraw all other pictures!

"Your serial 'The Neglected Wife', starring Ruth Roland, opened up with an enormous business. I am writing this after the fourth episode and am in a position to say that *it is holding up beyond expectations.* I am pleased to say *it is the best serial I have ever seen.*"—Philip O. Gross, Jr., Manager Photo Play Co., Lessees of the Strand Theatre, Milwaukee, Wis.

Produced by Balboa
adapted from famous novels
by Mabel Herbert Umer



Pathé



Ruth
Roland
Star of
The Neglected
Wife





Pathé

A line four blocks
long on each side of
the theatre -

The Grand Opera House of
Cincinnati had it, you too can
have it if you play

The Tanks at the Battle of the Ancre

(Official Government Pictures of the War)

In Omaha the crowds blocked traffic
while standing in line at the Brandeis:
In Indianapolis the Circle Theatre broke
its record and turned thousands away:

In Chicago at Orchestra Hall over
41,000 persons in one week paid to
see the picture:

In New York The Strand broke its house
record with the largest receipts in its history.

In New York at Carnegie Hall the picture
played to \$50,000.00 in one perform-
ance!

Why go on - it's the biggest attraction the
business ever saw - Ask your nearest Pathé
Exchange about it - quick!



Goldwyn Pictures

Measuring Goldwyn Pictures in *Dollars*

EVERY exhibitor in America knows the tremendous box-office value of Goldwyn's first four releases, besides having this organization's pledge of still greater productions for the future.

"POLLY OF THE CIRCUS," starring Mae Marsh, is Margaret Mayo's greatest play—a play that made a fortune in the theatre for its author and producers. Here you have the combination of a world-known author and star in a production that proved its value across a continent.

"BABY MINE," starring Madge Kennedy, is the greatest farce comedy success in the history of the American theatre. Again you obtain the value of Margaret Mayo's popularity and see for the first time on the screen the most brilliant comedienne of our generation.

"FIGHTING ODDS" brings to the screen for the first time Maxine Elliott, America's most famous beauty and a stage favorite on two continents. Goldwyn has added to her attraction value by providing her with a powerful play by Roi Cooper Megrue and Irvin S. Cobb, two of the world's most popular authors.

"THE SPREADING DAWN," a famous Saturday Evening Post story, introduces Jane Cowl as a Goldwyn star, thus combining the assets of the greatest emotional actress in the American theatre with a tremendously advertised literary success.

These and all other Goldwyn productions will be advertised and promoted on a larger scale than has ever before been attempted by any producing organization. Every exhibitor knows what this means to his box-office.

Advisory Board:

SAMUEL GOLDFISH
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MARGARET MAYO
ROI COOPER MEGRUE
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CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation

16 East 42nd Street, New York City
Telephone: Vanderbilt 11

Goldwyn Pictures

Two Goldwyn Pictures Win \$728,000 in Contracts

OLDWYN'S only trade showing in all America to date is the one held last week in Chicago when an invited group of exhibitors saw Madge Kennedy in "Baby Mine" and Mae Marsh in another production not yet announced by name to the public. As a result of *this one Chicago showing* Goldwyn booked contracts in a single afternoon aggregating \$728,000.

In other words: Goldwyn Pictures *sell themselves on sight* to the biggest and ablest exhibitors of the nation; sell themselves through *sheer merit*, through *their strength and beauty*, and because they reveal in every foot of their length the fact that skilled producers *have put their hearts and brains into the making of them*.

When, within the next few days, Goldwyn Pictures are revealed at trade showings in our twenty-five offices in North America even *you* cannot conceive of the sensation they will create, or estimate the volume of bookings these showings will induce.

We have been truthful and accurate about Goldwyn Pictures. We have awaited their completion before announcing their virtues. . . . And Robert Lieber, the great Indianapolis exhibitor, voices the opinion of hundreds of exhibitors when he says: "Goldwyn Pictures are better than you ever said they would be."

ADVISORY BOARD:

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Chairman
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ROI COOPER MEGRUE
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CROSBY GAIGE
PORTER EMERSON BROWNE

MABEL NORMAND

A screen celebrity without an equal; a personality unduplicated in the great, wide world of the screen—and now an exclusive star in Goldwyn Pictures. She is an artist of international reputation and drawing power and destined, in Goldwyn Pictures, to be an even greater favorite than at any previous time in her career.

The greatest newspapers throughout the world pay tribute to her charm and personality in the following manner:

BOSTON POST: "Mabel Normand is the ablest comedienne known to screen devotees throughout the world."

KANSAS CITY STAR: "Nowhere is there a comedienne who, on the screen, possesses one-half as much humor and appeal as Mabel Normand."

ST. LOUIS GLOBE-DEMOCRAT: "Mabel Normand's return to the screen will be a big event * * * here is a star who counts her friends by the million."

LOS ANGELES TIMES: "It will be interesting to see how much greater popularity Mabel Normand can achieve, for already her popularity has passed beyond the limits of measurement."

MANITOBA FREE PRESS: "In all Canada there is no bigger favorite than Mabel Normand. Where can one look to discover her equal?"

HEARST'S ATLANTA AMERICAN: "Good news for the picture fans. Mabel Normand returns to the screen as a Goldwyn star."

These comments, taken from hundreds, represent the opinions of 10,000,000 of America's vast motion picture audience.

**Goldwyn Pictures
Corporation**

16 East 42d St.

Telephone: Vanderbilt 11

New York City

MARGUERITE CLARK IN "The Amazons"

A TREMENDOUS Broadway success by the famous dramatist Sir Arthur Wing Pinero. Directed by Joseph Kaufman. Released in August.

Miss Clark is one of the daughters of the Marchioness of Castlejordan, who is brought up as a son. Marguerite Clark as a little tomboy is marvelous.

Your patrons will see a new Marguerite, a prettier, sweeter and daintier Marguerite Clark—if it is possible—in a story that seems just made to display her engaging charm and great talent.



A Paramount Picture



FATTY ARBUCKLE

Presented by Jos. M. Schenck, in

The fourth and best of the Paramount-Arbuckle Comedies

"His Wedding Night"

Comedies—especially two reelers of the Arbuckle "sure-fire" variety, are more than good showmanship now they are a *necessity*.

Help your people to "pack all their troubles in the old kit bag and smile—smile—smile."

Released August 20th



Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE & FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres.; JESSE L. LASKY, Vice-Pres.; CECIL B. DE MILLE, Director General



JACK PICKFORD and LOUISE HUFF in "THE VARMINT"



Did you ever go to college? Then you know what it is like to raise h—— and have a sweetheart and all. But if you didn't go down to the famous "Jigger Shop" and put one over on Al with "The Varmint," "Doc McNooder" or "The Tennessee Shad"—remember there are a lot of fellows in your town who have and a lot more who have read the greatest "boarding school" story ever written.

Owen Johnson's famous story is directed by W. D. Taylor and features Jack Pickford and Louise Huff, a youthful stellar combination, unequalled as an attraction on the screen today and will be released in August.

A Paramount Picture

**YOUR PICTURE MIGHT JUST
AS WELL BE PLAYING AT**

SINGAPORE OR TIMBUKTOO

AS WELL AS THE
RIALTO
OR
STRAND
THEATRES

AND WE CAN MAKE IT POSSIBLE

WE DISTRIBUTE YOUR ONE PRODUCTION AS
EFFICIENTLY AS WE DID THE 52 PRODUCTIONS
OF THE WORLD FILM CORPORATION
WHICH ARE NOW PLAYING IN

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ARE YOU REALIZING THE BENEFITS OF THE
WHOLE WORLDS SCREENS
IF NOT
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LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS.

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NEW YORK CITY

"WE OPERATE EVERYWHERE"

JLR

DOUGLAS FAIRBANKS

In "DOWN TO EARTH"

Scenario by Anita Loos and John Emerson; from the story by Douglas Fairbanks; directed by John Emerson.

Photographs by VICTOR FLEMING.



Never the same for a minute, yet the stunts and laughs and "pep" that make Douglas Fairbanks' pictures such marvelous attractions, are all there. The story is gripping, the action thrilling, and the situations screamingly funny.

"*Down on Earth*" promises to be one of Fairbanks' greatest pictures.

Be sure you book *all* the Douglas Fairbanks' pictures.

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE.

NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE LASKY, Vice-Pres.

CECIL B. DEMILLE, Gen. Dir.





Our Reasons for Reissuing Fairbanks and Hart Pictures

These pictures were originally sold on the TRIANGLE program at equitable prices. Our exhibitors appreciated this and have requested us to reissue them. They *know* TRIANGLE and *believe* in its policy.

How many film corporations bear this same reputation today? How many have given you *consistently* good pictures at equitable prices? How many stars whose reputations you have established have continued to be offered to you at the *same prices* that you were paying while helping to make these stars?

Some producers claim that exhibitors are a "BUNCH OF SHEEP". To them the picture business is not a *real* business, but a game.

Do you know that arbitrary prices have already been placed on your house? How long will you stand this treatment? Have you figured how much will be left FOR YOU after paying your film bills for the privilege of showing certain stars?

Now here's the question for you to answer—**ARE YOU GOING TO BECOME A PARTY TO IMPOSSIBLE PRICES?**

Some producers say that TRIANGLE is the stumbling block in their path. They may be guessing today but they will know tomorrow that TRIANGLE went into this business to make it a *real business* and not an old-time Western stage-coach fiasco. TRIANGLE has nothing to conceal—our cards are all on the table and *our hats in the ring*.

You can buy TRIANGLE service at *equitable* prices. It will consist of the best productions that we are able to make. Yes, and you can buy Hart and Fairbanks pictures, but *you can't buy them on the open booking plan*. You must take the entire series. There is no "joker" in this.

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

THE TRIANGLE

The Famous Broadway Beauty

Olive Thomas

in

"AN EVEN BREAK"

by

Lambert Hillyer

500 Players, Dan-
cers and Cabaret
Entertainers

Settings of unrival-
led magnificence

A drama alive with
humor and exciting
situations

*One of the greatest successes
presented at the New York
Rialto Theatre this year*

Released August 5



THE TRIANGLE DISTRIBUTING CORPORATION
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TRIANGLE

A Subject of Vital Interest to the
American Public Just Now

"THE FOOD GAMBLERS"

featuring

*Wilfred Lucas
and Elda Millar*

A smashing drive against those who
commit atrocities under the guise
of big business

*Produced under the
supervision of*

ALLAN DWAN

Released August 5



THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

THE TRIANGLE

Are You Wearing the Keystone
Smile?

Keystone Comedies—
the standard by which
others are judged

"HIS UNCLE DUDLEY"

with

*Polly Moran
and Harry Booker*

Released
August 5



THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

TRIANGLE



Cash In on this Series of Fairbanks Pictures

Here's your opportunity. Beginning the first week in September, we will release a series of Fairbanks reissues, one a month. These are pictures that have made good—pictures that guarantee big returns to the exhibitors that book them. New prints with new paper and accessories.

Book them now. Write the nearest Triangle Exchange

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

THE TRIANGLE



You Can Pack Them in with this Series of Hart's

You take no chances in booking this series of Hart reissued pictures which will be released, one a month, beginning about the middle of September. Like the Fairbanks series, they will be open to all exhibitors. Prints will all be new, with new paper, lobby displays and slides.

Ask your Triangle Exchange for your price

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK



PARALTA
PLAYS INC.

J. WARREN
KERRIGAN
IN
“A MAN’S MAN”

Written by Peter B. Kyne

Directed by Oscar Apfel

A Man's Man. Fearless in Combat, his adventurous blood
heeds the silent Call of a bygone Pioneer Race.

Ten thousand years of a fraudulent Civilization cannot alter
his primeval sense of Justice.

Love cannot conquer him, but like the faultless Steel of a
Damascus Sword so is his unbending Spirit tempered by the
great love of a worthy Mate.

A Paralta-Kerrigan-Play

SOLD UNDER

THE PARALTA PLAN

by TRIANGLE DISTRIBUTING CORP.

"ASK ANY TRIANGLE EXCHANGE..."

FEDERER

PARALTA PLAN

WHEN a new proposition is put up to a man his first thought is: *Why? What's the reason?*

But he does not always take the trouble to make a practical inquiry to find out the reason, even though he may be vitally interested.

You have heard about the Paralta Plan and what good it will do you in your business—how it will help you save money and make money the same day.

Have you taken the trouble to study for yourself how the Paralta Plan will work out for you at your house? Have you sent for the Paralta Plan book?

BUSINESS mistakes are usually made as the result of lack of information and foresight—dangerous lacks, and particularly so in this industry.

Don't you make the common mistake of not grabbing with eager hands every opportunity to secure valuable business information—say, such as the Paralta Plan.

Before you book your house for the coming season, or bind your future in any way, send for the Paralta Plan book. You need it.

It will be sent only on request. Mail your address today. Read it carefully. Then ask any Triangle Exchange.

PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Directors

ROBERT T. KANE, Vice-Prest.
HERMAN KATZ, Treas.

NAT. I. BROWN; Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY -

SOLD

Exclusive
Rights
for
the
United
States
and
Canada on
Century Comedies, featuring

ALICE HOWELL

Directed by J. G. BLYSTONE

In the issue of the Moving Picture World two weeks ago and in last week's issue of the Moving Picture News, we published the announcement of the sale of the exclusive distributing rights on CENTURY COMEDIES (featuring Alice Howell) for the United States and Canada, to the LONGACRE DISTRIBUTING CO. Since both those announcements appeared a flood of inquiries have come direct to the N. Y. offices of the Century Comedies.

All inquiries for bookings and arrangements should be sent direct to the LONGACRE DISTRIBUTING CO., who will give inquiries immediate attention. The LONGACRE DISTRIBUTING CO. are opening Branches throughout the territory and will be prepared to arrange bookings effective about September 1st, 1917. Direct all mail to the LONGACRE DISTRIBUTING CO., Mecca Building, New York City.

Century Comedies

1600 Broadway
New York



BILLY WEST



The funniest
man on the
Continent.
The scream
of the Screen.
Forthcoming
release

THE GENIUS

KING-BEE FILMS CORPORATION

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L. L. HILLER
TREASURER

NAT H. SPITZER
SALES MANAGER
LONGACRE BUILDING NEW YORK

FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS INC.
729 SEVENTH AVE., N.Y.C.

STATE RIGHTS' SUPREME SUCCESS

"A MORMON MAD"

PRESENTING
MAE
MURRAY

CONTROLLED BY

FRIEDMAN ENTERPRISES

BENJAMIN FRIEDMAN, President.

HILLER and WILK

SELLING AGENTS

924 Longacre Bl'dg., N.Y.

Herbert Brenon presents the FALL of the **ROMANOFFS** with ILIODOR former confidant of Rasputin, the Czar and Czarina



The Royal pair
beseech Rasputin
to save their secretly
poisoned child.

PHOTOGRAPHED BY J. ROY HUNT

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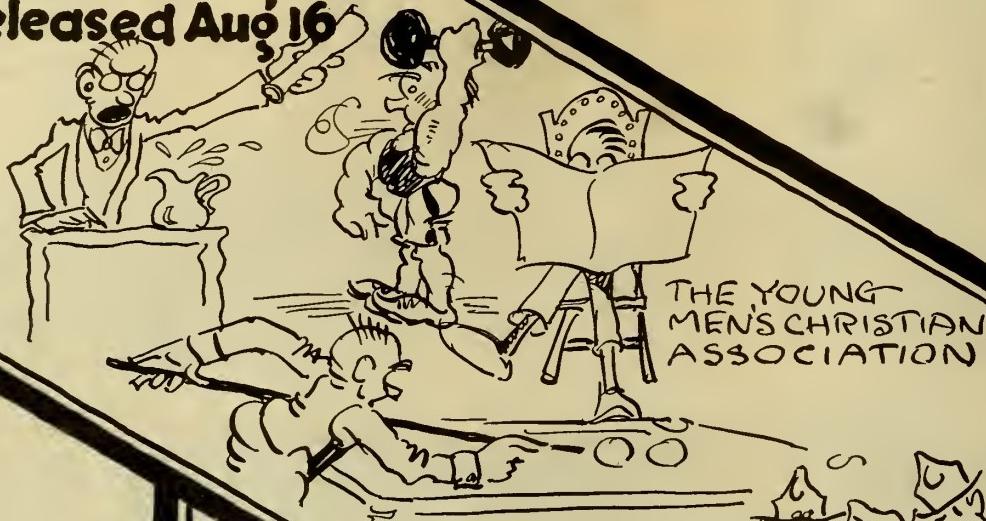
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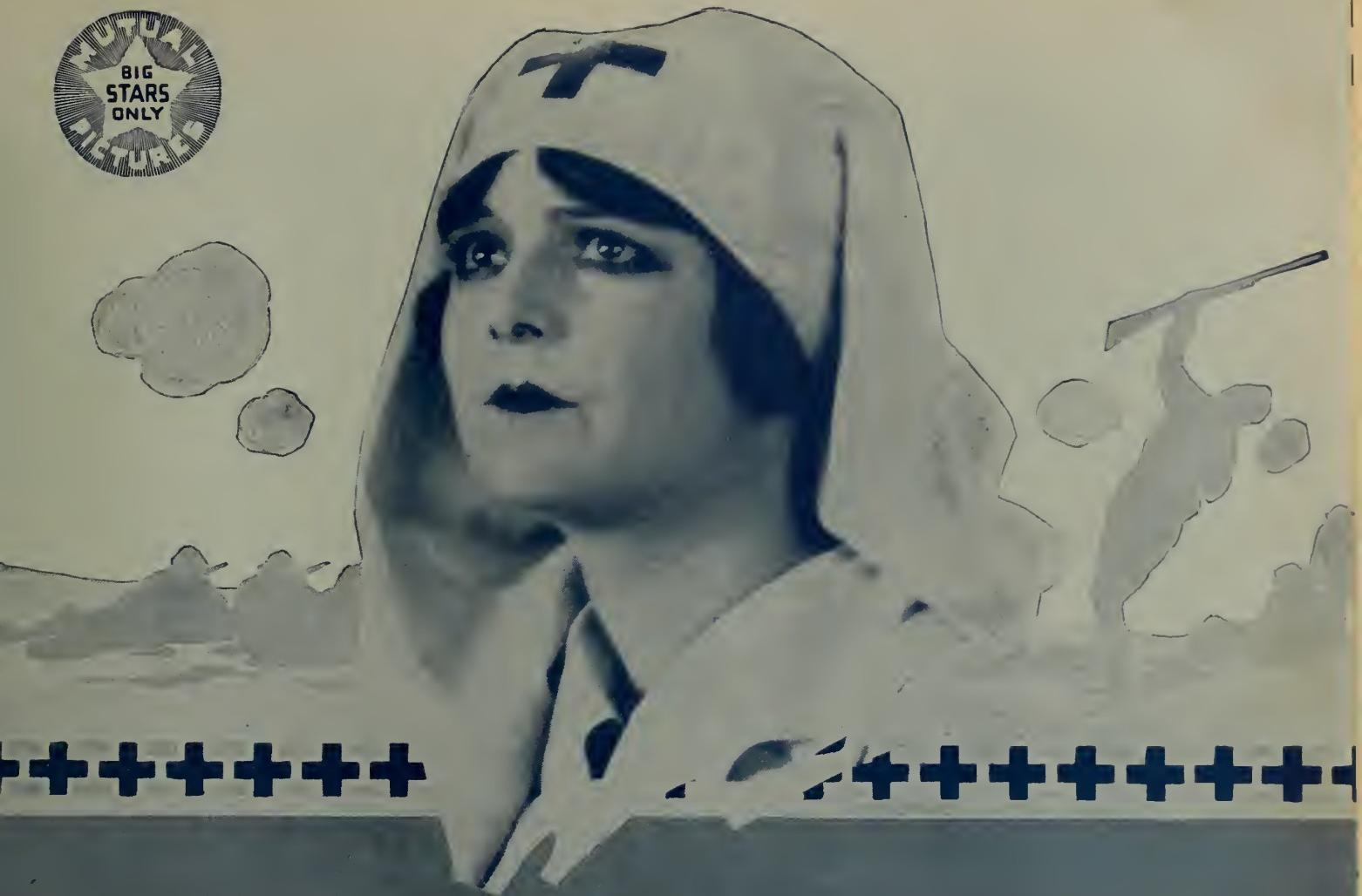
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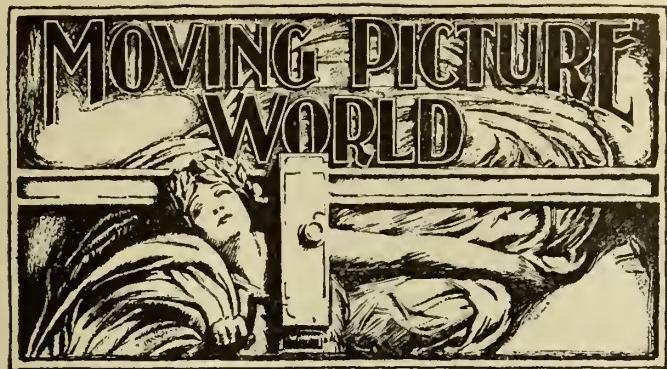
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(The INDEX to this issue is on page 996.)

Saturday, August 11, 1917

Facts and Comments

THE insinuations and intimations of President Ochs and some of his friends regarding the split at Chicago, through which they are trying to spread the idea that it was engineered by and carried out in the interest of the trade papers, are most laughable and absurd. To say that men like Messrs. Wells, Varner, Rembusch, Momand, Wonders, Fait, Crandall and others were the tools of trade papers or of any other outside interest is so ridiculous and nonsensical that it seems foolish to even refer to it. It does serve, however, as another shining example of those tactics and methods of the league president to which we already have called attention in several previous issues.

IF FILM manufacturers and producers would only do a little direct and personal interviewing among intelligent theater patrons they would be convinced for all time to come as to the necessity for clean and wholesome pictures. A prominent business man put the matter very clearly the other day when he said that a couple of years ago he used to go to see pictures as often as twice or thrice weekly, but now he does not go that often in a month. He and his family have become disgusted with the present day run of films depicting almost exclusively marital infidelity and conditions that undermine the home life. A few weeks ago the writer heard practically the same criticism from another gentleman when he said that he had reached that point where he was afraid to take his wife and daughters to their neighborhood picture theater until he had first seen the program himself. And the theater referred to was in a first-class suburb and ran the highest class of present day releases.

* * *

THE advisability of organization on a sound basis among exhibitors is becoming more and more evident. That the Exhibitors' League has been cursed by so much inside politics for practically all the years of its existence, and never more so than at present, is to be regretted. This condition is the one thing more than all others that has handicapped the exhibiting end of the industry and prevented it from assuming its rightful place in trade representation. Not only this, but organizations representing other branches of the industry have been so far unable to consult with any really representative organization of exhibitors. This is a condition that should be remedied without further delay, and we hope it will.

* * *

JUDGING from our correspondence and from actual conditions in the east here it is quite evident that the hot weather slump in the exhibiting end of the business has not been so severe as last season. The epidemic of last year had much to do with the drop in theater attendance and fortunately we are, as far as can be seen at present, to be free from this pitiful scourge of the children this year. All of which would seem to indicate that the resumption of business this fall will be more rapid and undoubtedly in larger volume. Exhibitors everywhere should, in our opinion, anticipate a season of good business.

* * *

ELSEWHERE in this issue the plans of the new American Exhibitors' Association are outlined. We recommend these to the careful consideration of all exhibitors throughout the country.

* * *

THERE is another angle on the question of exhibitors' organization that we would like to call attention to at this time. There is a good deal of truth in the claim that heretofore a large proportion of the bigger men representing the larger interests in the exhibiting end of the business have not taken any interest in the cause of exhibitors' organization. It is probably true that only a few of the more prominent exhibitors have so far identified themselves with the cause of the exhibitor. We believe this is a condition that should be remedied, as the smaller exhibitor and the large number of smaller houses throughout the country are a most necessary and integral part of the business. For this reason we hope to see exhibiting interests, such as represented in the First National Circuit, more actively interested in the cause of exhibitor organization in the immediate future.

High Class Exhibition



By Louis Reeves Harrison

GIVE the ordinary man a choice as to where he may live and he will instinctively select surroundings of beauty in preference to those of ugliness, but utility counts heavily with him. It is not from choice, but from necessity, that he often plants his home where environment affords him little pleasure. The positive character of daily occupation thus harshly limits his enjoyment of life. He gets so sick of hideous monotony on all sides of his dwelling place that he goes to the picture show for a refreshing glimpse of existence in its more attractive aspects. Still more do decent women, with their inborn desire for cleanliness, love what delights the eye.

Back in the days of the one-reel photoplay, with a few exceptions, the indoor settings were disgusting when not ridiculous, and the outdoor backgrounds so revolting and out of the mood of the story that only the new art's novelty saved it, but there has been a gradual change for the better—it is no longer a question of photographing something, but of having something worth photographing before beginning to turn the crank of a moving picture camera. There are today some veritable pictures presented on the screen, thrilling the spectator with their beauty instead of dulling his senses with mechanical repetition.

First-class producers have come to recognize the necessity of true artistry in an entertainment, and many struggling little exhibition enterprises would gain a solid underpinning if more thought was devoted to artistry of presentation. Conceding that interest in the pictured story is of first importance, people attending the place where it is shown are affected by their surroundings from the moment they enter the theater.

Most of the theaters first provided for the exhibition of moving pictures were makeshifts, mere alterations from store buildings or other business structures, from which the audience was glad to get away as soon as its members had seen all they wanted on the screen. This might seem desirable at first thought, but it is bound to leave an unfavorable effect in the end and lead people to go where they get the most comfort, the most courtesy and the most satisfactory accommodations. Audiences leave the sordid and ugly vulgarities of life for mental refreshment, and they are insensibly affected by their immediate surroundings when they go out for a pleasant evening at the show place.

Some of the theaters which have been especially constructed for the exhibition of pictures have had dumped into them whatever the contractor could purchase at the lowest possible cost to himself, with a lot of ginger-bread decorative schemes vulgarizing, rather than beautifying the edifice. No matter what the structure for public entertainment, its artistic fitness, quite as well as its general utility, should be reflected in its design—it should suit the ideals for which it is built.

Going into a "dump" of any kind, whether a gloomy hall of Puritanical severity, or a receptacle for discarded theatrical rubbish, the people get an effect which is bound to influence them and their judgment of what is shown on the screen. Many a fine painting has been unappreciated from the lack of a suitable frame or from the absence of any at all. If our products are to be greatly improved, reflecting a progressive public taste, the places of exhibition might as well keep pace with that spirit of progress. Nothing would be lost if they led the way with houses of dignity, refinement and good taste.

It goes without saying that locations count, especially in large cities. I happen to know of an interesting case.

A large theater in a populous center, accessible because of converging lines of travel, on a street filled with passers-by flourished in spite of poor shows, bad ventilation and a brutal indifference to the comfort of patrons. The old trick of keeping the people in line at the box office was worked every evening and a complaint of courtesy on the part of an attendant was laughed to scorn. Neighborhood people became disgusted and wondered in mild good nature how the management of such a place got away with it.

A lot of mysterious work went on a block away and one night a new and rival theater opened with high prices, but with fine ventilation, courteous attendants, comfort rooms for both sexes, and an auditorium built and decorated on lines sincere, pleasing and based on true artistic principles. It drew tremendous patronage from the outset and closed the old house in little less than one year. There was nothing about the place to give a man of intelligence mental indigestion, and its good cheer appealed to the less discriminating mass of motion-picture fans.

Neighborhood people, especially those of good taste, gave the new place their solid support, and the others followed like sheep—the easily pleased goes where the crowd goes. They gradually abandoned the hideous old theater—they followed where quality led the way. An exhibitor in a favorable location thus increases his support, and one less fortunately placed may overcome the peril of limited patronage by drawing from other neighborhoods through the steady fame he is bound to gather when he proves his superiority of presentation, his finer selective taste in subjects and his sincere desire to please the public.

There are many such cases, really beautiful houses, superior to the average theaters, affording a sense of charm by themselves and conferring dignity on the pictures shown. To generally realize the ideal presentation of our best releases, thus winning the lasting respect of a patronage very much to be desired, these best examples should be studied. They are designed to put almost any audience in a state of pleased receptivity. They foster good feeling toward the splendid young art in whose evolution we are privileged to participate; they are educational in the matter of public taste, and they evoke a response from the public wherever they exist which is a source of pronounced financial satisfaction to their owners and managers.

MARK THE PROPHECY—It is only a question of time when the best of such houses, especially those avoiding meaningless and rank sensational releases, will reach out so strongly to the real spirit of our people that they will become social centers in their way, entertaining while enlightening, a source of such fine happiness to those who attend, that intermissions and ample lobbies will come into vogue, with a neighborhood commingling which will make each such place a social factor in our daily lives.

To this end delightful music and sincere courtesy on the part of attendants will materially contribute, as they are already doing in first-class exhibitions. The keynote of exhibition is almost exactly that of successful production—**SINCERITY**. Even when a man does not know exactly how to suit his patrons, he becomes a winning personality himself when he shows he is really trying his best. The average American has, what the European rarely has, an amusing sense of his own imperfections, hence his generosity to the man of honest effort.

Through the Periscope

By Sam Spedon

NOW that we have returned from the "firing line" to the quietude of our sanctum-sanctorum, we are pondering over the many things we heard and saw in Chicago. We heard and saw so much it is impossible to say all we would like to at one sitting. We offer for your consideration just a few optimistic and philosophical thoughts that may be worth your while.

Who Knows?

Any man or body of men has a perfect right to start a trade paper, a new exhibitors' organization or anything else if it is done on a business basis, fairly, squarely and above board. If an enterprise or organization succeeds on its merits and proves itself superior to others it will and must gain the respect, approval and support to which it is justly entitled. Any organization formed for the betterment of the industry, founded and grounded on right policies, has every chance in the world to establish itself, all things being equal.

There is a division in the National Exhibitors' League of America, and now we have with us the American Exhibitors' Association, which promises to show us what a national exhibitors' organization should be. We hope it will, and we shall watch its progress with much interest, not because we love the old league less, but because we love the exhibitors more; if it benefits them more it will be for the good of all.

All advancement in the progress of the world has been punctuated by wars or upheavals of some kind, and who knows what this recent disturbance in the National League may presage for the good of all concerned. Surely those who have the interests of the exhibitors at heart cannot be jealous or disgruntled if the new exhibitors' association helps the exhibitors and accomplishes things for their betterment, any more than a parent can be jealous of his own offspring if it surpassed him in its usefulness and success. We gave the old man a chance; why not give the "Kid" a show?

We Must Admit It.

At all conventions and assemblies there are a certain few who are prone to antagonize, right or wrong. These few are a disturbing element for some reason or other. The very sound of their voices is discordant, and they always try to impress others with a sense of their self-importance.

If they were sincere in their purposes and displayed judgment and logic in voicing their opinions instead of airing their sentiments and grievances like a lot of spellbinders or ward politicians we might regret their silence. Men of this type should be quieted in all conventions and assemblages, or persuaded to make their sentiments and grievances known to some other member who might speak for them, for the sake of harmony, even though it be at the great self-sacrifice in not hearing themselves talk.

Not a Plaything.

Let us put away childish things and act after the manner of men, full grown and of lawful age. We are no longer in our infancy. We have ceased to crawl; we are at last able to stand on our hind feet, upright and man fashion. Put away petty jealousies, criminations and recriminations. We have among us a lot of big men who are trying and doing things for

the industry. We also have in our midst a lot of "boobies" who are envious of those who succeed, where others have failed, accusing the successful ones of depriving them of the credit of accomplishing what they found impossible to do. The motion picture is no longer a plaything in the hands of "children." It is time we sustain the dignity of the industry and conduct ourselves as men of business and business affairs.

An Acknowledged Compliment.

We attended a luncheon at the Hamilton Club given to a party of representative stars and press people, on Friday, July 20. It wasn't the first time the motion picture players have been received by this great organization of Chicago's leading business men and one of the strongest republican units of the United States. The representative of the MOVING PICTURE WORLD was invited to a seat at a table with members of the club, which was accepted with much appreciation as a compliment to the motion picture industry, as an evidence that it was recognized as a business by business men, and your humble scribe so acknowledged it when called upon to speak.

Come Again.

The recent convention at Chicago revealed among the delegates a whole lot of good material and ability that ought to be cultivated. Never before has there been seen at a convention such a personnel of keen and smart looking business men; many of them from the West and South had never before attended a national convention of exhibitors.

Veni, Vidi, Vici.

No one attended the national convention in a fairer and more neutral state of mind, entirely impersonal and impartial in our views and devoid of all prejudice. We must admit, however, that we recognized from the beginning a suppressed determination on the part of both factors to carry out their intentions at any cost. We learned afterward that the supporters of the president were determined to re-elect him to vindicate his last year's administration and secure the convention's indorsement of The Trade Review as the piece de resistance of his administration. On the other hand the opposition was diametrically opposed to Mr. Ochs' re-election, and did not recognize the Trade Review as a factor in the affairs of the exhibitors' league, in fact did not think that any trade paper should enter into its business affairs. Mr. Ochs' supporters accomplished their objects; elected their candidate, and indorsed his trade paper, and these were the only tangible things done at the convention during the three days it was in session; everything else went by the board.

Ponderings.

"No man is bigger than the organization." The fellow who said this said a mouthful.

No man is sufficient in himself. Without organization and co-operation he is helpless.

"A house divided against itself cannot stand." Truer words were never spoken.

"Back!" said the king to the incoming tide, and then he was submerged by the onrushing waves. He was over his head, and they didn't have a pulmotor to revive him.

In the Interest of the "Square Deal"

WHEN the official document known as the president's annual address is presented before an exhibitors' convention and made a part of the proceedings of that meeting it has been the custom of the MOVING PICTURE WORLD to print said document in full, provided it presented a record of genuine achievement or contained information of real value to the trade. Unfortunately the paper alleged to be the "president's address," which was read at the recent Chicago convention of the Exhibitors' League, did not measure up to the requirement, so it was given only passing mention in what is generally conceded to be the best story printed of the Chicago fiasco.

We refer to the aforesaid document as the "alleged president's address" for the reason that we do not believe it was written by the president, Mr. Ochs. Whatever objections we may have to Mr. Ochs in his capacity as president of the Exhibitors' League we have never included in that category such manifestations of moral obliquity as lying or unfairness. Whatever else Lee Ochs may have done that has not appealed to us as the proper thing to do under certain circumstances, we have never believed that he would tell an untruth. He has been hailed as the apostle of "The Square Deal" by his friends; he admits it himself and we do not deny that he is such—from his point of view. Hence we say he could not have written the said "address."

We wish to record the belief in all sincerity that if Lee Ochs had written the "address," credited to him and read at the convention by another person, he would have written a true story of his year of effort and it would have been the more forceful by reason of being truthful—and of no discredit to him.

A further and last reason why we believe Lee Ochs did not write the said "president's address" is because it is, in certain particulars, untrue. That portion of it which is not pointed falsehood is the mere vaporizing of an optimistic brain to which the wish is the father of the thought expressed—written of things as one would like them to be, not as they are. So we say again: Lee Ochs did not write the "president's address" attributed to him because he is an honest man and always for "The Square Deal."

Now, we have said that the aforesaid "president's address" is, in certain particulars, untrue. Our reason for mentioning these particulars is that they concern the MOVING PICTURE WORLD, so let us see: In the fourth paragraph of the written report a statement begins as follows:

The outstanding achievements of the administration was the founding of a publication devoted to the interests of the motion picture exhibitor. As the exhibitor grew to be a more important figure in the industry he found it was necessary to voice his needs and grievances in the motion press. This meant more than the mere writing of letters to the editor. It was felt there should be a publication avowedly in the interest of the exhibitor, protecting his rights and aiding him in the successful prosecution of his business. How weak the position of the exhibitor really was through the lack of a journal courageous enough to represent him and his interests was plainly shown when the Motion Picture Board of Trade, an organization of manufacturers, decided to fight the annual exposition which had been held by the exhibitors' organization in the city of New York for a period of seven years.

In order to ruin the prospects of the exhibitors' exposition the Executive Secretary of the Board of Trade bought a good deal of space in the Moving Picture World and the Moving Picture News, and both these journals permitted the

unrestricted use of their advertising columns by the agent of the Board of Trade in furtherance of his plans. The advertisements published by the Board of Trade in these papers were controversial in character, directly aimed at the exhibitors' exposition, partisan and biased. When the exhibitors, acting through their committees, sought space in the same publications they were met with ridicule and opposition and the chairman of the Press Committee, Mr. Jack Koerpel, was ordered out of the office of the Moving Picture World.

The statement that the MOVING PICTURE WORLD granted unrestricted use of its advertising columns to the Board of Trade is untrue; the statement that the advertisements of the Board of Trade printed in the MOVING PICTURE WORLD were "controversial in character, directly aimed at the exhibitors' exposition, partisan and biased" is untrue.

The statement that "When the exhibitors, acting through their committee, sought space in the same publications they were met with ridicule and opposition and the chairman of the press committee, Mr. Jack Koerpel, was ordered out of the Moving Picture World office" is untrue.

The facts concerning the above untruthful statements are: The Board of Trade contracted for a certain amount of advertising space in THE MOVING PICTURE WORLD at the regular rates and paid for it; its advertising copy was straight advertising for the Board of Trade show, as the files of THE MOVING PICTURE WORLD will prove.

The Exhibitors' committee contracted for a certain amount of advertising space in THE MOVING PICTURE WORLD, and a substantial balance of the account remains unpaid to this day. Mr. Koeppel entered THE MOVING PICTURE WORLD office and attempted to bluff the advertising manager into accepting an objectionable advertisement. He was informed that his boisterous manner was resented and that the copy he submitted would not be printed in the form it was written. He departed, but returned the next day in a calmer frame of mind and with suitable copy which was accepted and printed.

In the next paragraph of the "address" will be found this sentence:

The Moving Picture World, in its news columns, resorted to actual misrepresentation. The Moving Picture World stated that Richard G. Hollaman, manager of the Grand Central Palace, had declared that the exposition of the exhibitors had been abandoned because "Binder was too strong for the exhibitors." Richard G. Hollaman, manager of the Grand Central Palace, immediately repudiated the words that had been put in his mouth.

The facts are that a reporter of THE MOVING PICTURE WORLD was sent to ask Mr. Hollaman if a report that the exhibitors, as a result of negotiations then pending with the Board of Trade, had decided to abandon their exposition. Mr. Hollaman confirmed the report in the presence of a mutual friend who had previously introduced the WORLD reporter to him. Subsequently, following the publication of the conversation of Mr. Hollaman, the WORLD was requested by him in a telephone conversation to deny what he had told our reporter. Replying to this request Mr. Hollaman was told that if he would write THE MOVING PICTURE WORLD a letter signed by him to the effect that the story was untrue the WORLD would print his letter.

Mr. Hollaman never wrote that letter of denial.

We pass over the remainder of the "address" as the mere expression of a hope, until we reach the final paragraph, which reads:

The president begs to point out that through the creation of the Exhibitors' Trade Review every other publication

in the field has been compelled to devote more space and more thought to the welfare of the exhibitor, and the Motion Picture Exhibitors' League in consequence has within the last six months received more publicity than in all the years before.

To all of which we may say: Bushwah.

Knowing Mr. Ochs to be honest, upright and square in all his business dealings our wonder is that he permitted such a document to be issued in his name.

Reviews Both Grave and Humorous

By EDWARD WEITZEL.

MUCH water has flowed under the bridges of the world since it was first set down that unconscious humor is of the superior grade. Many examples of this fact are to be found upon the headstones scattered among the cemeteries of the earth, and a surprisingly large number of gravediggers have been known to deliver themselves of solemn remarks that afforded the hearers an inward chuckle of deep and abiding mirth. In his admirable book, "Shadows of the Stage," the late William Winter tells of a visit to the graveyard where the celebrated American tragedienne Charlotte Cushman was buried. The aged gravedigger that accompanied Mr. Winter to where the finest Lady Macbeth of her day was sleeping her last sleep stood quietly by as the poet-critic read the inscription on the headstone. The follower of Adam's profession then delivered himself of this brief eulogy of America's greatest tragic queen: "She was considerable of a woman for a play-actress." Mr. Winter's comment on the eulogy was quite as brief and equally comprehensive: "Well, she was."

The writer had an experience with an ancient maker of graves of much the same type in Trinity Cemetery, New York. Entering the gate at Amsterdam Avenue he strolled along the well-kept paths and let the quiet and the beauty of the place refresh both mind and body. All the noise and unrest of the city seemed miles away, and his most remote thought was of an adventure that would be fraught with humor of any description. But such was the case. After half an hour's stay something of the peace of the place was communicated to the stroller under the trees, and he looked about for a gate that would save the retracing of his steps. None was in sight, so he applied to an ancient gentleman who was slowly and painstakingly clipping the grass on a nearby mound. When asked if there was a gate in the vicinity the bent old man spoke no word but laid down his shears, rose painfully to his feet and shuffled off down a winding path, his questioner following doubtfully behind. Finally the guide stopped, pointed solemnly to an exit near the lower end of the cemetery, and gave this interesting information: "There's a gate, sir, but it's locked!" He then turned away without a smile and shuffled back to his task. The writer also returned the way he had come—but no longer in a serious mood. That evasive but ever recurring thing, unconscious humor, had pursued and overtaken him even in this hallowed spot.

And it is just so in the big outside world. We take ourselves and our work seriously, all of us, and expect other people to receive it in the same spirit. But a touch of unconscious humor creeps into our efforts and a smile is born when we intended to engender nothing but grave thoughts. Reviewers are not exempt from this, try they ever so hard. And it surely is to laugh when one reads a laudatory review in a certain trade publication of a picture that was hurried back to the studio after the first public showing and many radical and needful changes made in it after the trade paper's

reviewer had accorded it high praise. There is unconscious humor in such a bit of writing, be the scribe ever so grave and his editor the firm foe of any touch of levity in the reviews of the entire staff.

Hitchcock Presides at Screeners' First Reel

Comedian Makes Fun in Introducing Acts at Enjoyable Initial Annual Affair of the Club.

RAYMOND HITCHCOCK was a large part of the show at the First Reel of the Screen Club at the Casino theater on the evening of Sunday, July 29. It had been arranged that the comedian should alternate with James J. Morton as announcer of the acts. Mr. Morton's failure to appear provided Mr. Hitchcock an opportunity to tell the audience what he would say when Mr. Morton should arrive. It was the opening remark of a steady flow of banter and Hitchcockian chatter and story which kept the house in an uproar between acts. And it was a good show, too.

Among the entertainers was John Thomas, who sang two songs in fine voice and found the audience most loath to permit him to retire from the stage. Mr. Thomas was not on the printed program, but the keen eye of Hitchcock lighted on him out front and demanded his appearance on the stage. It was one of the enjoyable events of the night. Hal Crane and company, in "An Episode of the War," written and staged by Mr. Crane, made a distinct hit with their dramatic and moving sketch.

Gus Edwards' springtime review, "Around the Circle" was a dainty bit and loudly applauded. Alice Brady was introduced as the daughter of a famous father with whom the announcer was under the impression he had longer been acquainted than had Miss Alice. Miss Brady spiritedly sang two songs, the latter of which, the "Marseillaise," brought the house up standing. Harry Benham, accompanied by Sydney Bracy, finely sang two songs. Edna Whistler was given a hearty reception when she returned to the side of the stage after finely executing two songs.

Jean Sothern sang and danced and made a hit. The five Mazettis, in acrobatics, put over stunts that thrilled as well as entertained. Frank Bushman made a short talk, which afforded Mr. Hitchcock an opportunity to free his mind on what had been accomplished by legislators and women's organizations in the way of temperance. "The W. C. T. U. is always wrong," said the comedian. "The movies have done more to kill liquor than they have. The most potent factor in this temperance movement has been the movies. They have 'busted' more saloons than has the W. C. T. U. or whatever you call it. Legislative efforts to reform things are not worth a tinker's dam. They are only another form of political highway robbery."

Other entertainers were Josephine Earl, Mr. Miner, Frank Holland and John Davidson. The First Reel was declared to be a success. In charge of the arrangements were Edward C. White, as general manager; Frank Beresford, stage manager, and Albert Roccanti, assistant stage manager.

J. B. MAXWELL, EXECUTIVE DIRECTOR OF PARALTA.

Carl Anderson, president of Paralta Plays, announces that Joseph B. Maxwell has been appointed to the recently created office of executive director of that company. Mr. Maxwell is widely known in the theatrical profession as a producer of vaudeville acts.

FIVE MEN FROM STUDIO NOW WEAR KHAKI.
Mobilization of the National Guard and Enlistments Find Five Paramount Men Answering Call at Once.

MOBILIZATION of the New York National Guard and the activities of the various recruiting agents have accounted for the donning of khaki by five men at the Famous Players studio. One of the five is an actor and the four others are engaged in technical or manual work.

Adolphe Menjou, who appeared most recently in support of Marguerite Clark in the screen adaptation of "The Amazons," has joined the American Ambulance Corps, Cornell Unit No. 90, and expects to sail for France in a short time. From the ranks of the cameramen two recruits have been drawn, Paul Vogel, assistant cameraman to Joseph Kaufman, having joined the Eighth Coast Artillery, and Joseph Goodrich, assistant cameraman to Robert G. Vignola, having joined the United States Signal Corps, with the rank of sergeant. George Vandermunder, chief of the property corps, joined the Eighth Coast Artillery, and George Jason is a member of the First Field Artillery.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Principles of American Association Stated

Frank J. Rembusch, as Chairman of the Committee on Organization Gives General Ideas and Purposes of New Exhibitors' Organization.

THE Moving Picture World is in receipt of a statement from Frank J. Rembusch, president of the Indiana Exhibitors' League and recently appointed chairman of the committee on organization of the new American Exhibitors' Association, which states tersely the general ideas and principles upon which the new organization is based and something of the plan of organization to be followed. The statement reads as follows:

"The purpose of the organization is to improve and protect the business interests of its members, and to care for the interests of the exhibitor first but work in harmony with all branches of the industry.

"Only bona fide motion picture exhibitors can obtain membership, which means theater owners or accredited managers. A member discontinuing in the motion picture theater business will immediately forfeit his membership.

"This National body shall work to assist the United States Government in times of war or great crisis; to demand and encourage the production and showing of pictures of a high moral character; to adjust and arbitrate differences between different branches of the industry; to work against adverse legislation and legalized censorship and in every way to be a medium that will uplift and promote the prosperity and best interests of the motion picture industry.

"This organization shall be incorporated in regular business form and shall not be used for any money making schemes or profit. It shall depend for its support upon its members through subscriptions and donations.

"The plan of organization is such that the National body can never be controlled by a few and a packed convention will be impossible.

"The plan will be such that the organization will be more representative and large cities will not be able to control delegations as they have in the past because the very large cities will be given a charter and must operate under separate charter from the balance of the State.

"For example, the city of New York will have a separate charter and the State of New York will have a separ-

ate charter. Past experience has proven that the conditions under which an exhibitor in smaller cities and large cities work are different, therefore both work better and more efficient as separate bodies, and the larger cities have been able to bring an immense delegation to conventions and in that way control the organization. At the same time we are giving the larger cities the proper power and consideration by giving them a separate charter equal to the State.

"Delegates to the National convention will be more evenly distributed because representation will be based on the following plan:

"Each charter shall be entitled to two delegates, one the State president and the other a delegate elected by the charter, and then each charter shall be allowed one delegate for each one hundred members.

"On this plan it will be impossible for one charter to have the power of selecting all of the committees doing the work of the convention with enough delegates to control the convention such as a few states did at the last convention of the old organization.

"The executive committee shall be composed of the presidents of the chartered branches and a plan will be inaugurated by which a referendum of votes by mail may be taken on urgent questions."

Wisconsin Goes to American

President Grauman of Milwaukee Association Says State Will Espouse New Organization at Once.

SEVERANCE of the Wisconsin and Milwaukee exhibitors from the national association was announced by Pres. Jack Grauman, Milwaukee Exhibitors' Association, who returned from the Chicago convention.

"All Wisconsin exhibitors will be organized along with plans suggested by the American Exhibitors' Association and will in a few weeks have formed the strongest exhibitors' organization in the entire country," said Mr. Grauman. "We have found that we cannot depend upon the National Association for help or protection which is now being governed by a small clique which runs the association for its own selfish interests. We are going to organize Wisconsin so that it will be absolutely independent of outside assistance. We will affiliate with the American Exhibitors for the handling of national questions. When these plans materialize, I am sure Wisconsin exhibitors will find that they do not need the national crowd. However, the Wisconsin members intend to hang on to their charter in the old association unless they are expelled.

J. E. Sherwood, Madison, Wis., was appointed as national director to the American Exhibitors' Association. This appointment will hold until the Wisconsin organization has been effected.

"It has been said that Wisconsin exhibitors are divided," continued Mr. Grauman, "but that rumor was put to naught in the Chicago convention by the solidity of the Wisconsin delegates. It makes little difference to us whether we retain our national charter or not. We never had a voice in the management of the old association and it is for this reason that we are forming the new and representative organization."

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Virginia Exhibitors at Ocean View.....August 30, 31 and Sept. 1
Chesley Toney, secretary, Richmond.

Brandt Talks on League Plans

Executive Secretary Says Organization Will Strive to Form Branch in Every State.

THREE were no important developments in New York last week in the breach between the factions of the Motion Picture Exhibitors' League of America which resulted in the formation of the American Exhibitors' Association. David G. Rodgers of Minnesota has been appointed organizer of the former body and will develop the plans of the executive officers. William Brandt, the executive secretary of the League, already is at work on his new job. During the week Mr. Brandt has sent out to all state presidents the names of ten music publishers not affiliated with the American Society of Authors, Composers and Publishers. These ten firms will permit the use of their copyrighted music without license fee by any member of the League upon request. Each state president has been asked to notify all members of his state.

"I think by this time the wise men in both elements have come to realize that nothing can be gained through division of strength," said Mr. Brandt at his theater Friday night. "Whatever benefits accrue to exhibitors through the efforts of the League also will accrue to the men who walked out of the convention. Officially I have no knowledge such a thing as a split has occurred. To be sure, there has not yet been time for the holding of any state gatherings."

"Some of my best friends are on the opposite side of our house, and I cannot believe that when calmness prevails these men will continue to remain out of the League. My belief is that if you have a complaint against conditions the right thing and the most effective thing to do is to stay along and fight from the inside."

"We have some great plans maturing to bring into the League every state not now represented. I have even written a letter to the Philippines in an effort to bring in the picture theaters there. To Alaska has gone a letter to every exhibitor."

"Several very important questions affecting every exhibitor in the country will come up for consideration in the near future. These questions should be decided by a united exhibitors' body, not by a divided one. Already I have started to provide a business system for the League, and in the furtherance of this idea I have written to officials and to every prominent member asking suggestions. We are going to have a business administration. We have got big men among our officers. With the active cooperation of a board of directors such as we have if the organization does not become bigger and better during the year it will not be the fault of the officers."

Predicts Downfall of League

Percy W. Wells, President of North Carolina League, Gives It Twelve Months.

(From our regular N. C. correspondent.)

IBELIEVE that the old National League will cease to exist within the next twelve months," declared Percy W. Wells, state president for North Carolina in the recently formed American Exhibitors' Association, to a representative of the Moving Picture World upon his return from Chicago this week.

"The kind of men we want in the American Exhibitors' Association—bona fide theater owners who have substantial investments in the industry and are therefore vitally and personally interested in the growth of the industry in a degree that would overshadow any selfish motives—cannot but see the necessity sooner or later of aligning themselves and their business with an organization that actually accomplishes things, and just as soon as we effect permanent organization, get National headquarters opened in New York and put an expert organizer in the field, I predict that they will all come a-running. They are bound to do this."

"We returned home well satisfied with the Chicago trip," continued Mr. Wells. "Although we spent much time and money on Mr. Varner's campaign for the presidency, this became of secondary importance when we arrived in Chicago and witnessed the opening sessions of the farce which was pulled off at the Coliseum under the respectable title of a 'convention.'

"We were glad indeed to voluntarily sacrifice Mr. Varner's prospects as a presidential possibility in order that every possible obstacle to the forming of a new and effective organization might be swept away. Our fight, to begin with, was not for political or personal aggrandizement or domination of the exhibitors of the nation, and Mr. Varner's candidacy was launched with the sole purpose of trying

to obtain relief from the dominating selfish interests back of the league as formerly constituted.

"The American Exhibitors' Association, I believe, has been launched along lines that are psychologically right and which will insure its becoming a power in the interest of the exhibitors of America. That bunch of earnest, conscientious business men who helped form its nucleus in Chicago last week augurs much for the ultimate success of the organization, and the more I think about its future prospects the more enthusiastic I become. The directors will meet within the next thirty days at a point yet to be determined and will then perfect all arrangements for permanent organization."

D. M. BAINE.

Indiana Getting in Line

President Rembusch of the State League Advises Indiana Exhibitors of Plan to Aid Government and Urges Action.

AMONG the various activities of the United States Government in prosecuting the present conflict is that of food conservation. Various state committees have been formed to prosecute the work of conserving the country's market basket, but those committees are of a voluntary make-up and have no source of revenue beyond local contributions. In Indiana the committee on conservation has appealed to the motion picture exhibitors for aid in disseminating information and instructions. In response to this appeal President Rembusch of the Indiana League has issued the following letter to Indiana exhibitors:

Shelbyville, Ind., July 24, 1917.

Dear Brother Exhibitors: The President of the United States has honored and recognized the motion picture industry as a great force in assisting the United States Government in the present world crisis. The exhibitors of the United States have been asked to work especially with the Committee on Public Information, Wm. A. Brady, chairman, and there will be two methods of distributing information. First, our screens (showing slides and short films). Second, four-minute talks in our theaters.

On Monday, July 23, your state president was called to Indianapolis by Dr. Barnard and other members of the Food Conservation Committee. Our first work is to assist this committee in enrolling the housewives of America. (Enrollment date is August 15.) Slides will be sent you this week. You are to begin showing them at once continuously until August 15, and then return the slides to Box 176, Shelbyville, Indiana.

The Conservation Committee has no funds to carry on this work and our organization is asked to finance same. These slides will cost about \$250 for Indiana. Therefore, each and every exhibitor in the state is earnestly requested to immediately forward his dues of \$12 a year, so that we will have available funds. (These dues may be paid \$1 per month.)

In view of the fact that the United States Government has been lenient with the motion picture exhibitors on the recent proposed tax of 10 per cent. of gross receipts, which will probably not be passed because Congress appreciates the fact that this tax would undoubtedly ruin and bankrupt many theaters and put many theaters out of business, the same as it has in Canada, every exhibitor in Indiana and in the nation should show his appreciation and patriotism on this occasion by doing his bit in financing the work now required by the Government. Your president will advance money to pay for these slides and trusts that a generous response will be forthcoming from all Indiana exhibitors, in the way of dues and donations.

A prominent member of the Food Conservation Board stated: "The motion picture industry has been under severe criticism in the past—perhaps oftentimes rightly. The industry is asking for special consideration by the people in the way of liberal legislation. I believe everything asked for in reason will be granted if the motion picture industry shows itself worthy."

Therefore, please, 1st, run the slides; 2nd, on August 16 return the slides; 3rd (of greatest importance), "Do Your Bit Big" and help finance this splendid work. Fraternally yours,

INDIANA EXHIBITORS' ASSOCIATION,
F. J. Rembusch, President.
(Member American Exhibitors Association
—A New National Exhibitors' Organization)

OREGON LEAGUE IS INCORPORATED.

Abraham Nelson, of Portland Oregon, attorney for the Motion Picture Exhibitors' League of Oregon, has completed the incorporation of the organization and a plan has been worked out whereby each member will hold but one share of non-assessable stock, thus giving every theater equal voting power with the others in the League.

The officers of the new incorporation are the same as the officers of the association elected when it was first organized and the Portland members of the board of directors so far selected are C. W. Meighan, J. P. Parker, E. J. Myrick, J. B. Washcock and W. A. Ayres.

VIRGINIA CONVENTION DATES CHANGED.

Chesley Toney, secretary of the Virginia Exhibitors' League, announces that on account of conditions that have arisen since the Chicago convention the dates of the Virginia convention have been changed from August 27, 28 and 29 to August 30, 31 and September 1. The meeting will be held at Ocean View, Richmond, Va.

Motion Pictures Mobilized for War

William A. Brady, President of National Association, Submits to Government Personnel of Committees to Represent Motion Picture Industry in War Co-operation.

FOLLOWING up the wishes of President Wilson, previously expressed in these columns through letters addressed to William A. Brady, president of the National Association of the Motion Picture Industry, Mr. Brady has submitted to the proper Government officials at Washington, D. C., the personnel of his appointments of members of the industry to act in conjunction with the several departments in the work of prosecuting the war. The committees and their assignments are:

To the War Department—P. A. Powers, Universal Film Company, 1600 Broadway, New York City; Eugene M. Clark, Jefferson theater, Natchez, Miss.; William A. Johnston, New York City; Cecil B. De Mille, Lasky studios, Los Angeles, Cal.

To Navy Department—John R. Freuler, Mutual Film Corporation, 220 South State street, Chicago, Ill.; Joseph F. Coufal, Novelty Slide Company, 115 East Twenty-third street, New York City; Stanley Mastbaum, Stanley Company, Philadelphia, Pa.; Arthur James, Associated Motion Pictures Advertisers, 1476 Broadway, New York City.

To the Food Commission—Arthur S. Friend, Famous Players-Lasky Corporation, 475 Fifth avenue, New York City; Alec Pantages, Pantages Circuit of Theaters, San Francisco, Cal.; Thomas H. Ince, Ince Productions, Los Angeles, Cal.; Donald J. Bell, care of Bell & Howell Company, 1801 Larchmont street, Chicago, Ill.; John Wylie, editor Moving Picture World, 17 Madison avenue, New York City.

The following committee of women will also act in conjunction with the Food Commission: Ouida Bergere, care of American Play Company, Inc., 33 West Forty-second street, New York City; Gail Kane, care of Mutual Film Corporation, Santa Barbara, Cal.; Marguerite Clark, care Famous Players Studio, West Fifty-seventh street, New York City; Kitty Gordon, care of Peerless Producing Company, West Fort Lee, N. J.; Norma Talmadge, care of Selznick Pictures, 729 Seventh avenue, New York City.

To the Women's Defense Committee—Mary Pickford, Lasky Studios, Los Angeles, Cal.; Anita Stewart, care of Vitagraph Company of America, Brooklyn, N. Y.; Ethel Barrymore, care of Metro Pictures, 1476 Broadway, New York City; Margaret Mayo, care of Goldwyn Company, 16 East Forty-sixth street, New York City; June Elvidge, care Peerless Producing Company, West Fort Lee, N. J.

To the Council of National Defense—William A. Brady, World Film Corporation, 130 West Forty-sixth street, New York City.

To the Treasury Department—Adolph Zukor, Famous Players-Lasky Corporation, 485 Fifth avenue, New York City; Marcus Loew, Loew's Enterprises, 1493 Broadway, New York City; Walter W. Irwin, Vitagraph-V-L-S-E, 1600 Broadway, New York City; George K. Spoor, care of Essanay Film Manufacturing Company, 1331 Argyle street, Chicago, Ill.; J. E. Brulatour, Eastman Company, 5 West Thirty-second street, New York City.

To the Department of Agriculture—Stephen A. Lynch, Triangle Distributing Corporation, 1493 Broadway, New York City; Lewis L. Levine, Regent Theater, Brooklyn, N. Y.; W. R. Rothacker, Rothacker Film Manufacturing Company, 1331 Diversey Parkway, Chicago, Ill.

To the Department of the Interior—Richard A. Rowland, Metro Pictures Corporation, 1476 Broadway, New York City; Samuel A. Rothapfel, Rialto theater, New York; Walter J. Moore, care of Miner Lithograph Company, 518 West Forty-sixth street, New York City.

To the Aircraft Division.—J. A. Berst, Pathe Exchange, Incorporated, 25 West Forty-fifth street, New York City; Louis F. Blumenthal, National theater, Jersey City, N. J.; Edward Earl, president Nicholas Power Company, 90 Gold street, New York City; Theodore Mitchell, care D. W. Griffith Enterprise, 807 Longacre Building, New York City; J. H. Hallberg, United Theater Equipment Corporation, 1604 Broadway, New York City.

To the Committee on Camp Training Activities—Samuel Goldfish, Goldwyn Pictures, 16 East Forty-sixth street; Lee O. Ochs, president Moving Picture Exhibitors' League of America, 1587 Broadway, New York City; Dr. Cranston Brenton, care National Board of Review, 80 Fifth avenue, New York City; Mrs. J. Stuart Blackton, care Vitagraph Company of America, Brooklyn, N. Y.; William Farnum, care Fox Film Corporation, 130 West Forty-sixth street, New York City.

To the Commercial Economy Board—Lewis J. Selznick, 729 Seventh avenue, New York City; Thomas Eager, motion picture exhibitor, Lincoln, Neb.; William H. Donaldson, Billboard Publishing Company, Cincinnati, Ohio.

To the United States Shipping Board—William L. Sherrill, Frohman Amusement Corporation, 310 Times Building, New York City; Lewis B. Mayer, American Feature Film Company, 60 Church street, Boston, Mass.; Edward J. Fisher, Motion Picture Exhibitors, Seattle, Wash.; William E. Lewis, Morning Telegraph, New York City.

To the American Red Cross, for the East—William Fox, Fox Film Corporation, 130 West Forty-sixth street, New York City; Mitchell H. Mark, manager Strand theater, New York City; E. S. Porter, Precision Machine Company, 317 East Thirty-fourth street, New York City.

To the West—Jesse L. Lasky, Lasky Studios, Los Angeles, Cal.; Peter J. Schaeffer, care of Jones, Linick & Schaeffer, Madison and State streets, Chicago, Ill.; Douglas Fairbanks, Lasky Studios, Los Angeles, Cal.

C. K. Y. Film Corporation Formed

Adolph Zukor Prime Factor in Company Which Will Purchase Clara Kimball Young's Productions.

A NEW distributing company, of which Adolph Zukor is the prime factor, has been organized under the laws of New York to market and distribute all Clara Kimball Young productions. It will be known as the "C. K. Y. Film Corporation," and has contracted to purchase outright eight or more pictures a year from Miss Young for four years.

Miss Young heads her own organization and dominates it completely, selecting her own stories and plays, her own directors and her own supporting company.

The first picture "The Marionettes," is being made in the Thanhouser studios at New Rochelle, and will be finished by September 1. In this connection an erroneous statement was made last week, to the effect that the Thanhouser studios had been leased outright. This is a mistake. It has been decided to make only the first one or two pictures in the east, and Miss Young contemplates making one picture in Porto Rico, some in California and two or three in other locations not yet decided upon.

"The Marionettes" is a play first produced in Paris, had a long run there and was later produced in this country under the name of "The Puppets," with Mme. Nazimova as the star.

Executive and publicity offices have been opened in Aeolian Hall, where Miss Young will transact all her business interests outside of the engaging and casting, which will be done at the studios.

Hart Controversy Reaches Court

Triangle Seeks to Prevent Artcraft from Employing Player and Thomas H. Ince from Making and Distributing Hart Pictures.

THE controversy over the services of William S. Hart reached the Federal District Court on Thursday, July 27, when the Triangle Film Corporation sought an injunction restraining Artcraft from employing Hart and also to prevent Thomas H. Ince making or distributing any pictures in which Hart appears.

The vital clause in the Hart contract with Triangle reads as follows: "This contract is made upon the condition and with the understanding that the employe will be supervised in his acting and work hereunder by Thomas H. Ince, the present managing producer of the Triangle studios at Culver City, Cal."

Triangle counsel claimed the Hart case was entirely different from the recent Fairbanks controversy, that the present case was a matter of malicious interference of Ince and Artcraft in the performance of the contract, and charged the two parties named with conspiracy to take away a property right. "Hart's services cannot be supplied by any one else," counsel declared.

Counsel for Artcraft insisted Hart's contract with Triangle was made upon the condition and understanding the player was to be directed by Ince. It was declared that Hart had declined an offer of \$100,000 by Triangle to abrogate the clause, the player contending it was not a question of money, but of his artistic standing and his reputation.

Counsel for Artcraft submitted affidavits and Triangle was given permission to answer these. Judge Manton reserved decision on the application for injunction.

Richardson Still on that Last Lap

He Makes Duluth, Minneapolis, St. Paul and Winona and Is Getting Nearer Home Every Day

Duluth, Minnesota.

FROM La Crosse, Wis., I went right through to Duluth, Minn., and at the depot found W. E. Hammond, business agent, Local Union 32, I. A. T. S. E., waiting with a buzz wagon, and very soon we had located our individual hay pile in the Spalding Hotel. One of the first items of information vouchsafed the editor by Brother Hammond was to the effect that what rest we would get in Duluth could be placed in our editorial eye and looked through without any trouble at all. And immediately he started out to put the threat into execution by buzz-wagoning us up around the boulevard which mounts the hills back of the city and circles around, disclosing a truly wonderful view.

When this was finished, we gathered Brother J. P. Shanahan, business agent for the stage-hand end of Local 32 into the midst of our gasoline cart and proceeded to inspect sundry theaters. Broadly speaking, auditorium lighting conditions in Duluth are "not so bad"; also in most instances they could be materially improved. Screens are almost invariably bordered with wide bands of black, and the pictures do not run to excess in size, all of which is good, and to the credit of the fair city of Duluth. Operating rooms vary from good to very poor, and equipment from good to just about the limit in the other direction.

At the Star Theater I found my old friend, Brother Clock, in a new guise. It sat on the right hand front corner of the stage. Its face was covered with black paper, upon which manager Nelson had pasted numerals cut from white oilcloth; also he had covered the hands with white oilcloth. About four feet in front of friend clock sat a baby spot, which projected red light to the clock face. It was an ideal arrangement. The effect was that of illuminated hands and numerals, with nothing else visible. My hat is off to Manager Nelson. It was a clever stunt. It was in this theater, too, that I found a portion of the house lighting to be designed on what was very nearly correct principles. Brother Nelson had the right idea, but had not carried it far enough. At the rear end of the auditorium, however, the thing was not so good, and I suggested that changes be made, which, if carried out intelligently, will give the Star excellent lighting, and lighting which will be along correct principles from the projection point of view.

In the operating room I found a unique stunt in the form of a regulator for machine speed where the machine is driven by a variable speed motor. In addition to the variable speed regulation, or rather as a refinement of or for it, Nelson has rigged a brake, as follows: To the base of his Powers Six mechanism, about one-quarter of an inch in front of the front edge of the fly wheel, he has attached an upright standard, of steel, about three-quarters of an inch wide, by one-sixteenth thick, reaching almost as high as the top of the fly wheel. To the upper end of this piece he has attached a brake shoe, which acts on the fly wheel. About one inch from the bottom he has passed a long threaded bolt through the metal of the brake staff, with a collar on either side of the brake staff. Back about two inches toward the lamphouse is another short standard, attached to the mechanism head base, near the top end of which is a hole, threaded, to receive the threads of the bolt. At the back end of the threaded bolt is a thumb wheel. The net result is that by giving this bolt a turn, the brake is made to exert more or less pressure, according to which way the bolt is turned, upon the fly wheel. This supplies a very minute regulation of machine speed, especially when taken in conjunction with the variable speed motor control.

At the Alhambra, in West Duluth, the operator, so the manager said, complained that, due to the glare of the rear inverted auditorium lighting fixtures he could not see his picture properly. I showed friend manager how this could very easily be overcome, and at the same time the lighting of the aduditorium be decidedly improved. Crossing over into Wisconsin we visited the Palace Theater in Superior. This is a nice house, and has an operating room which is in some respects "different." The room is large, and the machine is set about 3½ feet from the front wall. The pro-

jection ports are cut down to eliminate stray light, and most of the other things are as they should be, with the exception of too much light. R. J. Ellenson is operator.

Back over to Duluth we plowed, through nice soft, squashy Wisconsin mud, and made a call at the Strand, which has a good operating room, though badly located—too high. The observation ports are large, and the walls of the room are black. But the equipment—well, let us draw the curtain quickly after peeping at one Simplex, serial No. 918, and one Powers Six head, with a home made table supported by Powers Six legs, and a Motiograph lamp house and lamp. The lamp was so loose that it moved ¾ of an inch sidewise. Fred Daneiko was operator, and to his credit he was coaxing fairly good results out of this antiquated outfit.

The Lyric Theater has a good operating room, located opposite the screen. Its equipment is O. K., the ports are all right, and the screen result very good, though I have noticed a tendency on the part of most Duluth operators to be a little careless in the handling of their light, mainly, I think, due to an inclination to carry too small a spot, helped out by being obliged to give attention to other duties, such as rewinding, trimming lamps and threading machines, while the picture is running. B. Halloway is chief operator at the Lyric; J. D. Trembeth, assistant.

The Rex theater has splendid auditorium lighting. My compliments to its manager. One can see plainly the whole length of the house. The lighting is by means of amber colored bowls of leaded glass set into the high ceiling. It is about as satisfactory auditorium illumination as I have seen in a long time, and doesn't seem to affect the picture in the slightest degree. The glass is, of course, of a kind which gives diffused light. The piano sets at the left, and sidewise to the screen, thus minimizing the effect of its light upon the audience. I would like also to compliment the piano player, who was rendering real music, not merely pounding out a noise. There was no clock, and the exit lights were O. K. The operating room ventilation in this house was very, very bad indeed. This item should receive immediate attention. It is not exactly the correct thing to ask or expect an operator to work in an oven, particularly when that oven contains poisonous gases generated in the volatilization of carbons, plus foul air pulled in from the very hottest part of the auditorium.

I would like to compliment the Sunbeam Theater. Its operating room and equipment is in the nature of a classic. It ought to be presented, in its entirety, to some museum of antiquity. Its ceiling is approximately five feet eight inches from the floor. One machine consists of a Power's Six 114 head, upon which is a Motiograph 2,000-foot upper magazine, the lower one-fourth of which has been sawed off, presumably because the operating room was not high enough to accommodate the magazine in its entirety. The hole thus made had of course been stopped up with a piece of metal. This aggregation was helped out by Powers Five lamphouse, inside of which was a home-made lamp. The other machine was a Powers Six. Operator Walter Quick was actually getting reasonably fair results on the screen with this antediluvian equipment, which was supplied current by a new Wotton Twin Rexolux. Charles Harding is the other operator. The auditorium lighting of the Sunbeam is very bad, from the projection point of view. At the left of the screen, and very close to it, is an illuminated announcement board, and at the right is a bright exit light.

At the Zelda, Henry Gunther operator, there are a lot of red side lights, which are very bad, indeed. Red lights should never be allowed in an auditorium, except as exit signs. The Zelda has a good operating room. It is roomy as to size, its walls are black and its observation ports eighteen inches in width. Equipment O. K.

At the Grand I found something new, in the form of a child's playroom. This room is in charge of a nurse, and has a merry-go-round and a slide for the children to play upon. The operating room is excellent, and its equipment is up to date. Current is supplied by a Wotton Twin Rexolux. This room has really genuine, honest-to-gosh ventilation, fresh air being forced in by the intake fan and pumped out by the exhaust. The port shutters are hung by means of film links, located at the top of the inside of the upper magazines of the machines. Projection is in charge of Roy Brainerd, chief operator, and E. Poling, assistant. Brother Brainerd is the inventor of a most remarkable spotlamp,

which same will be described in the projection department a little later on.

The Duluth boys had planned to have the banquet and address at the Duluth Auto Country Club, 12 miles north of the city, and about $\frac{3}{4}$ mile straight up. When the multitude had assembled in front of the Spalding Hotel at the grave-yawning hour of midnight, and the cars were loaded to the gunwales, preparatory to mounting the giant stair by means of which one crosses the hills back of Duluth, it was found that a fog, considerably more dense than the smell of limburger cheese, had fallen.

The trip was, however, accomplished in safety, and practically every operator in Duluth, several of those from Superior, and most of the Duluth managers pushed their feet under the banquet table at 1:30 A. M. and proceeded to work devastation and utter ruin upon the goodies provided by Mine Host, after which your humble servant promenaded around over the cornfield of both operators and managers until broad open light of the day.

After the lecture there were many expressions of appreciation, and the boys agreed that it was more than worth all the trouble of preparation. Business Agent Hammond expressed the sentiment of Duluth operators when he said: "Well, Richardson, you put me up against a fine, large mess. I have got to, and by the eternal Green-toed Lizard of Oz, I am going to, pull certain books out of my library which haven't been looked at in quite some several moons; also I am going to stick my nose into them and do the tallest grubbing I have ever done in all my young and more or less innocent existence."

The editor crawled into his straw pile at 5:30 A. M., tired but happy in the knowledge of another day's work well done.

The Twin Cities.

At the Minneapolis depot L. G. Cowan, W. H. Smith, O. H. Dotton and Paul Quint, Business Agent, Past President, Vice-President and Chairman of the Examining Board of Minneapolis Moving Picture Operators' Union 219, I. A. T. S. E., held aloft the flag of welcome and spoke words of kindly greeting, also informing the editor that the proudly displayed gas wagon standing at the curb was at his disposal during his entire stay in the city.

The Minneapolis operators had written that they intended joining with the St. Paul local, and making our visit to the city a gala occasion which would be long remembered by the industry in Northern Minnesota. At Salt Lake City, however, I received a letter saying that, due to the legal battle the union had been waging for more than a year, which now had to be renewed and carried to the Supreme Court, it would be compelled to dispense with entertainment, as every available dollar would necessarily have to be devoted to the winning of the legal battle.

I promptly replied to this communication to the effect that, so long as they secured a full attendance of operators and exhibitors, I would far rather be spared the entertainment, my life having been almost one continued round of entertainment during the past four and one-half months. However, in this particular matter I re-learned a lesson which has already been taught me upon two or three other occasions, namely, viz.: Cut out the smoker, luncheon or banquet and friend manager's wife or child immediately becomes dangerously ill or his grandmother suddenly lies at the point of death, so that usually, to his deep regret, he finds he cannot possibly be present, and, what is more, individually and collectively he for the most part is **not** present.

The Minneapolis boys assured me that there would be a full attendance of operators and nearly full attendance of exhibitors, but when I heard that operating room conditions were, as a general proposition, extremely bad (*prima facie* evidence that Minneapolis and St. Paul exhibitors attach but little importance to the presentation of photoplay upon the screen), I winked the other eye, because all that had been done was the sending out of invitations, backed up by a number of personal invitations. Under this condition my experience has been that in cities where friend manager does not understand the importance of excellence in projection (the fact that operating room conditions are none the best in the Twin Cities is proof that the managers in that city do not attach importance to projection), he is not likely to take the trouble to come out at midnight to hear an address on the subject, particularly when that address falls on Saturday evening, one of the heavy days of the week. And friend manager most emphatically was not there. There was, however, a large attendance of Minneapolis and St. Paul operators.

After the address the officers of Local 219 were loud in the expression of regret that more energetic action had not been taken to get out the managers and exhibitors. The statement

was made, and made very emphatically, that next time I came to Minneapolis there would be a full attendance, or they would know the reason why. Too bad, gentlemen, too bad! But it can't be helped now.

The morning after the lecture I took a little walk for myself, and dropped in at two of the Minneapolis moving picture theaters, viz.: The Crystal and The Gateway. I entered the Crystal at 10:25 A. M., paying an admission of 15 cents. The front of the Crystal was very pretty, but the interior was, in view of the ornate front, rather disappointing, a condition which, I am told, upon what seems to be thoroughly competent authority, prevails in a considerable number of Minneapolis and St. Paul theaters. The Crystal had a distinctly poor result on the screen. It would have been poor even for a 5-cent house, and I had paid 15 cents. The illumination was dim, and the light was very poorly handled; also the screen result apparently gave evidence of poor equipment in the operating room, though that I did not myself see. There was discoloration of the light on the screen during the entire time I remained. There were bright side lights, both on the right and left, which makes for heavy and entirely unnecessary eye strain for that portion of the audience seated near the sides of the auditorium. To the right and the left of the screen were partly-open doors, admitting bright daylight. Nor was this the sum of the sins of the Crystal manager, for both to the right and left of the screen were unnecessarily brilliant exit lights. The picture was very unsteady, which might and might not have been due to film fault. There was no evidence of any attempt to control the speed of projection.

At the Gateway Theater, a 5-cent theater, the show was being "dragged out," with resultant literally frightful flicker—an outrage upon the eyes of the audience. There were objectionable side lights on both sides, and a ventilating fan let in bright daylight near the upper left hand corner of the screen. At the rear of the auditorium was one of those enjoyment-murdering automatic pianos, pounding away for dear life, creating enough din to supply a first-class Fourth of July celebration to a medium-sized town. The way I put that particular down in my note book was: "Automatic piano raising hell just inside the entrance," which is both descriptive and expressive. Also it shows how it impressed me. Conclusive evidence of the value this "manager" puts on his screen result is found in the fact that at the reel a slide was run reading as follows: "Change of picture every day; 5 to 7 reels 5 cents." Far be it from me to suggest that a lecture on projection would be of any possible benefit to the managers of these two theaters. If these are not fair samples of the Minneapolis theaters, they are the ones I saw, and the Minneapolis Exhibitors' League didn't trouble itself to show me anything better. In fact that distinguished body didn't even bother to say "hello," either through its officers or otherwise, though I had come to their city mostly with view of benefiting them and their business.

In the afternoon of the second day, Brother L. G. Cowan, Business Agent, and W. H. Smith, Past President of Local 219, bubbled me around the city, out to Fort Snelling and over to St. Paul, where we visited several theaters and met a number of the St. Paul operators and managers.

At the Strand, St. Paul, I found Blaine Day, formerly of Sherman, Texas, an old-time projection department correspondent, in charge of some excellent equipment, in a very good, but poorly located operating room. The Strand is a beautiful theater, but the operating room is at the extreme summit of the second balcony. I met the Strand manager, G. W. Grandstrom, a very pleasant gentleman, who accounted for his absence from the lecture by saying, if I rightly remember, that his wife was sick.

And now here is a puzzle for you to solve. Answers with sketches may be sent the Projection Department. At the Alhambra Theater, James Jilowski and William Soleman, managers (also kept away from the meeting by sickness in family), Frank Ehler, operator, I found an operating room of the following dimensions: 3 feet 11 inches wide, 8 feet long and 7 feet high. In this "operating room" were two Powers' 6A Machines, a separate Stereopticon, a rewinder and a film tank. The room was light-flooded, and was considerably off center, sidewise, with the screen. Mr. Jilosky, one of the owners of this aggregation, is president of the St. Paul Exhibitors' League, so I am told. The puzzle is to get the equipment I have named into this operating room and still have room left for the operator to handle his machine. See if you can do it? The operating room was not the sum of the evil of this house, for there were 16 brilliant side lights, located 5 feet 6 inches from the floor. Also there was a bright exit light to the right of the screen, and the white light on the sheet music on the piano was unprotected. That is to say, the reflected light from the music shot right back

into the eyes of the audience, there being no screen to prevent. The light was, however, confined to the sheet music, and that much was good.

At the Gem, managed by the same people who run the Alhambra, I entered the "operating room" by means of an iron ladder seven whole, great big inches wide, which led to a trap door of diminutive size, located under the slope of a stairway, which same formed the ceiling of the back part of the operating room. This room was about 3 and one-half feet wide, by 6 feet high for $3\frac{1}{2}$ feet at its front end. The rest of its about-8-feet-of-length sloped down almost to the floor. There was one Powers Machine. The walls were black. I had to back out of this room, and down through the trap door knot-hole, using due care in negotiating the seven-inch-wide grand staircase.

At the Blue Mouse Theater the auditorium lighting was fairly good; also there was a fairly good operating room. To show how lax operators in all too many cases are, the man in charge of projection in this theater has had permission to have a fresh air intake opening cut through the outer wall at the floor line for a considerable time, but, through his own neglect, has failed to have it done.

In the Princess the auditorium lighting was from a projection point of view, distinctly bad. Red lights are used for decorative purposes, which, from the point of view of safety, is absolutely wrong, and there are bright side lights, with a great glare of light at the music stand of each one of the three musicians. I spoke to Manager Goldman about this, and he informed me that the musicians object to confining the light to smaller space, or to the use of smaller candle power or light green globes, claiming that it is hard on their eyes.

Well, friend musician, you may convince Brother Goldman of that, but you would have had a hard job convincing me that there is any less strain on your eyes because you have the whole front wall of the auditorium or stage, plus the woodwork of the piano, illuminated, or because you use a light twice as bright as you have any real need for. But even supposing a light green globe or less candle power were hard on your eyes, what about the eyes of the audience? Don't you really think the audience have some right in this matter? If you haven't a pair of optics of ordinary strength (if you have there would be no need for you to object on the ground of inability to read your music) then you had better go back to the manicuring of soiled dishes.

Manager Goldman tells me that the musicians carry this outrage to the point of threatening to quit if there is any diminution of illumination at their music stands. However, Brother Goldman, you can squelch friend musician by making a curved screen which will come right up between them and the audience, and thus eliminate all the light, without interfering in the least with the audience's view of the screen, even from the front row of seats. But, suffering toes of the prophet, what a howl there would be from the music if this were done. What friend musician wants, when we squeeze the bull out of it and get down to brass tacks, is the privilege of posing before and being admired by the audience. Harsh words, yes, but I have no patience with men and women who absolutely disregard the rights of everyone else, rather than in the least degree discommode themselves.

Manager Goldman impressed me as a very pleasant gentleman, and a capable theater manager, but one who needs to delve a little deeper into some of the phases of his business.

At the Starland I found operator E. R. Hoffman in an operating room 15 by 20 in size, having an eleven-foot ceiling. The lamp houses were piped to the vent flue, but the ventilation of this room was, viewed from the standpoint of healthy conditions, rather poor, there being no glass in the ports and, if I have my notes correct, no fresh air intake.

I am informed that the Minneapolis fire marshal has secured the passage of a law prohibiting the operator from keeping his clothes (presumably his spare garments) in the operating room. The excuse for this is, I am informed, that in case of fire the clothing would be destroyed. Dear me, Mary, how our chewing gum does squeak. I would suggest to this dear soul, the Honorable Fire Marshal, that he might be still more considerate of the operator and compel him to disrobe entirely before entering the operating room, donning, in lieu of his ordinary raiment, garments made from thread asbestos. It is to be noted that this perfectly charming law makes absolutely no provision for a lockable closet, or for that matter, a closet of any kind whatsoever, outside the operating room, in which the operator may keep his clothing. For the benefit of the Minneapolis Fire Marshal I might say that in the heat of the summer, with the utterly outrageous lack of proper ventilation in many operating rooms, friend operator is obliged either to work in al-

most a state of nature, or else almost roast alive. If he stripped down to his ordinary working uniform downstairs, and passed up through the audience to the operating room, I am afraid there would be a riot. Where, then, do you, Mr. Fire Marshal, in your almost human intelligence, expect the operator to leave his clothing? Some day I believe I will make a collection of examples of solid ivory top, bonehead legislation, pertaining to operating rooms, and keep it to look at when I am troubled with indigestion, because it is said that the best remedy for that ailment is a good laugh.

I enjoyed my stay in the Twin Cities and value highly the friendships formed, which will, I am sure, last through the coming years. I also hope that while, due to the absence of the managers and the unfavorable conditions under which I addressed the men the thing was not as satisfactory as it might have been, still some good was accomplished.

Winona, Minnesota.

It was due to the enterprise of L. G. Roesner, manager Colonial Amusement Company, that a stop was made in Winona, a comparatively small city, population less than 20,000. Mr. Roesner had not only invited us to include Winona in the itinerary, but had proceeded to make quite some considerable arrangements for the address, inviting many out of town exhibitors and operators to attend. During our stay Mr. Roesner took us for a ride down the most charmingly beautiful Riverside drive. I really did not know there was such thoroughly charming scenery along the Father of Waters. I also viewed a genuine curiosity (if the city of Winona will forgive the application of that term), in the shape of one of the most magnificent bank buildings I have ever seen. There is nothing in New York, in the shape of a bank building, that can surpass it. The granite (I think it is granite) pillars at the main entrance are among the largest in the entire world.

In Winona I met Ben Huntley, one of the old-timers, now engaged in dealing in supplies in the City of Winona. Also at the time of my visit Mr. Joseph H. Gilday, no stranger to the great White Way of New York, now a salesman for the Art Dramas, traveling out of the Minneapolis office, was in the city and attended the lecture.

The Colonial Amusement Company, L. G. Roesner, manager; John Mott, assistant manager, has a very pretty house, with possibilities for absolutely ideal auditorium lighting. As it is, the lighting is not bad, but could, nevertheless, be materially improved. The Strand Theater, managed by Leon Rolcatki, has very poor auditorium lighting.

At midnight I addressed the operators and managers of Winona, plus several out of town men, on the stage of the Colonial Theater, the lecture being preceded by a very nice table luncheon, supplied by the Colonial Amusement Company. The men were much interested and seemed well pleased with what they heard.

JOSE HAS MINIATURE STUDIO.

Edward José, the director, has almost completed a new residence on Weehawken Heights, overlooking the Palisades and the Hudson, that bids fair to be the most novel structure of its kind in the country. It may not be generally known that José does all of his own continuity work on the pictures he directs, writes nearly all his own scenarios and plans his productions down to the minutest details before he is ready to film them. In order to have all this work at hand, Mr. José has added to his new residence a complete miniature studio which will be equipped with every modern appliance for the making of pictures, but all in dwarfed form. There will be working models of scenes, lighting effects and all the rest of it, so that after he has planned a production he can build it in miniature and work out its many details before finally putting it into actual practice. In this way, he says, when he begins work on his productions he will have before him all worked out just exactly what he will put on the screen.

BUSTER COLLIER IN "TOM SAWYER."

Buster Collier, illustrious son of the celebrated William Collier, noted tragedian, has been specially engaged by the Famous Players-Lasky Corporation to appear with Jack Pickford in its adaptation of Mark Twain's great comedy, "Tom Sawyer." The production is already under way at the Lasky studio, and will be announced for release by Paramount within a few weeks.

Photoplayhouse Construction

A Discussion of the Scientific and Artistic Aspects of the Subject.

AT the convention of the Society of Motion Picture Engineers, held in Chicago July 16-17, the following paper was read by Edward Bernard Kinsila, author of "Modern Theater Construction."

I have been invited to make a few remarks on motion picture theater construction. The motion picture theater is the popular bible of the fine arts for the masses and middle classes, where the screen serves as a sort of grammar school for the young, the partially educated, and those who still possess the primitive instinct of allowing themselves to be deluded by illusions that enlighten and amuse. Perhaps the most pertinent thing I could refer to in motion picture theater construction would be the tendency of exhibitors to build more commodious and elegant theaters with every convenience for the accommodation of its patrons. But this would be wasting valuable time. It is always the aim of the exhibitor to present motion pictures in an attractive manner to a discriminating public. If the wish be to cater for the patronage of the masses, he builds a large, centrally-located theater in the main thoroughfare. If it be intended for a special or select few, he erects a smaller neighborhood playhouse in the principal shopping street of the section selected for exploitation. Sometimes both these demands are met by the establishment of a chain of magnificent theaters.

But in the erection of photoplayhouses to satisfy the ever increasing demand for improvement and better accommodation, there is too great a tendency toward repetition, too evident a desire to blindly copy, without giving the question sufficient or serious thought. It is my desire to correct these faults.

Therefore I prefer to discuss the scientific and artistic aspects that govern the whole subject. The phenomena of motion pictures has reference to motion, that interesting phase of existence that is responsible for all progress in every sphere of life. Until recently it has not been appreciated at all, and is still indifferently understood throughout the world.

Almost every phase of existence is dependent on motion. Heat, sound, light and other forms that it would be a transgression to mention, are dependent upon it. When movement ceases, all interest is lost. When we cease to move we are dead, and soon are forgotten. A higher appreciation of these forces will bring a better knowledge and a clearer understanding to the entire subject of motion picture playhouse construction. Avoiding the question of size and relation, such as whether to build large or small to accommodate one's patrons—really matters of detail that are thoroughly discussed in my book, entitled "Modern Theater Construction," recently published by the Moving Picture World—I shall pass on to more important matters.

Few people realize that the motion picture industry is an art wholly dependent on psychology, and by "psychology" I do not mean the name of a racehorse that will win the third race today. I am merely suggesting a business trip which, if followed, will bring handsome profits. The very basis of this industry rests on psychic conditions, and its early development was the result of scientific research begun nearly a century ago.

Another error that producers and exhibitors often make is the assumption that motion pictures are a cheap substitute for the spoken drama of the stage. This is not true at all. The motion picture is an entirely independent art, capable of telling its story in a far better manner than the spoken drama. On the real stage the period and duration of the play is limited, and events, to be logical, must occur in sequence. Attention to the story is directed by the spoken word of the actor. In the screen play there are no such restrictions. By the aid of flash-backs and visions the spectators may be carried back to any period of time or even conveyed into the very inner minds of the players on the screen. The brutal and revolting scenes of crime are not essential upon the screen. The visualization of an action properly associated with connecting events will sufficiently stimulate the mind of the spectator to a true appreciation of the act itself. A close-up of a nervous hand fingering the trigger of revolver will picture murder most vividly, if correctly introduced with the associated actions shown on the screen. The absence of disconcerting words, and the introduction of a wealth of ideas that enrich our imaginations by awakening remnants of earlier experience, are all that are necessary. At the so-called real theater the actions and suggestions of the players are external. They come from without ourselves, while in the screen play everything comes from within, and in consequence is far more realistic. Visual simulation for the purpose of mental stimulation should be the endeavor.

The sooner the problem is viewed from this standpoint the better it will be for the entire industry.

If the motion picture art is a psychic problem and its success depends upon the effect produced on the mind of the spectator, why not adopt every rational means that will cause the spectator's mind to become perfectly receptive to these illusions? It should, therefore, be the first duty of the exhibitor to provide a pleasing playhouse, one that by its exterior design will suggest the form of entertainment housed therein, and with an interior plan adaptable to its class of patronage, the presentations given and the comfort of its patrons. I might say right here that the price of admission very materially affects one's appreciation of a presentation. No one ever heard complaint at the performance of a twenty-five cent circus, although the same show at the regular circus admission prices might have provoked universal complaint.

* There are many incidental methods of contributing toward the comfort of theater patrons and thereby influencing their mental attitude, trifling perhaps in themselves, but amounting to a great deal in the aggregate. Uniforming the attendant, no matter what his position, will insure courtesy and thereby add toward the patrons satisfaction. Proper heating and ventilation also help. The manner in which fresh air is supplied to an auditorium is more important than the amount of supply, as air that traverses a room without reaching the breathing zone is of no practical value. One thousand cubic feet of air well distributed is worth ten times that amount introduced without mixing with the air in the breathing zone.

Few patrons realize that in most picture houses they inhale for about two hours the vitiated exhalations of those seated about them. And many of them are fastidious persons who insist upon drinking filtered water from sanitary cups, and yet do not object to paying for seats in a germ-laden atmosphere often so foul that it gives off an offensive odor.

The provision of adequate accessible toilets is also too often neglected. Toilets placed at the foot or top of narrow flights of stairs in inconvenient positions are not calculated to please or better one's receptive mood.

Insufficient coat hanging space is another inconvenience too generally imposed on a patient public with a false notion of conserving seating space. A very small display of ingenuity would provide ample coat hanging facilities in most theaters without the sacrifice of valuable seating space. To encumber patrons with their wraps for the period of an entire entertainment will surely not improve their mental attitude.

The chief objection in the provision of comfort that insures tranquility of mind is furnished in the totally deficient seating arrangement generally provided in nearly every motion picture house throughout the United States.

The seating arrangement presents a far more serious problem in a motion picture playhouse than in a regulation theater. In the latter, persons arising to permit the passage of others only obstruct the view of the stage for a moment, which is not always important, as one can usually hear the dialogue and continue to follow the thread of the story; but with a photoplay the same obstruction masks the view and breaks the continuity of thought and, if often repeated, is likely to entirely ruin one's appreciation of the entire photoplay.

This is so much so that it has led to the agitation for a law limiting the number of continuous chairs in a motion picture theater to eight seats, instead of twelve, thirteen or fourteen as now exist. If the distance between seats were increased four inches from back to back it would permit the free passage of persons without the necessity of anyone arising, only diminishing the total number of seats in an auditorium one row in every ten. In England, where no one is expected to arise or be disturbed to admit another, the distance from chair back to chair back is thirty-six inches instead of the thirty-two inches allowed in this country, and the rows of chairs there extend the full width of the auditorium without center aisles of any description.

Such an omission of aisles would not be tolerated legally in this country, and the law against it has no doubt been found necessary because the passage space between seat rows has been so restricted as not to provide both passage and seating space for each individual. But now good business policy demands a correction of this evil. A correspondent writing to the Moving Picture World stated that he had removed a number of rows of seats from his auditorium to provide better passage for his patrons, and found to his surprise that his daily receipts were enormously increased. Every seat was now continuously sold, while before its inauguration many seats were often unsold.

Great care should be taken in the establishment of correct sight lines. Greediness for more balcony seats should never tempt the addition of a balcony row that will hang so low as to interfere with a full view of the stage, as is the case in a mammoth theater recently built in New York City, widely heralded as a wonderful theater.

Lighting the balcony steps with electric lights placed behind translucent colored glass prevents stumbling in the dark, and entrance tunnels piercing a balcony from a mezzanine floor facilitate access to the upper tiers of a balcony and prevent patrons from emulating the example set by a supposititious Irish general, "who marched ten thousand soldiers up a hill, and then marched them down again."

An orchestra well that conceals the musicians is preferable to one that exposes them. The charm of music apparently coming from a distance is more likely to produce a contemplative and receptive state of mind than the blaring blasts of a brass band, exposed in full view.

The elimination of useless stage boxes that serve to attract attention at the expense of the picture on the stage, and a proper proportioning of the auditorium and stage, together with the possibility of brilliantly illuminating the audience hall during the showing of a comedy picture, are all influences that contribute to a patron's receptive state of mind. Spectators are impelled to laugh when they see others laughing by the aid of brilliant illumination.

Complete darkness, so common in old-fashioned moving picture playhouses, rarely enhances the effect of a picture. Unnecessary gloom never pleases an audience and seriously interferes with the prompt seating of patrons. Subdued light has a much less irritating effect on the eyes than complete darkness relieved only by reflected light from the screen.

There are no definite rules for the design or plan of a theater. After the site has been chosen, due regard must be given to the size and scale of the building. Different neighborhoods, the class of patrons sought, and the nature of the entertainment must be carefully considered. The exterior of a theater should be designed with sobriety and offer an inviting appearance to the eye reflecting the ideals housed therein, and the interior should be formed as a setting or frame for the same presented on the stage. There should be no attempt on the

part of the architect to perpetuate his fame at the expense of the enterprise.

There should be no "fussiness" in design, especially of the interior. All unnecessary ornament should be avoided as tending to distract attention from the dominating architectural motive. Every feature should be subordinated to this central motive. When a single architectural ideal is well expressed, the result is always simple and good.

It is often possible to finish the interior in blocked stone or a clever plaster imitation of grey Caen stone, which will give an added sense of security to the patrons. A fan shaped audience hall is ideal and offers the greatest opportunities for a motion picture playhouse. Its very formation also tends toward centering attention on the proscenium opening, the main constructive feature of auditorium and the one closest to the action shown on the stage. Incompetent architects, instead of designing this opening in lines that are simple, harmonious and unobtrusive, often overload it with old-fashioned and meaningless bands of ribbon and inartistic wreaths.

While art really admits of the standardization advocated by the Society of Motion Picture Engineers, of which I am a member, it clearly calls for specialization, which may be considered by some as standardization in another form.

As I have pointed out in my work on "Modern Theater Construction," specialization is as needful in theater architecture as in other lines of commercial endeavor. Most of the theater deficiencies in this country today are the result of a woeful lack of qualified specialists in this line of work, and a consequent inclination to copy blind the work of others, mistakes included.

Ordinary humanity, however, demands that the general arrangement of a theater conform to the safety of the inmates, whether patrons or employees. As nearly all fires in motion picture playhouses originate in the projection room, this department should be made absolutely fire safe, which is not always the case today.

Whether the projection room be placed aloft in the balcony, or above it like a turret on a battleship, or whether it be placed in a position to insure level projection, as is now being ably advocated by the Society of Motion Picture Engineers, there should be some method of standardization that would demand the construction of this source of danger absolutely fire-resisting, not built of flimsy asbestos cardboard, as is now the case in many motion picture houses. The projection room and its devices are mechanical and, therefore, will permit of standardization.

Its entrance and exit should never be direct from the audience hall, but should be from without the auditorium, as required by law in every European country. Then, if the walls are formed of heavy hollow building tile, to my mind the best and cheapest fire-resisting and sound proof material known, all danger from an explosion or blaze within its walls being heard by the audience and creating panic will be eliminated.

If the lens and observation ports are closed instantly by an automatic safety shutter, no one in the audience need ever be aware of the occurrence of an accident in the projection room. There would be no door opening into the presence of the audience where flames could follow an escaping operator, and cause an alarm of fire that would precipitate a panic. Theater casualties result from fright, not actual injury by fire.

An added precaution would be to provide an anteroom or workshop between the projection room and auditorium with exit and entrance from it into the open, but not into the audience hall. Exit doors from the projection room could be provided at both ends leading into the anteroom, with self-closing fire doors. Attached to the workshop side of each of these doors could be a large tank of chemical fire extinguishing fluid, with a movable nozzle piercing the door into the projection room. Through a small port provided in the dividing door, the departing operator could peer back into the burning room, direct the nozzle to the proper spot and turn on the extinguishing fluid.

If he were able quickly to extinguish the blaze, all right; if not, and he had done everything in his power, he could retire at his leisure, leaving the fire to burn itself out.

A word more about the automatic safety shutter designed to close the lens and observation ports of the projection room in time of accident would not be amiss. The only so-called automatic safety shutters I have seen in this country are those operated by fusible links. Personally, I have a deep-seated prejudice against reliance upon a fusible link that might or might not burn at the critical moment. We have had terrible evidence of the want of dependability of fusible links in Chicago in the Iroquois theater disaster, where the fire curtain that worked by fusible links became stuck and permitted hundreds of people to be asphyxiated by gas escaping from the burning stage, without even scorching the plush seats.

The best device of this kind that I have ever seen in my travels is one generally employed in Germany, which I would be glad to design for anyone willing to adopt the form of projection room that I am advocating. This safety shutter was simplicity itself. It was a close-fitting shutter fastened to a lever that was attached to a standing plate inserted in the floor beside the machine. The operator standing on this plate to operate his machine, depressed it and pulled the lever down at one end and raised the shutter at the other end. When, for any reason, he stepped from this plate the lever was released and the shutter dropped from its own weight.

The lens and observation ports were both attached to this standing plate in the floor, and compelled the constant attendance of the operator at his post. His absence closed both ports and immediately stopped the picture. Where two projectors were used and the operator desired to dissolve one picture into another, his assistant, always present by legal requirement, temporarily stood on one platform while the change was made. A person standing on one platform depressed both by a simple connection.

In case of an accident to the projector, sudden fright would cause the operator to jump back from the machine and off the platform, thus

instantly closing both ports before the audience could have any intimation of danger. I am satisfied these recommendations will win me the everlasting enmity of the cigarette-smoking type of operator, but so long as the lives and safety of hundreds of innocents are at stake, I do not care.

The placing of the projection room adjoining the outer air is a natural provision, where possible, as it facilitates ventilation in a superheated enclosure and permits the establishment of proper vent flues. The installation of a workshop next the projection room adds convenience to safety. Space permitting, the adoption of rear projection removes the projection room, with all its heat, noise and danger, completely away from the audience, but that is another story. We must treat with conditions as they exist, and there is very little rear projection in this country.

In any event a careful operator should never have a film fire with a modern projector, provided he lubricates his machine and keeps it clean and in good working order. However, wet blankets readily at hand, to beat out the flames, and buckets filled with clean sand are additional precautions that cost little and might save much in an emergency.

I trust that my remarks have instilled in your minds the important fact that the motion picture is an art founded on science; that its original development was through scientific research; that the problem of its presentation is a psychic one, and should be always treated as such to secure the best results.

What I have said about safety is merely in the nature of good advice that should not be disregarded by anyone, and when properly observed is certain to insure respect and success to those who practice its teachings.

Rita Jolivet in Lusitania Story

UNDER the Selznick-Picture banner, Rita Jolivet has begun work upon a unique production. Miss Jolivet, it will be recalled, was the young woman to whom Charles Frohman spoke his last words—"Why fear death? It is life's greatest adventure." For a long time after the disaster Miss Jolivet was unable even to talk about it, but now she has come to the conclusion that the events immediately concerned with the sinking of the great ship are of such vast moment that they should be recorded in permanent form.

Obviously the limitations of the spoken drama are too narrow to make it possible to stage such a story as this, and so Miss Jolivet has made a contract with Lewis J. Selznick to produce the ideas in a picture. It will not be mere history—there will be a story in it as well. As Miss Jolivet is one of the few persons available who can describe in a practical manner the scenes on the Lusitania the scenario will be worked out largely from her instructions.

Miss Jolivet is much better known for her stage work than for her motion picture appearances. In New York, London and Paris, she has had the leading feminine roles in "Kismet," "What It Means to a Woman," "The Wedding of Mrs. Bliss," "A Thousand Years Ago," "Mrs. Boltay's Daughters," and other plays. Her debut was in London as Beatrice in "Much Ado About Nothing." She has played a number of other Shakespearian roles as well. In Paris, she has appeared at the Comedie Francaise, in comedies with Galipaux and in other notable productions. Her most important moving picture experience has been in Italy, with the famous Ambroisio.

Rita Jolivet.



ALICE MOORE WITH TRIANGLE.

Mrs. Alice Moore, who has just been appointed assistant art director at the Triangle Culver City studios, enjoys the distinction of being the first woman ever employed in such a capacity at the big Triangle plant. Mrs. Moore began her dramatic career as an actress and later, when the ranks of stage players were being depleted by the rapid rise of the motion pictures, transferred her talents to the screen. While thus employed, her brilliant ideas and suggestions for dressing sets came to the attention of the men in charge of this department and she was induced to work in her present place.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

War Time Picture Activities

By the Rev. W. H. Jackson.

Praise Coming from All Directions as to the Value of the Moving Picture.

THE moving pictures are not only "doing their bit" nor their part, but rather their whole. To the uninitiated the power and scope of the work of the pictures would if known be astonishing; they are educating and interesting soldiers in preparation camps and on the battle fields, in the latter place filling a void always felt by fighting troops who now are made happy by that which the wide scope of the pictures bring. In hospitals and places wherever the Red Cross is at work their uses are beyond computation in the help and service they render. In Red Cross work at home Chapters are organized and maintained by the pictures.

The National Security League of America is now planning a campaign of patriotism through education with the aid of the pictures, their work is to reach in all parts of the States with the main objects of teaching the individualism of the American citizen in these critical times.

The National War Work Council of the Y. M. C. A. is perhaps doing the largest work on account of the great scope of the far reaching organizations of the Y. M. C. A. in all parts of the world. Travelling upon the plans of this organization the moving pictures are able to do most effective work to the great profit and delight of the young manhood of America now scattered all over the world.

One Hundred and Fifteen Exhibitions.

Motion picture service for all army camps has been thoroughly organized for the period of the war. For over two months, quietly but efficiently, the motion picture has been busy. To the War Work Council of the Young Men's Christian Association the President and the Department of War through the Commission on Training Camp Activities entrusted this task. It turned to the Community Motion Picture Bureau, which has full charge of all motion pictures within all camps.

The third week in July found this service in operation in about ninety camps, big and little, all the way from Rockland, Maine, to San Diego, wherever young men are training for the Army and Navy, for aviation work and for ambulance service, for engineering duties and for coast defense. It is maintained at navy yards and at marine barracks, at convalescent camps, at regular posts and emergency stations. But at many camps there is more than one auditorium for showing films. The arrangement commonly calls for one such place for each 5,000 men, or in some instances one for each 3,000 men, so that the larger camps calls for several exhibition places. As a matter of fact, there are now 115 such places at the ninety camps, and this number will increase rapidly. By early fall, when the National Guard and the National Army are in camp, the number of camps, large and small will doubtless be double the July number and the number of exhibition places is expected to be nearly three hundred. In most cases there are an average of four exhibitions a week. That will mean almost two thousand showings a week—something that will undeniably be a record in the motion picture business.

Y. M. C. A. War Council in Conjunction With Community Motion Picture Bureau.

All of this activity is under the direction of the War Work Council of the Young Men's Christian Association working in conjunction with Secretary Baker's Commission on Training Camp Activities. And these two bodies have put the whole burden of the service, both the enormous task of supplying the right films at the right camps at the right time, and also the responsibility for maintaining the requisite high standards, on the Community Motion Picture Bureau of Boston of which Warren Dunham Foster is the president. The Department of War's Commission on Training Camp Activities and the Council of the Y. M. C. A. found this Bureau equipped to handle such a vast undertaking successfully. It is a national concern, four years

old, and it is giving its whole energy to this work as a patriotic service without any financial profit whatever.

Film Companies Co-Operate.

In speaking of the scope of the work and the plans for its rapid enlargement as the camps multiply, President Foster says, "For the most part I have found the leading film companies ready to cooperate promptly and loyally with the work that our Bureau has undertaken. They have responded in a very generous manner to the patriotic appeal that we have made and have made liberal changes in their policy to meet the needs of the emergency that has arisen. Without their cooperation our task would have been doubly difficult. It will be our duty as well as our pleasure to give full recognition and publicity to all producers and distributors who cooperate with us on a genuinely patriotic and generous basis."

One of the producers for instance—The Goldwyn Pictures Corporation—has generously offered one free print of every picture which it will produce. Cooperation from the exchanges has been specially valuable. Everywhere branch managers have waived fixed policies of all sorts to adjust their service to the demands of the situation. They have accepted bookings which were flatly contrary to custom, and they have made rush shipments to distant and inaccessible points by messenger and special conveyance.

Results Physical, Mental and Educational.

Mr. Foster and those associated with him—all professional educators and editors who, in seven years of study and four years of service, have developed to the full the possibilities for education and recreation that lie in the motion picture—realize the heavy responsibility that the Y. M. C. A. and Secretary Baker have placed on them. The service that they have furnished and will furnish in all these camps during the months to come will be the most important single recreation for the millions of fighting men under our flag. More than that, it means holding constantly before them in the most impressive way the highest ideals of service under the flag. And it is likely to mean, as the plans develop, one of the most practical touches in making them thoroughly efficient soldiers.

Whether the man is at Plattsburg or the Presidio or Fort Meyer or in France, or even in a southwestern station where a motor truck carries one projecting outfit a hundred miles across the desert sands and gives the pictures in the open air—he is getting in these days of stress and strain the most helpful and most wholesome things that the miracle of the motion picture can give.

The recreation possibilities of the motion picture were never so in evidence or in demand as they are in this world war. The nervous and physical strain on the men engaged in the war is greater than has ever been imposed by any previous conflict. The motion picture is the greatest passive recreational part of the program of training camp activities.

"The Love That Lives," Mother-Hood or Mother-Love

A Picture That Requires Careful Handling and That Should Be Shown With Discrimination.

By the Rev. W. H. Jackson.

Of a singular coincidence while "Parentage" is making its first appearance in one New York theater, "The Love that Lives," which is without doubt intended to portray Mother-Love, is appearing in another theater. In this latter in which Pauline Frederick displays her usual ability there is much that will without doubt receive just and proper commendation in review. Nevertheless this is a picture which requires careful handling and should not be shown in a careless or indiscriminate manner; it would be better that young children do not see it. It leaves a decidedly unpleasant taste, so different in this respect from the first mentioned picture. It is well known that parental love is alone and always "the love that lives," from time

immemorial it has been called the "undying love," so that to exemplify it in any way is always a most worthy object.

In this picture a mother left a widow with two children after their shiftless father has been killed in a gambling fight, becomes a scrub-woman to earn a livelihood; soon her little girl is killed by an automobile leaving her alone with her boy for whom she has the highest and fondest hopes. It now becomes a serious question whether a mother with but one child, and not a large family, should depart from the path of virtue and sacrifice her honor with the attendant shame and disgrace, for the purpose of securing the boy's future. This part of the picture is a hard one for young people to see; the high motive of mother love is used as an excuse to illustrate a life of shame, a fall without sufficient cause (and the future of one son is not sufficient cause) makes it seem that the "price paid" is too easily rendered. Further to this the adding of a continued abandoned life after the first mistake cannot find any justification that it was done for "the love that lives," doubtless for the time being the mother love is dead, for afterwards there appears "the resurrection" when the mother finds that her boy evidently without her help, but rather in the absence of it, becomes a worthy young man, and as a fireman becomes a hero in the rescue of those in danger at a fire and of which his mother knew nothing until she sees it in the newspaper.

Becoming a scrub-woman again after her rise and fall in the ways of the demi-monde, she finds herself working in the office of her former lover who is employing as his stenographer the very girl to whom her son is engaged to be married. Here there is a group of very exciting incidents which cannot but thrill, a fire has broken out in the building at the same time that the employer is trying to force his sensual attentions upon the girl, and the scrub-woman mother appears to rescue the girl from the fiend while her son appears to rescue her from the fire. The mother perishes in the flames unknown to the young people who only know that they owe their deliverance to the scrub-woman, thus the noble and heroic deed of life-sacrifice by the mother is the final effort of the "love that lives" and is a tribute to the undying power of a dying woman's love for her son, a love that dies that its object may live is true mother-love, but we would rather for the sake of many young people who will see this picture that honor should not die first; the death of honor is sadder than the death of the body, and when honor is shown so dead, that shame and disgrace are wilfully indulged in until the "resurrection" or, "the rude awakening" comes it is a pity; would that mother love could be shown as the "love that lives" without such gruesomeness. When sitting through this part of the picture with so many bright young people about him the writer felt sad.

BOARD OF EDUCATION TO RENT FILM.

The Moving Picture World has received the following communication.

The issue of the New York City Record, to which it refers, is that of July 20.

DEPARTMENT OF EDUCATION, THE CITY OF NEW YORK
BUREAU OF SUPPLIES
PARK AVENUE AND 59TH STREET

July 20, 1917.

Dear Sir (s):

An advertisement appears in today's City Record for RENTAL OF NON-INFLAMMABLE OR SLOW-BURNING MOTION PICTURE FILM. Bids will close WEDNESDAY, AUGUST 1, 1917, at 11 a. m.

If your representative will call at the Department of Education, Park Avenue and 59th street, Borough of Manhattan, copies of bidbooks and other information as you may need will be given by

Very truly yours,

PATRICK JONES,
Superintendent of School Supplies.

ANTONIO MORENO TO SUPPORT MRS. CASTLE.

According to an announcement issued this week by Pathé, Mrs. Vernon Castle, will have, as her leading man in her third Pathé feature, Antonio Moreno, one of the most popular male stars of the screen. This picture will be filmed at the special studio in Fort Lee engaged for the exclusive use of the organization built for the production of the Castle-Pathé Pictures under the direction of George Fitzmaurice, producer of many hits.

The scenario is by Philip Bartholomae, the well-known playwright and it is made from one of Carolyn Wells' most successful books. Mr. Bartholomae is the author of a number of very successful stage plays and his first Astra-Pathé feature, "The Cigarette Girl," with Gladys Hulette has just been enthusiastically greeted by the critics.

Antonio Moreno has become very popular. "The Island of Regeneration," "Kennedy Square" and others of the best

Vitagraph pictures, owe a large measure of their success to his work. He has played on the stage with many of the best known stars, including Mrs. Leslie Carter, Constance Collier, Tyrone Power, William Hautrey, and Wilton Lackaye. Some of the plays in which he appeared were "C. O. D.," "The Man From Cook's," and "Thais." His appearance with Mrs. Vernon Castle lends great promise of splendid pictures.

Virginia Lee Corbin

THOUGH she will not attain her fifth birthday until December of this year, Virginia Lee Corbin, one of the leading players in William Fox's Kiddie Feature, "Jack and the Beanstalk," has mastered dramatic technique in a manner that would do credit to many film stars four and five times her age. Virginia is different from most other child players. Her fame doesn't rest complete on doing

"cute" things. She can portray an emotion or a thought with all the accuracy and confidence of a seasoned veteran.

Virginia has been acting for almost two years. Since October, 1916, she has been working before the William Fox camera, and her range of vehicles includes, besides "Jack and the Beanstalk," "Babes in the Woods," "Treasure Island," and "Aladdin and the Wonderful Lamp." She is now as much a part of the Fox repertory as Gladys Brockwell or George Walsh.

With all her "grown-up" ways, Virginia is still wholly and completely a child. She

loves her camera work, but she loves her dolls better. She takes the profoundest pleasure in making up, but she's much happier when she can wear one of her mother's long skirts, and strut about the yard.

Virginia has deep and sacred secrets which she tells one in confidence. Her dressing-room at the Fox studio is in reality a nursery. She has no end of toys there, and she always retires from the stage, not for a nap, but for a few minutes of play with Teddy bears and dolls.

Whenever the more experienced actors at the Fox studio have spare time, they gather about the "set" on which the kiddies are working, and watch Virginia and her leading "man," Francis Carpenter. To see Virginia weeping over her lover's absence, or Francis advancing, sword in hand, to rescue his lady, is worth a week's salary, even to a high-priced picture star.

GOLDWYN AND MABEL NORMAND GOOD FRIENDS AGAIN.

Mabel Normand, world-famed comedienne, and Goldwyn Pictures Corporation have resumed their briefly interrupted friendship and found that the things that kept them apart were, after all, not of sufficient gravity to interrupt their future associations.

This resumption of friendly business relations between one of the biggest stars of the screen and her new employers means that Miss Normand will be at work in Goldwyn's Fort Lee studios within a fortnight and that everything in Goldwyn's power will be done to add to Miss Normand's fame.

NICK KESSEL PREPARES.

Although the Army draft takes away ten of his young men, Nick Kessel, general manager of the Triangle Laboratories at Fort Lee, is not letting it worry him, as his plant is so organized that their places will be taken by girls, and men above the age limit, who are at the present time being trained in the positions they will fulfill later on. Mr. Kessel has also assured his boys that upon their return from war their old positions will be awaiting them.

Spokes from the Hub

By Marion Howard

I HAVE just seen a picture put on for trade showing at the Park by the Metro which I hope will be viewed by millions all over the land. It is "The Slacker" and, in my opinion, is the very best plea for loyalty to Old Glory yet shown here and it is not a spread eagle offering, but a sane presentation of situations likely to be met in any community where the idle rich dwell. Director Cabanne deserves a crown and I'll bet he is an out and out patriot to think up all those touches to stir the most blase. What a joy it must have been for Emily Stevens and the others to rehearse such scenes! My space is too limited to go on, but I have had a great treat shared by a large audience, including the Russian sailors (here with their warship) and officers in the service. To work in Lee's surrender to Grant, Nathan Hale, Francis Scott Key, Paul Revere and others of historic renown and in action, was some idea worth while. As an incentive to enlistment nothing finer has been put upon the screen, and as an inspiration for the young it will live in memory.

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Quite in contrast is "The Brand of Satan," the play built around an unspeakable crime causing the birth of a son to a good woman, said son cursed with a dual nature. It is more than a Jekyll and Hyde case and is repulsive, for we know from the start what happened. Then they did a fool thing in performing an operation on the man as if that would remove an inherited taint. It was splendidly acted by Montague Love and a good supporting company, and the plot was well carried along to an excellent finale. Personally I see no merit in plays founded on immorality of that sort and it is up to the producers to give us cleaner pictures if they want to avoid censorship. Women constitute nine-tenths of the patrons and the best of them are not asking for high brow or Sunday school pictures, but they do want good themes worked out dramatically, forcefully, entertainingly and which they can take their young people to see. Believe me there is some "writing on the wall."

* * *

What is the reason "The Star Spangled Banner" is not shown for a run at all theaters? I saw it recently on Sunday night when a small audience shared the pleasure. Here we get a short reel full of patriotism splendidly cast, well photographed and featuring an important branch of Uncle Sam's service—the Marine Corps. It is by all odds the best picture of its brand seen here in months and one readily overlooks lapses in grammar in titles such as "sent to bring you up," "Are you coming to America with me?" as spoken by Herbert Evans in England, from which place he had to "go" to America, not "come." But "the play's the thing." Here we get a young prig capitally played by Paul Kelly (keep your eye on that chap, for he is another Charlie Ray). One incident touched us deeply and which none of the reviewers have alluded to. When the Colonel calls for volunteers to go in search for the lad whom they hated, every Marine offered, putting entirely aside all personal feeling toward the young cad, to please their commander. It was a big spot and I take off my hat to Director E. H. Griffith for this and the scenes at the Barracks done by U. S. marines. Nellie Grant (makes you think of U. S. Grant's Nellie) had a fine chance here and the kid Cyril Hughes caught the house, which gave more applause at frequent intervals over this Edison picture than I've heard in a long time.

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On same bill was "A Welsh Singer" put out a year ago by Mutual, with handsome and dependable Florence Turner and Henry Edwards. Done in Wales, naturally the scenery was superfine and the sheep added much to the action. There were some inconsistencies like the failure of the hero to recognize his early love under different surroundings, while her old father with failing eyesight did so at once in spite of her change in attire and the wig. This picture leaves a good taste in the mouth and safe for re-issue in any community.

* * *

"American Methods" was another vehicle for William Farnum to display his versatility. It went well here and what a distinctly fine piece of acting Jewell Carmen gave us! At

times she suggested that other Fox star—Claire Whitney, in her delicacy. I will watch her career with added interest after this triumph. Mrs. Ayer gave us "that evening," "The Clodhopper" most enjoyable, and a fine vehicle for Charlie Ray. It was full of human touches and humor especially when he was suddenly thrust into fame and inaugurated the "Clodhopper's glide" to the edification of Broadway. The mail order clothes were some scream and the reception of them caught the house. I wonder on studying his upper face if way back in Ray's ancestry there is not some Indian or Oriental blood. Anyhow we all love him and are sure he will ever make good.

* * *

Command me to "The Girl Glory" for what it unconsciously teaches. There is a big lesson here and a new angle on the whisky habit made so by the little heroine, Enid Bennett, named in the play for "Old Glory," who samples the stuff to see if grandpa took it to make him "feel good inside" as there seemed no other reason to her why he got drunk. Here we get something new for she lost her head temporarily and declared that her insides felt horrid. Later in the play we get a Memorial day celebration with grandpa putting on his old uniform to take his place in line with the boys in blue. But alas the saloon tempted him when the owner invited him to have a drink to General Grant. Will not tell more but want you to pass the word along about this play so timely, so full of incident worth while and so well done by Miss Bennett, one of the loveliest girls I know in the pictures, and Walt Whitman (there's a name) playing the old soldier who becomes cured in a very unusual way by his little charge—the child being an orphan. Yes, there is a nice little romance at the end. Play is a small town one but good for the biggest city to show, as most of the Triangles are.

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What a valuable man Rupert Julian is and how versatile. I saw him in successive pictures, "A Kentucky Cinderella" and a revival of "The Right to Be Happy," taken from Dickens' Christmas Carol, a delightful picture at any season and a credit to Bluebirds. In both these, kiddies are in evidence and what dears they are in the former picture especially. As to Tiny Tim, I wonder where they got a child to so look the part. There were many moistened eyes around me at the Exeter, where both were shown to delighted attendants. Great work for Julian all through.

* * *

Mrs. Ayer gave her patrons "The Little Orphan" a splendid Bluebird picture thoroughly enjoyed, because so timely and so well done. It was a cross between "The Prince Chap" and "The Heir to the Hoorah" in its theme. As in the latter play and picture, three men are the heroes but here each adopts a Belgian child (boys preferred). One turns out to be a girl, none other than Ella Hall, and so quite a story is worked out with human touches and a romance dear to the fans in front. This picture seems flawless in all ways and good for repeats and re-issue for years to come. They ring true.

* * *

When "Mme. Sherry" is screened we will have some picture, but I do wish the Authors Film Company had secured Elizabeth Murray for Mme. Sherry—the part she created. We have wondered where Donald Hall was hiding and now I see that he is with Norma Talmadge in "The Moth." Am reminded that he appeared in "Poppy," which I failed to see, but anyhow am sure Donald made good. He is one of the favorites for his clean-cut work with the Vitagraph company several years. Oh, for re-issues of some of the old Biograph, Vitagraph and Essanay pictures, especially those in which Henry Walhall figured, pictures directed by Griffith. A new generation has sprung up and millions of fresh converts to the pictures so why not give them the treat we have enjoyed?

* * *

O. Henry and "Do Children Count" have caught the town—that part of it in the Back Bay to patronize the Fenway. The first named have unusual twists and are splendid screen dramatizations of the late author's creations. The latter are intensely human, domestic, sane, and interest young and old alike. Little McAllister is one of kiddies who grip us and then, too, she is so natural and devoid of self-consciousness. We in the Hub are devoutly thankful that our absurd state law concerning children on the stage under the age of 14 does not apply to the screen. When "Mme. Butterfly" is put on here a rag doll has to be used. Fancy any other state in the Union standing for that sort of thing. The law was made primarily to cover factory children and not the dear little children who are usually pampered by stage folks generally.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Let Your Light Shine.

LAELY we "did a leopard" and changed our spots, moving from Waterville to East Winthrop, Maine, where we located a camp. The day we came in we noticed in Winthrop a sign on a building that announced the possession of regulation bowling alleys. A few days later, going in for groceries, we learned from the storekeeper that the place was the picture show. It was a full week later that we happened to be going past in the afternoon and saw the bill boards in front of the house. Of course "everyone knows" where the picture theater is. Perhaps they do, but not everyone is going to nose out the house in a section of the country where they are just getting around to Hulda from Holland, and it would seem that a sign on the front of the house would help quite a little. A trolley line serving two good camping lakes runs past the door. At least half the territory could be used to feed this house, the rest possibly going to Augusta. We are situated so that it costs a fifteen-cent car fare to go to either place and we play them 50-50, but it is a little easier to find out what Augusta has to offer. Neither end of the road seems to make the slightest effort to pull business from the feeder towns. If we were not interested in pictures we would know nothing of the house at Winthrop and little about the Augusta pictures; indeed, we know the location of only one house in the latter place so far, yet the New York and Boston campers are coming in, and an effort made to capture the business should at least be made along the trolley lines. Certainly the Winthrop management should not depend upon what the lawyers call common knowledge to exist. The signs on the house front might at least give equal display to howls and pictures. We are not in favor of noisy lobbies and ballyhoos, but the man who cries bad business is not entitled to sympathy unless he makes some effort to improve business at least to the extent of advising people that he is open for business. It is the same way in too many eastern rural communities. The old days when everyone went to the pictures are passing. You must coax them in. You must not only let them know where you are, but must tell them what you have to offer, and tell them invitingly. If you can reach the summer hoarders go after them. For a month get out weekly programs and put them in the boarding houses and camps. Slip cigars to the trolley conductors to tell new people about your place and to tell you about new arrivals. Get busy and keep busy before you get more leisure than you need.

Beating the Presswork.

Sending in batches of stuff for *The Barrier* and *The Easiest Way*, S. Barret McCormick, of the Circle, Indianapolis, writes: "Rotten presswork as usual, but it doesn't seem possible to make them buy new ones, so all I can do is to show the artist how to draw and trust to fate." Of the larger cities Indianapolis seems to have more uniformly bad presswork than the others. In some towns the average is poor, but there is one paper that stands out for note in its typographical appearance, but no Indianapolis publisher seems to care a whoop how his sheet looks. It is plain disgraceful to a community, but it is what Mr. McCormick is up against, and they will not reform their ways just to oblige a theater. But we think he could fool them by making his copy as nearly fool-proof as possible. Cuts that ordinarily should print nicely in a sixty-screen look like masses, and the only thing to do is to resort to line and benday, or line and mass. Even bad presswork cannot wholly kill the effect of these advertisements for *The Barrier*:



It should be noted that the right hand cut has an additional box for the house name, the whole running about three twelves. The left hand display is shown complete, running five tens. This last is line and benday with a very little black mass. The other is black and line. The reason for this is plain. So large a mass of black on the wider cut would have looked unlovely. It would be an offense. Here the benday stipple is better. Both advertisements are effective. But

in the Clara Kimball Young subject Mr. Barrett tried, perhaps against his better judgment, to make use of the effective stills supplied. Here is a more intimate subject than the rugged *Barrier*. A closer touch is suggested by the greater detail of half tone. Mr. Barrett tried for his half tones and obtained fair results. This reproduction does not



show as well as the original newspaper work, but it does not libel the paper work. It is impossible to libel what is already libelous. The reproductions are interesting as showing how Mr. McCormick makes his small type matter stand out. Coming in a mortise, the white back throws up the eight-point lines and they are more apt to be read than if they were in the same color as the body of the advertisement. The advertisements are not unlike, but the slight differences in layout make an interesting study, and both cuts are well worth studying if you ever try original sketches. Other advertisements for "*The Barrier*" included two three eights and a two fourteens, mostly type. The example on the left is not as attractive as that on the



right because it is more formal. Putting the cut off to the right gives a better-balanced advertisement. Both of these advertisements carry too little display for the usual subject, but "*The Barrler*" is already half advertised through the book. It is necessary to mention only the title and the author in display to interest practically all who can be interested. The small type drives home that interest. It is a pity that Mr. McCormick is so handicapped. He must miss the Denver papers.

The Ghost Moving.

The Canadian Universal Company is sending to picture fans a personal letter for *The Gray Ghost*, enclosing a button badge. We are reproducing the letter, partly because it can be used by exhibitors this side of the line but chiefly because it is a model of brevity.

Dear Movie Friends,
It's Gray.

Gray always appealed to me as being a mysterious, uncanny sort of a color that one associates with moonlight and spooks. Therefore, when you hear that our new serial is called "*The Gray Ghost*" you may be sure that something unusually interesting and absorbing is coming.

On top of that, an old and popular friend of yours is coming back once more to delight you with his feats of strength and thrilling acting—Eddie Polo.

I do not think I can say anything more that will convey to your mind the great enjoyment you are going to get out of this new fifteen-reel serial, except the information I have given you above.

Just note the name "*The Gray Ghost*" and think of Eddie Polo. Your theater manager is arranging to run it; ask him the dates he is starting. The trouble with a great majority of the form letters is that the

letter either reads past the point of interest or else is so long that the very sight of so much typewriting causes the recipient to throw it away unread. Here are fourteen lines of matter and you read it because it is short and remember it because it reads to excite your interest. It does not aim to tell you all about the serial. It is content to rouse your curiosity, and that is all any form letter should do unless it is one intended to be sent out in response to a request for full information.

Ruffisms.

Ralph Ruffner, of the Liberty, Spokane, has thought of something else he wants to talk about, so he takes his trusty typewriter, plugs the shift key so it writes all caps and deposes:

Never have I wished for color photography so much as now, for in sending you a small batch of photos of different styles of threes and ones, cut-outs, etc. I realize how flat they look to one who has not seen the originals, but perhaps a short description of the color schemes would not be a miss. The two three sheets on Nazimova in "War Brides" are a Tiffany blue with the star and the title in cut out letters in silver. The shields bearing the shop talk are a French gray, outlined in white with lettering in black. All this surrounded by a nicely polished brass frame makes a beautiful and very attractive presentation. The one sheets (there were two), were also done in blue Tiffany with a cut-out letters of silver. The entire lobby, lights and all announcements bearing on the show were in blue of various shades. The lights in the foyer and auditorium were all in blue. During the running of the picture entire house was dark and at the close no exit march was played and the lights were raised just enough to enable one to find their way out in comfort. You know, the old Madame X Stunt, wet eyes and no bands to advertise the fact. It looked for the first few days as though we'd have to provide mops and down-spouts on all seats. Kellermann in "A Daughter of the Gods" we used red Tiffany boards for the threes and ones. The cut-outs bearing the title, star and talk-talk were done in yellow; lettering all in gold. This combination surrounded by a brilliantly polished brass frame darned near disturbed the peace in our town. Take the cut-out of Kellermann with the ostrich: this was taken from the three sheets, cut out and mounted on compo board and fastened to a red Tiffany background, and enclosed with a brass frame. No lettering. All lights and all cards bearing on the show were in red with but two exceptions, and these are the two 11x21 cards hanging on the bottom of the one sheet standards. All this plus the exceptionally fine display of large framed pictures with the show made up one of the very "attractivest" lobbies our janitor had ever saw. Then to get into deep water; allow me to introduce to you Douglas Kellermann. I had a slide made of this photo and it is now serving as advance on "Doug's" first home-made release, "In Again—Out Again," "Try to Get in Again." Then the tall fuzzy standard with the tiger on top: this was used to advertise "A Jungle Child." Found a large mechanical tiger in a local toy store and arranged to have him lash his tail, turn his head back and forth and growl at passersby. He stood about 6 feet 6 inches from the sidewalk and the growl was made to shoot at about the height of the average ear, which placed it nicely and startlingly into the taxpayers ears as they rushed by. A sign on the front, "Stick Around, We're Going to Feed Him," got a lot of laughs. The three sheet on Fairbanks in "Manhattan Madness" is pretty old, but I will say the copy was made from one of the rotogravure by a local artist, and it attracted a lot of attention and business. With but one or two exceptions any of these ideas can be carried out in almost any town. The blue and red Tiffany boards I speak of were painted to our order, and with care will last quite awhile, which means that their cost can be divided among several shows.

The samples will be found at the bottom of the page. It was someone over in George Editor Carpenter's territory who started that color scheme idea, we think, but Ruff surely does build it up. When he says the tiger stands six and a half feet from the sidewalk, you must count in the stand. In the Kellermann cut-out, he first mounted the

cut-out on compo board and then on the background, getting a high relief and putting the scheme in a wholly different class from the cut-out lithograph mounted flat on cardboard. Ruff surely does keep on going.

In Agreement.

Paramount Pointers, Philadelphia, is in agreement with this department in the matter of pseudo patriotism, and suggests that the patrons come to see a performance and not become part of it. We think our small son had the whole thing in a nutshell when he was with his mother in a street car the other afternoon and remarked, "Let's sing the Star Spangled Banner and see them all stand up." It's just about the same with the average orchestra. They play the anthem not to display patriotism, but to see the people stand up—and the people know that's the only reason.

Mr. Chenoweth Calls.

H. A. Chenoweth, who first came in from Boston, sends in a batch of stuff from the Majestic, a Goldstein Brother's house, Thompsonville, Mass. Probably the town does not boast of a newspaper, for the samples are all throwaways. Most of them, we think, are too full of type. He is trying to say too much on one bill. This is particularly the case in a town that seems to have so mixed a population, for John de Angelus and Cologero Misuraca keeps shoe stores, Avidis Tatoain has the candy store, Sisitzky runs a fish market and Mirabile keeps a furnishing store. This argues a mixed foreign population, and they are not keen on reading English. Mr. Chenoweth advertises three benefit performances, which are always good cards, but he seems rather uncertain about an Arbuckle night, for he says:

We Hope we Can?

We are Trying to?

We May and we May Not—GET

FATTY ARBUCKLE HIMSELF

The Celebrated Comedian—Here at the Majestic
MONDAY NIGHT, APRIL 30th

He wants to come so he can see himself as others see him. He is going to try to be here in person. If he is, believe me Thompsonville will surely see the cleverest comedian now being shown on the screen. I am not positive, but I am doing my best to get this celebrated screen star. Anyway, if he does not come, and I cannot say he positively will be on hand, you will positively be assured of seeing one grand corking 2,000 feet of Keystone comedy

when you see

FATTY ARBUCKLE AND MABLE NORMAN
in "THE BRIGHT LIGHTS"

It looks as though Mr. Chenoweth was a little less than certain about seeing Fatty in all his flesh. It may get a laugh from some, but many will not see a pleasantry in the phrasing of the announcement, and will be puzzled, and as a rule it is a bad plan to suggest that a management wishes to do a thing and cannot. Mr. Chenoweth is handicapped by poor composition, but it's the best he can get, probably, and if in a small town it is usually a good scheme to stick to the local printer.

Hybridized.

Down in Macon, Ga., there are three houses, the Princess, Capitol and Palace. For a name for their joint program they selected PrinCaPalace Films. It's a nifty looking sheet, 9 by 12 inches, eight pages and enamel cover, nicely printed, well made up and well edited. It looks like a society weekly rather than a house organ, and will please the fastidious as well as appeal to the less exacting. It sticks pretty closely to the current films, but the items are so displayed as to suggest general reading, and there is enough film miscellany to enable it to qualify as a magazine in the general reading sense. The issue to hand is the second number, but it has the looks of an old-timer because it was started properly. It should make business.

Luncheon Matinees.

The Stillman, Cleveland, Ohio, has a new name for morning matinee performances. From eleven to one the house sells for a fifteen-cent admission. The Stillman makes elaborate provisions for the comfort of shoppers, and the reception room is open to the public, so that the place can be used as a meeting point, so of course the "luncheon matinee" is an additional attraction. They have replaced their folding mailing card with straight government post cards, done in black, neat looking, but lacking the distinction of the Madden style. In a recent one we fail to see that the fact that Earle Williams won a popularity contest in Minneapolis will greatly move the Cleveland public, but this is used for the talking point.



Doing Your Bit.

We are indebted to the Thanhouser company for a copy of the letter sent by the Bedford Park branch of the Red Cross. Bedford Park is a part of New York City and it was comparatively easy to arrange for Mr. Warde's appearance, but it does not have to be Mr. Warde, nor even a picture player, for the chief figure. Every community has its



official goat whose very presence lends distinction to an affair. The letter runs:

Regarding your request for more information on our very successful "Red Cross Day" at the U. S. theater here in the Bronx, beg to say it was handled by a committee of the Bedford Park Branch, Bronx Chapter, American Red Cross, consisting of Mrs. W. W. Niles, Mrs. John Philips, Mrs. Charles Barton and the writer, and Manager M. Z. Fleischman of the U. S. theater, which is the newest and largest motion picture house in our neighborhood. A number of films were viewed and the committee chose "The Vicar of Wakefield" with Frederick Warde in the title role, as being a classic, a clean, beautiful story, and suitable for young and old. Mr. North, of Pathe, was consulted, and promised that Mr. Warde would appear personally at the performance and speak during the evening. The benefit was advertised through the territory served by this theater in various ways. Placards were placed in shop windows, notices were read by the principals of the various schools, and from the pulpits of our churches, and on the Saturday before the benefit we collected all the available automobiles and had an automobile parade. This was headed by a young lady on horseback wearing the uniform of the Woman's Military Reserve, carrying a large Red Cross Flag. The first car carried a young man in Scotch costume, playing the bagpipes; next came a number of cars, decorated with banners and flags, filled with young ladies, wearing the official uniform of Red Cross Workers, who distributed literature advertising the performance. The parade traversed all the principal streets, and attracted much attention. Tickets to half the seating capacity of the theater were sold beforehand at an advance of ten cents over the price of the house, and these seats were reserved until 7:30, regular prices prevailing at the box office. Mr. Warde occupied a box with the clergy, officials of the Red Cross, and others. He made a brilliant speech, giving an account of the way "The Vicar of Wakefield" was written, and also of the way it came to be filmed. He was heartily applauded at the conclusion of his speech, and was then presented with a sheaf of American Beauty roses, tied with the tri-color and the colors of the Red Cross. The presentation was made by little Constance Nash, daughter of an old friend and admirer of Mr. Warde, dressed as a Red Cross nurse. In accepting the flowers, Mr. Warde made a short but extremely appropriate reply, eliciting more applause. Flowers were sold in the lobby of the theater by young ladies dressed in the Red Cross uniforms, who also acted as ushers. A good sum was thus realized with comparatively little effort. The film was presented twice during the evening, the house being filled to capacity each time. The audiences were highly pleased and very demonstrative, and the following day on all sides was heard the highest praise of the acting of Mr. Warde as the fatherly old vicar, and of the masterly way in which the production was staged and filmed.

From now until the end of the war there are going to be all sorts of demands upon the public, and that house will gain the greater credit that lends itself most readily and most effectively to the move-

ment of the moment. For this reason we are giving the various schemes used throughout the country. File them all away in a special envelope against the time you need some scheme. But don't make the mistake of using some "patriotic" film feature. Offer good entertainment and it will be easier for the patrons to be patriotic and buy tickets.

Marking the Birthday.

Somewhat it would seem that not so many houses as usual are having birthdays. We know of some that used to have two and three a year, but lately only the New York Rialto and the Third Street, Easton, Pa., have been celebrating. Now comes the Strand, of Altoona, Pa., to end its first year with an extra good bill and a souvenir program. The program is a four-page cover of heavy cream-laid paper with a four-page insert on plate paper, to permit the proper use of cuts. The cover is embellished by a reproduction of the interior of the house on a busy night, and the back page of the insert gives five views of the interior, but none of the exterior, though it is well, even when patrons know the house, to show the front. Be proud of your interior, but lose no chance to visualize your lobby to the public. Make them so familiar with it that the sight of it suggests theatergoing. The artist, in his drawn greeting, brings out a nice point. Between the pictures of the managers are the words "Strand Theater." Below the cuts are lettered the names and the full text reads:

Strand Theater

Jacob Silverman and Isaac Silverman
Extends on this the first anniversary, etc.

The house "extends" the Silvermans would "extend," but the planning of the design leaves it a question whether the house or the management greet. By taking the names inside the circles the house could have come down when "extends" would be right. In having work drawn it is well to remember that few artists are good grammarians, and stand a lot of watching.

Thoughtful.

The Garfield theater, Chicago, thoughtfully rubberstamps its program envelopes "Do not forward." This is to guard against the possible forwarding of its programs to vacationists under a one-cent due stamp. It is a small thing in itself, but to get a succession of due stamps on the programs of a theater is not inclined to fill you with admiration for that house, and you will be apt to be still sore when you return to town. By stamping in the caution the Garfield saves its patrons annoyance and so saves its patrons for next winter's use. Lately the Garfield announced an "All Girl Week," giving a program of seven feminine stars in as many days; no difficult matter and by no means a novelty, and yet capable of being exploited as a novelty and drawing as such. For this special week they got out an extra program card, punched for hanging and with a calendar for the month on the back; a straight calendar with a picture of the interior and an "Open All Summer" on the screen, with the calendar below and in between.

New Patronage

Invited and Encouraged;

Old Patronage

Fostered and Maintained.

This is a happy line, for it appeals to the newcomer and regular patron alike. One of the regular programs carries the "Orpheum Bill" verses. Mr. Blanchard surely did make a contribution to the country in that happy set of verses. That Garfield program is getting to be a veteran. The house has held to the same form of four-page card folder for a long time now, evidently finding it good enough to retain. There is always a snappy front page talk and inside the bill for the week is attractively set forth, not with an array of adjectives, but much as the management would tell its friends about the show. Evidently they realize that good presswork is no more than interesting talk. When it gets more ambitious it ceases to be good presswork. It's a simple rule, yet one few seem able to grasp. You don't have to do "picture writing" to get the crowd. That's the best way to keep the crowd away. Be unaffected and natural and you'll be far more convincing. Prove it by yourself. Do you believe some of the advertisements and press stuff you read? Then why credit the patrons with less sense? You never see "Stupendous," "Greatest Ever" and the like in the Garfield programs, and yet somehow the house seems to keep on doing good business.

A NEW HELP FOR MANAGERS**Picture Theatre Advertising**

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. *By mail, postpaid, \$2.00. Order from nearest office.*

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Mrs. Bertsch's Book.

VERY accurately the newest book on photoplay is titled *How to Write for Moving Pictures*, rather than *How to Write Moving Pictures*. This epitomizes the difference between the text book and the essay, and Mrs. Bertsch, its author, has written an essay upon what should be done rather than on how to do it.

Mrs. Bertsch was for some time the editor for the Vitagraph company, and later went to Famous Players. Considering her long experience and her previous connection with the public schools, her book is a trifle disappointing, but none the less it is one that should form part of every photoplay writer's library, for much that she writes is vital and most of it is interesting. It should, and will, become one of the standard works, but it is to be hoped that if the book runs into a second edition, Mrs. Bertsch will drop her complacency and give us the best that is in her. In the present volume she barely scratches great truths without harping on the surface. She should at least uncover sufficient of the subject to enable the novice to dig beneath the surface.

Mrs. Bertsch has her little likes and dislikes, and she airs them, as we all do, but we think she does not comprehend what Phil Lang and others speak of as the "picture eye." She devotes an entire chapter to the effort to traverse the statement that without the picture eye it is not possible to write pictures. Evidently unable to understand what is meant by the phrase, she denies the need. To her the picture eye is no more than "the persistent tendency of the human mind to visualize, to people space with mental images." This, as she says, is the common trait. She even credits some animals with the possession of the "picture eye," and so believes the phrase no more than a bugaboo raised to scare the beginners.

This is not so. The picture eye is the ability to visualize a subject so vitally that the relative value of scenes may be adjudged. Mrs. Bertsch has the faculty herself, but apparently does not realize the fact.

In some minor points, as well, she airs prejudice. She affects fine scorn of those who tell the size of paper to be used, the color of the typewriter ribbon, and even refuses to advise against the rolled manuscript, "as the matter is not of sufficient importance to influence the acceptance of your manuscript." Here Mrs. Bertsch deliberately misleads those she assumes to instruct. Editors do not read rolled manuscript because they know that the rolled manuscript is the hall-mark of incompetence. The matter is not of vital importance, of course, for the beginner will soon learn better, but it is a surprising statement to find in a book purporting to teach the writing of photoplay.

But to outweigh these little faults of feminine prejudice there is much that is good. Indeed, the latter chapters of the book might, with entire propriety, be issued as a treatise on plots and plotting, and plotting, after all, is the great essential, far outweighing the trifling details of form. There is a sound chapter on the synopsis only, but a rather trivial treatment of the factors of photoplay. The cut-back is dismissed in four pages and but four and a quarter pages are given to the dissolve and double exposure, in which the diaphragm and straight dissolve are regarded as a single factor instead of two distinct forms of camera work. It is not until she comes to plots and plotting that she seems to take a real interest in her work. The camera factors, which are important in that these, and these alone constitute the individual technique of photoplay are slighted. The dissolve, the close-up, the cut-back and similar devices are peculiar to photoplay. These are the technical resources; the devices by which the plot is most advantageously disposed, and they should not be dismissed casually. The means by which a result is obtained are, primarily, more important than the result, since this result is wholly dependent upon the means. Here Mrs. Bertsch seems to have almost a contempt for the mechanics of play building. Her interest seems to lie almost wholly in the plot, though plot is useless without adequate exposition.

As a sub-title the legend reads, "A Book of Instruction and Information." It is in no sense an instruction book—a text, but it conveys much real and important information, and as such it is entitled to a place on the author's book shelf.

How to Write for Moving Pictures, A Manual of Instruction and Information, by Marguerite Bertsch. Octavo, 275 pages. New York, George H. Doran Company. Price \$1.50.

Advice.

Someone has said that advice is something given, but not taken. That is just about how it stands. Sometimes we are tempted to pull down the full face notice from the top of this department and get mean and horrid and refuse to reply to questions. The other day we told someone not to send to a certain company, assuring him that we had good reasons for the advice. Back he comes with a hot protest that the company has treated him the best of all—though they have never bought anything. That was just what we knew when we advised him to stop sending in. They buy nothing, but they write beautiful letters asking to see more work. Trying to warn him off without getting into a libel suit merely gets us another letter and no thanks. Another—a woman—asked about selling stuff. Reading through her letter we could see she was not ready to write stuff that sold. We advised her to wait. Back comes reply that she must do something, as she is living on the charity of friends. All she will do will be to further burden that charity to the extent of wasted stamps. She doesn't want to write because she has a message. She merely needs the money and thinks writing is the easiest and most genteel way of getting it. We don't ask you to take the advice we give, but don't argue if the advice does not agree with you. Ignore it, but do not seek an appeal.

Teacher Dear.

If Congress had time just now for minor matters, we would seek the enactment of a law making it a crime for any school teacher or professor, orally or in writing, directly or by inference to convey the idea that any individual, man, woman, child or trained monkey can write photoplays. It would help a lot to keep people from spoiling white paper. What if your high school teacher does tell you that you should write great photoplays because you have such a vivid imagination. What does he know about it? He isn't going to buy your plays. It doesn't cost him anything to kick you onto the chute. It listens well to him and you and you thank him for his good opinion, and ever after use his opinion as justification for your evil deeds. June released another batch of graduates, and they all have been told how great they are. If your teacher tells you such fairy stories thank him with a smile, but mentally set him down as a liar. He may not intend to deceive you. He may be deceiving himself, but he is working harm and not good. Try stories, but find out for yourself. When you can write, you'll know it without being told.

Little Faith.

Begins a correspondent: "I have an idea I can write photoplays. Now I may not have any ability along this line at all, so I would like to be checked at the beginning. I would prefer knowing the truth now than to waste perhaps years in finding it out and perhaps flooding the scenario departments with useless plays." He goes on to ask the name of a company that makes a business of advising beginners as to their merits. No doubt the writer thinks he is doing the proper thing in going at it in this way. He doesn't want to waste his time. He doesn't want to annoy the script readers. He wants to know now. We told him. No man who goes at the work in that spirit can possibly hope to succeed. He is looking for a job rather than a profession. He does not want to write because he cannot possibly help giving expression to his thoughts. He wants to write to get checks and glory, and neither checks nor glory comes to the faint-heart who lacks the perseverance to gain success through work and who can regard that work as part of the fun. No one can tell you if you will make a success of a certain line of work. You must find out through experiment and experience.

Mailing Scripts.

Nowadays the demand is mostly for synopsis only, but if you do have occasion to ship a multiple-reel story, the best way is to use carbon paper boxes. Sometimes you can beg them from stationers and office friends, but in the large cities it is easier to buy them from some large wholesale stationer. They cost about the same as a photo-mailer, but carry better because the box is the exact size of the sheets.

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots.

"Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

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IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Trouble With Lighting System.

George R. Murphy, Pleasantville, N. Y., writes as follows:

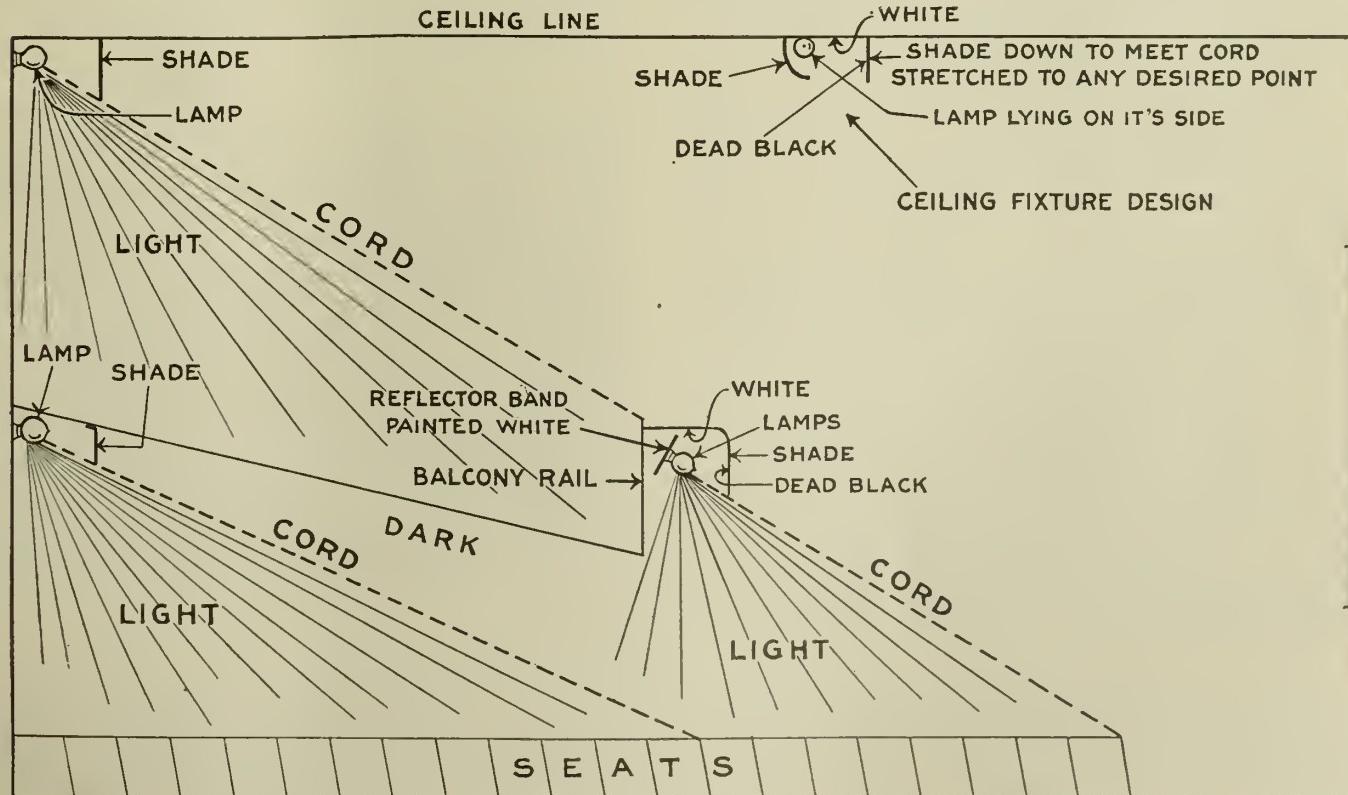
I trust you will pardon me for again troubling you, but I am having difficulty with my lighting system. Notice on page 638 of the Handbook, diagram of a lighting system which you recommended some years ago. I would very much like to know how it was arranged; also the C. P. of the lamps, and whether or not they were tinted; also what kind of shade is used, and were they opaque.

Well, Brother Murphy, I could give you the desired information, but during the past two months—since leaving New York, in fact, I have evolved a system of auditorium lighting which is so far ahead of anything now in use for moving picture purposes that I wouldn't care to mislead you by giving information on the old system. Briefly it is as follows:

First—What is it we wish to do in the lighting of a moving picture

auditorium during the time the picture is on the screen? Answer: Three things, and three things only, viz.: Keep all rays of light from the screen and from the side wall off the theater. Second—Keep all rays of light, or direct light at least, from the eyes of the audience. Third—So direct the rays of light that they will flood or cover the seating space, AND THE SEATING SPACE ONLY, from the rear.

All right; let us place on the front of the balcony, if there be one, near its upper railing, as many incandescent lamps as we may wish to use for illuminating the front end of the auditorium. The audience cannot see these lights, because that portion of the audience in front of the balcony will be either directly under, or ahead of them, and that portion sitting behind the front end of the balcony will of course be entirely out of sight of the lamps. If the balcony be a curved one, then the lights should be massed either at or near the center of the curve. Having placed the lights in position, stretch a cord, or string, from the lower side of the lamp to the front row of seats. Now, bring out over the lamps a shade, which will extend straight out from the balcony front not less than 12, and preferably 18, inches, and then drop down in a sharp curve until it touches the aforesaid cord or string. The side of this screen which is next the light should be painted dead black on its curved and perpendicular portion, and white on its upper or flat portion; also it will be much better and more effective if a band of white, angled as shown in the sketch, be placed on the front of the balcony immediately back of the lamps. Now, Brother Murphy, you stop and think of that proposition for a moment. Don't you see that the screen cuts the light off sharply at the front row of seats, or, for that matter, anywhere else you may desire it to. You must, however, shade the lights sideways so that the light will not reach the side walls of the theater. If you have no balcony, then the lights may be placed directly on the ceiling, but in this event you must bring a curved metal shade from the ceiling down back of the lamps, curved in so that it stops at a point just a trifle ahead of the center of the lamp, as here B in the sketch. This shield is to prevent the rays of the lamp reaching the eyes of the audience. You then bring a shield directly down from the ceiling 18 inches in front of the lamp to meet a cord stretched from the lamp to the front row of seats, or wherever you wish to cut off the light, painting the back or light side of the shield dead black. The reason for having the shield out 12 or 18 inches from the lamp is that if you place it closer you will, due to the area of the lamp filament, not be



able to cut your light off on a sharp line. I believe you can understand the foregoing, but if you cannot, then send me ground floor plan and elevation of your theater, together with your check in the sum of \$25, and I will draw you working plans for installing such a system for your house.

Arc Misbehaves.

J. O. Snea, Underwood, Minn., has concluded that he needs help and makes application for same in the following form:

Sometimes since I was obliged to change from D. C. to A. C. and it seems as though I will never get used to the new juice. The supply is 60 cycle, 110 Volt, A. C. through a Ft. Wayne Compensarc marked 30-40-60 Amperes; all wires from the line are No. 6. Wires run through a watt meter marked 15 amperes. Has this meter sufficient capacity?

My lens system is lined up according to the handbook, as nearly as is possible within the limitations of my projection tables. On one machine I am going to build a four-inch extension, in order to get the condenser back where it belongs. I have a ten-foot picture on a calcimined cloth screen, with a seventy-foot throw angling down about two and one-half feet. I for the most part use $\frac{3}{4}$ th cored carbon, with the compensarc on the 30 ampere notch. Arc burns steadily and I get fairly good results but after running for 10 or 15 minutes my arc becomes unruly, and while it is in this condition it makes a noise like a blow torch, with the light apparently all over the lamp house. During this performance there is much flaming and sputtering. This condition may last for 10 seconds or it may last three times that long, after which it will settle back to its natural hum. Sometimes there will be half dozen of these spells during a five-reel show then again there won't be so many. They come often with the compensarc at 40, and still more frequently when it is on the 60 ampere notch. It is for this reason I am obliged to use the lowest notch. It is the same in both lamps, although the angle of the lamps is not the same. When using $\frac{3}{4}$ carbons the result is the same. Am now going to get $\frac{1}{2}$ -inch carbons and try them. Lamps are clean and all connections tight. Use the D. C. set as you recommend in the handbook. Have tried both Speer and National carbons. Maybe it is just natural for A. C. to work that way though others claim that they have no trouble. One peculiarity is however, that with new carbons the arc burns good for a long time—say half an hour—then the trouble starts. When I burn both lamps, one on 30 ampere notch of compensarc and the other on 25 ampere rheostat the light is poor until I turn out one of them. Is this the fault of the watt meter? I believe something is wrong—in fact I believe everything is wrong with A. C. I have been told that my picture is better than the average, but I am not swelled up over that, because some people couldn't tell the difference between a charcoal drawing and a photograph made with the finest anastigmat lens. Will wait your advice believing you can give me valuable information.

In the first place Brother Snea, most emphatically your watt meter has not sufficient capacity. In order to pull 60 amperes through a compensarc, not counting the loss through inefficiency in the compensarc itself you would take from the line about $60 \times 35 = 2100$ watts, which divided by 110 equals about 19 amperes. But when you figure out the loss in the instrument itself you will be taking considerably over 20 amperes from the line, therefore, at 60 amperes you would be overloading the watt meter and overloading it rather seriously. With the compensarc on the 30 ampere notch you are not overloading the watt meter. Everything considered it would not be quite working up to capacity, I think, providing there is no other load on it. If you run both arcs for any length of time you would, in all probability, either burn out the watt meter or seriously injure it. No, you don't want $\frac{3}{4}$ -inch carbons, $\frac{5}{8}$ s are big enough for anything up to 60 amperes A. C.

As to matching up your lens system, I would recommend that instead of the table in the handbook you use the chart published on page 1768, March 17 issue, of the Department. In fact all owners of handbooks should cut that chart out and paste it in the handbook opposite the table, substituting it therefore. The handbook table is still of value in giving you an understanding of the optical system of the projector, but the chart is the latest advancement in knowledge of lining up the optical system.

Now with regard to the perfectly scandalous misbehavior of your arc; I am afraid you chased my angora pretty close to the edge of the tall timber. If what you say is true I cannot see anything in your conditions which would account for the trouble, except (a) defective carbon cores or hard spots in carbons, which are now comparatively rare, but which would cause just that kind of difficulty, or (b) feeding of the carbons too close together, which also will sometimes account for a trouble of that kind, though usually not. I will pass this little matter up to operators who have had the same trouble asking them to kindly correspond directly with Brother Snea because I am far from New York just at this time and cannot give the prompt help required if the matter is conducted to the meeting of the projection department.

It Is to Laugh.

One of the machine agents recently handed me a "horrible example" which, in the perfectly awful ignorance displayed, would be sufficient to make a Jersey cow break into a broad grin. It seems that this particularly bright specimen of an "Operator" had an aperture plate, the rack of which was very badly worn on the left side, in fact so badly that there was a hole in the center of the

track; also it was pretty badly worn on the right side, though not nearly so much as on the left; evidence of a fine brand of stupidity displayed by Friend "Operator" in adjusting his tension and his machine gate. Now this particularly bright specimen, after the aperture plate had gotten into such a perfectly awful condition, conceived the idea that a new set of tension shoes might "help some." He ordered the shoes only to discover that, strange as it seemed they didn't fit the worn aperture, whereupon he conceived brilliant idea number two, and proceeded to bend the aforesaid shoes in an endeavor to make them fit the worn aperture. Brilliant idea number two did not prove to be a howling success, whereupon he evolved brilliant idea No. 3, and put three thicknesses of cardboard, amounting, in total, to about $1/16$ th inch thickness, behind the aperture plate, in an endeavor to bow it out so that the worn place would be straightened.

And the pitiful part is that the art of the high-priced artist, the huge expenditure of money, mental effort and work on the part of the producer, plus \$600 to \$1,000 worth of film and from \$500 to \$2,000 worth of projection machinery is all placed at the mercy of this ingrowing ignoramus, who didn't even have sufficient mechanical ability to know that he needed a new aperture plate when the track was worn clear through on one side. Very likely he was a cheap operator, who secured and held his job on that basis. We might, however, inquire of the "manager" whether or not this kind of imitation is really cheap. You know imitations usually secure their market by reason of the fact that they are cheaper than the real article, but they are seldom equal in quality. Query: Is the inferior article really cheap? Answer: NO.

Solar Explains.

John Solar, Watertown, N. Y., says

Referring to your comments on Mr. Linstruth's letter in the June 9th issue of the World: A 110 volt lamp connected in series with a 25 ampere 110 volt rheostat will burn to nearly full candle power. With two or more resistances connected in series the drop in voltage across each fixture will be in direct proportion to their resistance. For instance in this case the resistance of the rheostat is 2.5 ohms, and that of the lamp 220 ohms, so that the total resistance of the circuit is 222.5 ohms.

$$\begin{array}{rcl} \text{Volts} & 110 \\ \hline \text{Ampères, hours} & = .494 \text{ Ampères.} \end{array}$$

Ohms 222.5 flowing through the circuit. The drop in voltage across the lamp being in direct proportion to its resistance, we have the formula: As lamp resistance is to the total resistance, so the lamp voltage is to the line voltage. We therefore have $220 : 222.5 : : x : 110$

$$\begin{array}{rcl} 220 \times 110 & = 108.76 \text{ voltage drop across the lamp.} \end{array}$$

$$222.5$$

For the drop across the rheostat we have, by the same process of calculation,

$$\begin{array}{rcl} 2.5 \times 110 & = 1.23 \text{ volts.} \\ 222.5 & & \end{array}$$

The above applies only to rheostat resistance. With an economizer, or any type of transformer used to reduce the line voltage, the test lamp, connected across the carbon holders would burn to approximately one half its candle power.

Wants the Formula.

W. J. Herbes, Lindsay, Nebraska, desires the following bundle of information. He writes as follows:

We are using a power 6-A motive driven machine, taking 220 volt D. C. through a coil rheostat. Would like a suggestion as to the right size of carbons to use. At present we are using National twelve-inch $\frac{3}{4}$ cored carbons above, with $\frac{1}{2}$ solid below. Our light is satisfactory, but if it can be improved we would like to have the formula. We also have an indirect lighting system, which has proven to be quite satisfactory, and while we do not vouch for its originality we find it has solved the lighting problem for the small town exhibitor, and has solved it at a minimum of expense. We secured five ordinary wooden chopping bowls, such as friend wife uses in the kitchen. These cost 65 cents each. We suspended them from the ceiling by means of ordinary brass chains costing 5 cents per foot. We have two on each side of the house, and one in the center. The center bowl burns continuously, while the other four are connected with a switch located in the operating room. The bowls, of course, have to be lined with asbestos, and we have a blue colored light in the center bowl.

Don't know why you should line the bowl with asbestos, Brother Herbes. Do you think an ordinary incandescent light would set wood on fire? Come to think of it, though, I guess your asbestos stunt is along the lines of "safety first," because a nitrogen filled bulb certainly does get pretty hot. Yes, this particular stunt has been described in the projection department two or three times, but it was a long time ago. When I get back to New York I intend to make a series of drawings illustrating my idea of the proper method of moving picture theater auditorium illumination during the time the picture is running. On this trip I have had it very thoroughly drilled into my understanding that there is tremendous amount of inefficient auditorium illumination, which is operating to set up heavy and unnecessary eye strain, and by reflex action injure the results on the screen. It is not, however, the injury to the result on the screen which is most serious. Friend patron, after trying to look at the

picture for something like an hour and a half, with a smear of white light distracting and annoying his eye, leaves the theater declaring that the "pictures hurt his eyes." By reason of this fact, instead of coming frequently, he confines his visits to perhaps once a week. The fact of the matter is that it is not the picture which does the damage, but the inefficiency of the auditorium lighting.

Exhibitors, both small town and city, would be immensely the gainer if they would study auditorium lighting and apply scientific methods thereto, remembering that a "pretty effect" in auditorium lighting may be had at tremendous expense to the box office, by setting up eye strain which acts to limit the number of times the patron will visit the theater during a given period. As to carbon sizes see pages 285 and 287 of handbook; also try Speer Holdark and National silver tip negatives; also see article in department not long ago.

Unique Machine.

Up in LaCrosse, Wisconsin, the Badger Stereopticon and Picture Machine Company is engaged in marketing what is in my opinion a really remarkable projector. The machine is remarkable in that by a very

The machine may be used with incandescent, acetylene, or with an arc lamp, which has a maximum capacity of 35 amperes. This lamp may either be of the old right angle type or regular standard, such as is ordinarily used in projection work. The intermittent is the old familiar claw type once used to a considerable extent in moving picture machines and still used in many cameras. The frame of the machine is of aluminum. The magazines are of pressed steel, have the usual fire trap, and will accommodate a standard 10-inch reel.

At a guess, without measuring, the shutter cuts between 40 and 45 degrees of the light.

The whole thing is a thoroughly practical little machine for the pur-

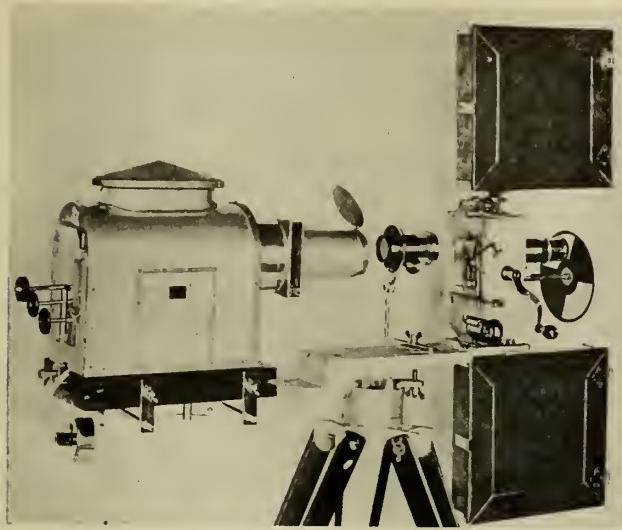


Illustration 1.

simple, but apparently effective arrangement, it combines a thoroughly practical moving picture machine designed chiefly for educational and home purposes, with a thoroughly practical stereopticon and reflectoscope. This makes the machine peculiarly adapted to home work and to educational work by reason of the fact that it will show moving picture and standard stereopticon slides, and will also show postcards, drawings, pieces of machinery, the pages of a book, or any-

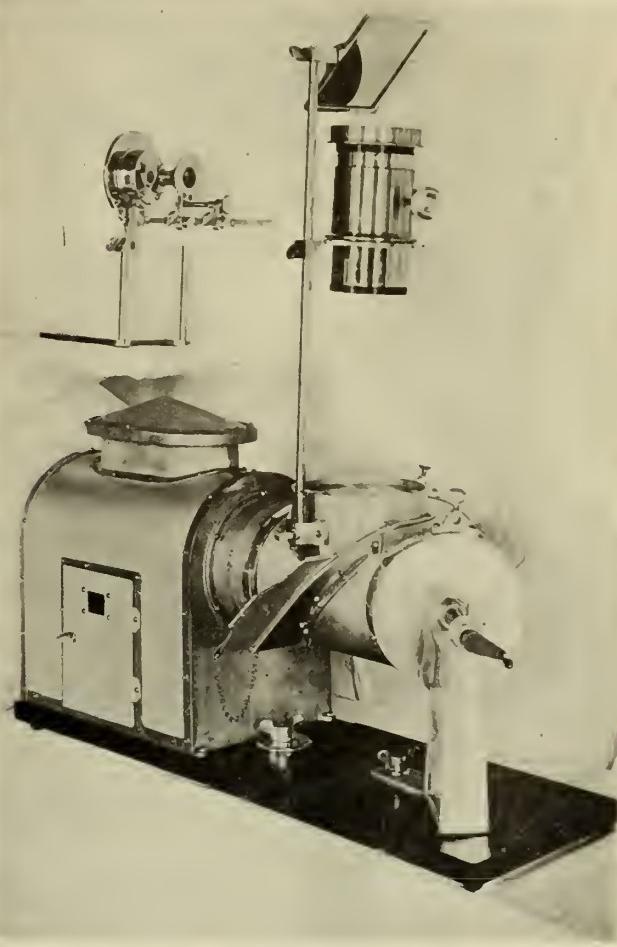


Illustration 3.

pose for which it is intended, namely, for use in schools, colleges, churches, lodges and for use in the home. It may, of course, also be used by traveling salesmen, and as a matter of fact some of the machines have been sold for this purpose.

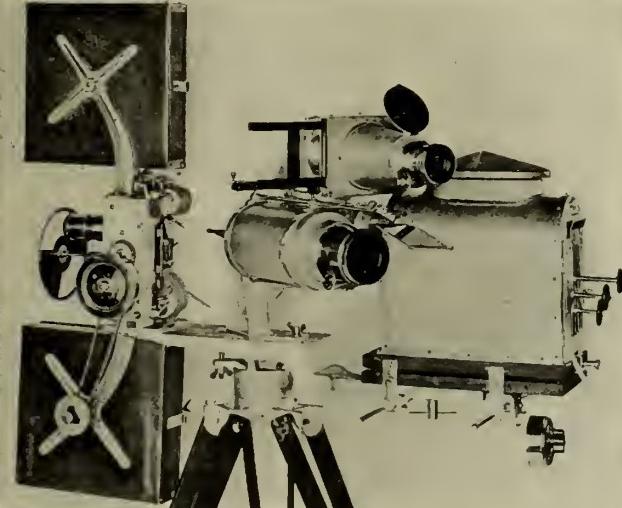


Illustration 2.

thing else less than three inches in thickness and not larger in area than an ordinary postcard.

The machine is substantially built, and is mounted on a rigid tripod, very similar in some ways to the tripod used for moving picture cameras. The stereopticon and picture machine is combined in the usual way. By slipping off the lamp house cone and in its place substituting a rather weird looking affair made of aluminum casting we have the reflectoscope.

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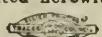
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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

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Optical Terms.

(Adopted for cinematographers from material furnished by the Bausch & Lomb Optical Company.)

TECHNICAL terms used in photography are often puzzling to the amateur, particularly, perhaps, those terms which relate to the science of optics. The following glossary of optical terms has been prepared with a view to giving general information as to the descriptive words and phrases in ordinary use.

Equivalent focal length. Focal Plane is the plane in which a far distant object is imaged by the lens. The line drawn perpendicularly through the center of the lens is its Optical Axis; the point at which the Focal Plane intersects the Optical Axis, the Focal Point of the lens.

The Focal Length of a lens is the value upon which depends the size of the images produced by that lens. Its magnitude can be determined only by comparing the size of a given object with its image as formed by the lens. The distance of the object, unless very great, must also be considered.

For far distant objects the size of the image is in direct proportion to the focal length. A lens of 12-inch focal length will produce an image of a distant steeple twice as large as the image formed by a lens of 6-inch focal length.

Back Focus is the distance from the focal point to the rear surface of the lens. In the case of very thin lenses, this back focus is equal to the focal length, while in the case of lenses of considerable thickness and in combinations of lenses, the back focus cannot be relied upon as any indication of the value of the focal length. The focal length of such a lens is equal to the focal length of a thin lens, which gives an image equivalent in size to the one formed by the combination lens, hence the term "Equivalent Focal Length."

In using short focus cinematographic lenses it is important to know both the back and the equivalent focus, since the construction of some makes of motion picture cameras is such that the revolving shutter has not been placed close enough to the aperture to admit a lens of very short back focus without interfering with the shutter blades.

The installation of a 35 mm. lens often demands considerable alteration in a cine camera, not only of the shutter, but of the front board as well, since the lens flange ordinarily used with lenses of longer focal length is apt to cut off the corners of the picture.

On account of the exaggerated perspective, lenses of extremely short focus are not recommended for use except where limited space does not permit the use of a lens of sufficient focal length to give a normal perspective.

In the majority of photographic lenses the equivalent focal length is greater than the back focus, an exception being found in single meniscus or single concavo-convex combinations, which are practically never used as cine lenses, where the back focus is the longer.

By measuring back from the focal point a distance equal to the equivalent focal length, we find the position of the so-called optical center of the lens, which is nearly always near the diaphragm.

Angle of view is the angle under which the diameter of the circular area covered sharply by the lens appears from the center of the lens. If the largest plate, which the lens covers sharply, is used, the angle of view is equal to the angle under which the diagonal of the plate appears from the center of the lens. The angle of view increases with the decrease of the focus of the lens for the same size plate. Lenses for general purposes are calculated for an angle of about 60°. Lenses covering 75° to 100° are termed Wide Angle Lenses. Wide angle lenses have necessarily shorter foci than other lenses rated for the same plate.

As a motion picture is customarily viewed at a distance relatively greater than a still photo the angle of view averaging nearest normal is about 28°, using the base and not the diagonal of the picture as a basis for calculation. This is the angle subtended by a two-inch lens on the standard 3/4" x 1" aperture or picture frame. Lenses of shorter focus than this are termed wide angle, although the angle of view is still not so great as that found in many still pictures which are taken with lenses which would still be far from being considered as wide angle for an ordinary photograph.

The circular area which is covered by the lens on the ground glass is called its Image Circle, and its diameter is expressed in linear measure (inches or centimeters).

Effective aperture is measured by the diameter of the beam of light admitted by the lens. The effective aperture is not, as often thought, equal to the diameter of the front lens, nor is it equal to the linear diameter of the diaphragm opening used. It equals the diameter of the diaphragm as it appears when observed through the front lens; therefore, the effective aperture cannot be found by unscrewing the front lens and measuring the actual diameter of the diaphragm. Only in the case of a landscape lens, or meniscus, where the diaphragm is placed in front of the lens, is the effective aperture expressed by the linear diameter of the diaphragm.

The actual diameter of the effective aperture may be obtained by placing a piece of developing paper against the glass of the front combination and exposing it through the lens. The diameter of the round black spot obtained by developing the paper is that of the effective aperture of the lens.

The effective aperture varies, of course, with the size of the diaphragm opening.

Relative aperture is a fraction which expresses the ratio of effective aperture to focal length; for instance, relative aperture of 1:6.3 means that the focal length is 6.3 times greater than the effective aperture. The denominator of the fraction, in this instance the figure 6.3, is called the F value. If the relative aperture is known, the effective aperture can be found by multiplying the relative by the focus. For example: F:160; relative aperture = 1:8; effective aperture = $160 \times 1:8 = 20$. The relative aperture is a term of greatest value and convenience in judging the time of exposure. All lenses of the same relative aperture, no matter what their focus may be, require the same exposure under the same conditions. An exception will be mentioned under the heading, "Depth of Focus."

The exposure necessary for different relative apertures can easily be found because they are proportionate to the square of the F values. For instance, if two lenses are compared with the relative apertures 1:4 and 1:8 respectively, the squares of F values are 16 and 64 respectively, which means that the 1:8 requires four times as long exposure as the 1:4 lens, since $64/16 = 4$. This, of course, also holds true in comparing the different stops.

Speed. The relative aperture is very commonly called the speed of the lens, although the speed of two lenses is not proportionate to their relative apertures, but to their squares. In other words, a lens with the speed of 1:4 is not twice as fast as a lens with the speed of 1:8, but four times so, as the comparison of the squares for their relative apertures 1/16 and 1/64 shows.

There are two methods of designating lens stops, viz.: the so-called F System of the Royal Photographic Society, wherein the stop is expressed by fractions of the focal length, and the U. S. (Uniform System), in which every following stop requires a doubling of the exposure or represents half the speed of the foregoing, the exposure required with F:4 being taken as the unit.

Comparison between the F System and the U. S. (Uniform System) of Stops:

F. System.....	F:4	F:4.5	F:5.6	F:6.3	F:8	F:11.3	F:16	F:22.6	F:32
U. S. System.....	1	1.2	2	2.5	4	8	16	32	64

The above table gives the comparative stops in the two systems and shows at the same time the exposure values of the different stops in the F system. For instance, F:11.3 requires four times as long an exposure as F:5.6; and F:32, an exposure sixteen times longer than F:8, since $8/2 = 4$ and $64/4 = 16$.

At first glance it would seem that the U. S. system would be the more convenient one to use since it gives the relative exposure direct, but in practice it is really just as simple to use the F system if it is well fixed in the mind that each succeeding F number as customarily marked on a lens barrel is half the speed of the preceding one. Wherever any calculation is involved the F number is the one used and a U. S. system number must first be resolved to its F equivalent to obtain a result so that the U. S. system is becoming obsolete except on some of the simpler hand cameras with low grade lenses.

Depth of Focus. Very closely connected with the speed of a lens is its depth of focus. All well-corrected lenses image only one plane of the object space sharply. The reason why a lens focused at a house images also with sufficient sharpness, say a horse in front and a tree back of it, lies in the fact that a slight racking out of focus will not cause an indistinctness great enough to be noticeable to the eye. The range of sharpness forward and back of the object is called "depth of focus" or "depth of field." It depends on several factors, viz.: the focal length of the lens, the aperture used (consequently its speed), the distance of the object, and the amount of lack of sharpness which seems permissible to the operator. Of these factors, focal length, aperture and distance are definite numerical values.

(To be Continued)

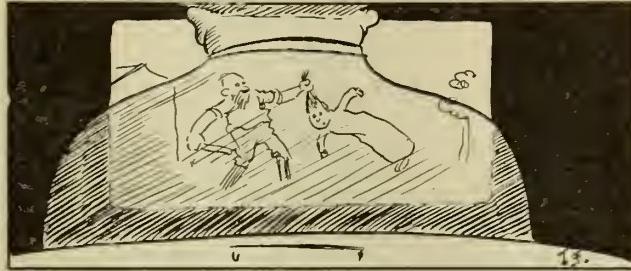
Grinding the Crank

With Thornton Fisher

MEMBERS of the Swampsburg board of censorship refused recently to pass "A Skyscraper." It seems that several truckmen were hoisting a one-ton safe at the time.

* * *

One of the state censors passed "A Counterfeit Coin." After biting same the conductor of the trolley returned it. In commenting concerning it the censor said, "Certainly I passed 'A Counterfeit Coin.' I believe it is perfectly good and wish to see more like it."



BY THE USE OF A SIMPLE X-RAY DEVICE ONE IS ENABLED TO SEE THROUGH A FAT PATRON.

A spectator while watching the pictures at a Newark, N.J., dome one night last week, was severely bitten in the second row by a Jersey mosquito that was suffering from the heat.

* * *

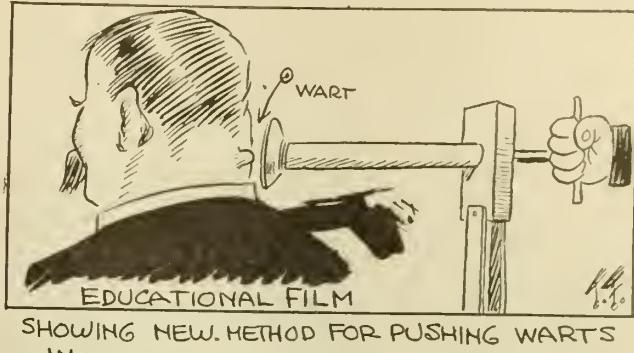
Now for the axe. We may be all wrong, but we have yet to discover a moving picture crowd that is keen for seeing four or five unrelated scenes of a coming release flashed on the screen apparently as a picture of the day's program, only to be abruptly discontinued with the information that it will be shown complete at a specified later date.

Strange as it may appear, there are one or two spectators who are disappointed. That's all!

* * *

(Blue Bird Release) "Bringing Home Father" in five parts. Which only proves that a pedestrian hasn't a chance today with all those reckless chauffeurs.

The educational film is a wonderful thing. You can learn in five hundred feet how to repair your car. It costs two jits to see what the garage man charges you \$16.74 to do. You may learn how macaroni is caught, killed and made



ready for table. "A day in a delicatessen shop" reveals to us how our Sunday evening light repast is manufactured. We learn the secret of the baked bean and how the tights for sausages are constructed. They are teaching the spectator how to remove warts and freckles, what to do when baby swallows papa's bottle opener, and kindred subjects of interest. The pictures by means of drawings are telling us how to read character by facial indications, and how the mint and the oil company make money. We're becoming educated by the picture route.

* * *

Mother Goose Today.

Old Mother Hubbard went to the cupboard
To get her poor dog a bone,
But when she got there the cupboard was bare,
Because the property man forgot the bone and spoiled the whole scene.

* * *

Our sole ambition one time to become a moving picture star was to show that freckled faced, calico encased, pigtailed girl in the little old schoolhouse in Cincinnati what she passed up when she gave us the "go-by" for the lad who drove the butcher wagon on Saturdays.

* * *

Joe Benning of the developing room, when asked concerning his side of the controversy, says, "I must, as I have heretofore done, stick to the negative."

* * *

All right! See you next week again!



Will Exchanges Leave Washington?

Film Men Still Worry Over New Regulations—Baltimore Has Facilities.

WASHINGTON'S exhibitors are considerably upset following the announcement that the film exchange managers stationed here had agreed to submit a request to their home offices for permission to move the various exchanges to the city of Baltimore that they might escape the very onerous restrictions placed upon their activities by officials of the District of Columbia. As previously noted in the Washington letter, new regulations have been promulgated under the provisions of which the exchanges would have to be re-located in some sort of a fireproof structure containing a film vault. There is no such building at present available in Washington, unless the builder or film company interested would be willing to go to a great deal of expense in making the building conform to these regulations. They do not stop with the building itself and the vaults, but go further and cover the number of films that may be exposed at the one time, the number of films that may be carried through the streets, and the number of reels that may be retained in a theater, and many other features that would have a tendency to make the conducting of a film business in this city more difficult.

Both the District building inspector and Fire Marshal Nicholson claim that there has been misrepresentation as to the rigor of the police regulations governing the subject which were adopted July 16, after extended conferences with the film men and others. Mr. Nicholson declares that the regulations are practically the same as those that are in force in Boston, New York, Chicago, Philadelphia and Cincinnati, and he holds that they are not designed to impose hardships, but to afford that protection to life and property which is demanded by the policy in force in the District of Columbia.

He is very much pleased with the regulations as now concocted, but in the elation over their fineness he stands alone. The film men take a very different view of the situation as may be seen by the following statement, given out by James H. Butner, on behalf of the exchange managers of the District of Columbia:

The vote of the Exchange Managers' Association at a recent meeting to recommend to their home offices the removal of the Washington branches of the various companies to Baltimore was unanimous. The managers felt that the requirements imposed by the regulations adopted by the District Commissioners were too rigid, particularly in view of the fact that the quarters we now occupy could, in only a few cases, be adapted to meet the requirements. In cases where present quarters could be adapted to the regulations the expense involved would be great, and the film industry is at this time in no condition to withstand unnecessary outlay.

The Washington exchanges selected the best available quarters when they were seeking locations. Some that would have been chosen, perhaps, rather than the quarters we occupy, were not available because, while the landlords were anxious to rent to us, the fire authorities would not approve. The consequence is that no available places other than those we now occupy await us if we are ordered from our present quarters. We cannot do business on an open lot or on the street, and but one alternative remains, namely, removal to some other city.

We have had conferences with any number of Washington real estate people, many of whom expressed their willingness and readiness to erect a modern fireproof film building at a reasonable rental to each exchange. Such a building would bouse all of the branches. In each case it developed that for one reason or another these proposed enterprises could not be carried out.

From Baltimore within the last two days have come many tenders of fireproof buildings already constructed, and many offers to erect buildings designed to meet our peculiar needs. We are also promised liberal treatment by the authorities, and are assured that rigid regulations would not be adopted to embarrass or hamper the conduct of our business.

While moving picture films are highly combustible it should be borne in mind that the measures taken to minimize fire risks are such as to prevent outbreak of fires. All connected with film exchanges recognize the risks, and do their utmost to minimize them. No smoking and no matches are allowed, and in other ways constant guard is kept against possibility of fire.

The landlords from whom the Washington exchanges rent would be pleased to have us remain in our present quarters. This would suit us. If we are not allowed this, all we ask is that suitable places to which we may remove be provided. Failing in this our only alternative is to go to Baltimore.

Immediately following the announcement of the intentions of the film men came a newspaper report to the effect that Tom Moore, one of the motion picture leaders of this section, would go ahead with the erection of a building that will meet with the requirements of the new regulations. It is stated that work is to be started immediately on the erection of a seven-story office building on the west side of Eighth street, between D and E, northwest, at an estimated cost of \$100,000, which Mr. Moore says will be constructed to meet the peculiar needs of the moving picture exchanges. The building is to be of reinforced concrete and steel and will be fireproof in every way. It is further stated that each floor will be divided into large rooms and that it is expected that this structure will be large enough to take care of most of the film exchanges here. The site is located in

the heart of the moving picture theater district, which in itself is an asset. It is announced that the building will be completed by January 1, at which time the new regulations of the District will go into effect.

If Mr. Moore or anybody else shows that work is actually to be commenced upon a building of the sort, all further efforts on the part of the managers to gain the consent of their home offices to remove their respective offices to Baltimore would cease, but the managers are loath to accept any reports as final. On several occasions prospective builders of model exchange structures have even gone so far as to have plans and specifications prepared, but in each case the scheme fell through. Unless some real change comes very soon January 1 will see the District of Columbia minus its exchanges and the city of Washington will lose the benefits that are derived from keeping an industry such as this going.

At Leading Picture Theaters

Programs for the Week of July 29 at New York's Best Motion Picture Houses.

"Today" at the Strand.

THE Strand theater presented Florence Reed in a photodramatic version of "Today," George Broadhurst and Abraham Schomer's stage success, for the week of July 29. Alice Gale and Gus Weinburg, both of whom were in the cast of the stage production, are supporting Miss Reed. Lenore Harris, with her Parisian gowns, and Kate Lester are also prominent in the cast. The photo-dramatic version was produced by Harry Rapf under the direction of Ralph Ince.

Another interesting picture was Raymond L. Ditmar's zoological biography of the stage. There were also some beautiful and instructive scenic and travel pictures and a new comedy.

Henry De Kalb, Mery Zentay, Arthur Depew, and Ralph H. Brigham were the soloists.

"Skinner's Baby" at the Rialto.

Bryant Washburn and Hazel Daly headed the program at the Rialto in "Skinner's Baby," a sequel to the widely popular "Skinner's Dress Suit." Many of the same Essanay players who appeared in the first "Skinner" picture were seen in this one. The story was suggested by Henry Irving Dodge, who created "Skinner" in The Saturday Evening Post. It was written and directed by Harry Beaumont. All the humorous incidents preceding the first arrival of the stork at the Skinner home have been elaborated into a most refreshing comedy.

As a special attraction pictures of our troops landing in France were shown, together with the transports and convoys which fought the historic battle against the attacking fleet of U-boats. Some of Lyman H. Howe's remarkable pictures of the U. S. Navy, showing smoke screens and torpedo work were also on the program. Mr. and Mrs. Sidney Drew supplied additional comedy with a new domestic adventure called "Their Burglar." M. Desere De Ferere and Helena Maschmedt were the soloists.

"The Lone Wolf" at the Broadway.

The Selznick production of the eight-part photo melodrama by Louis Joseph Vance, "The Lone Wolf," continues its run at the Broadway theater.

Eighty-First Street Theater Bill.

At the Eighty-first Street theater on Monday, Tuesday and Wednesday, Thelma Salter and Georgie Stone were seen in "In Slumberland." Thursday, Friday, Saturday and Sunday Charles Ray, in "Sudden Jim," and Juanita Hansen, in "Dangers of a Bride," were the picture features.

THANHOUSER STUDIO NOT "TAKEN OVER."

"The story that the Thanhouser studios has been taken over by the Clara Kimball Young Company is a total mistake and I would like you to give that fact publicity. The accurate news in the matter is that Miss Young's company is producing its first picture at our studio, picking our plant for this after an inspection of every large studio in and around New York City," said Mr. Thanhouser last week.

"I appreciate that no harm was meant by the erroneous item, which clearly came from the pen of some one uninformed as to the size and facilities of our place at New Rochelle. Not only is it housing Miss Young's company, but our own, under Director Ernest Warde, and we are considering letting some independent producers of large features partake of our facilities, too."

Goldwyn Gets Beach Pictures

Signs Contract for All Future Productions—"The Auction Block" First Release.

ALL future Rex Beach pictures, made from the stories and novels of this world-famed author, are to be distributed and controlled by the Goldwyn Distributing Corporation under a contract signed by Samuel Goldfish, president of Goldwyn; Benjamin B. Hampton, president of the Rex Beach Film Corporation, and Mr. Beach himself.



Rex Beach.

imagination and force, who, since its completion, has joined Goldwyn and is now directing Jane Cowl in "The Spreading Dawn." As in the case of his earlier pictures, Mr. Beach has maintained a constant watch over the newest of his productions and given Mr. Trimble invaluable assistance.

By obtaining a series of Rex Beach productions Goldwyn comes into possession of stories that will rank among the biggest box office attractions in the film world and is thereby enabled to offer these pictures to exhibitors throughout the world in addition to the twenty-six pictures previously announced as constituting Goldwyn's scheduled annual output.

Since the formation of Goldwyn last December Samuel Goldfish and his associates have been in negotiations with Messrs. Beach and Hampton. Both Mr. Beach and Mr. Hampton were quick to realize the advantages that would accrue to them in having at their disposal the technical and artistic facilities which Goldwyn could offer and these advantages did much to bring the contract to a successful climax.

EIGHT REELS THE LIMIT, SAYS BRENON.

Herbert Brenon, who is just completing his production "The Fall of the Romanoffs," has announced that his new feature picture will not exceed eight reels. He has made all his pictures within the past year eight reels and has now decided that his future productions will never exceed that limit.

"Eight reels," says Mr. Brenon, "is the ideal length for a feature picture for special productions. An eight reel picture runs about two hours. The theater, which is a much older art than ours, discovered through years of experience exactly how much entertainment the public can stand, and profiting by this knowledge have sifted their performances down to two hours and a half. Theatrical managers have learned by experience, too, that there is such a thing as overdosing the public. They know that theatergoers want to be entertained, but they don't want to be entertained for so long that they become conscious that they are sitting in chairs."

"In the theater the very longest of plays begins at eight fifteen and continues till eleven o'clock. There are usually two intermissions of eight minutes each, and with fifteen minutes for intermission and overture that leaves two and a quarter hours of actual theatrical entertainment. To keep an audience too long in their seat, they have learned, means that they begin to get restless, and no matter how good the play may be, they begin to get bored."

NEW MANAGER AT MUTUAL BRANCH.

H. J. Smith of the sales force of the Minneapolis branch of the Mutual Film Corporation has been appointed manager of the sub branch at Fargo, N. D., vice F. B. Thompson, who tendered his resignation, effective Saturday, July 14.

"Jim" Maher

A Real Picture Pioneer.

IN THE rapidly diminishing list of authenticated pioneers of the great motion picture business, a place rightfully belongs to James Maher, who, though comparatively young in years, for he is still in the early forties, places a long period of effort and achievement in the film game to his credit.

To him belongs the distinction of being a pioneer exhibitor of Chicago, as fifteen years ago he started the first "store show" on lower State street in that city. Afterward, in 1905, he and William H. Swanson embarked in the exchange business at 79 South Clark street, Chicago, Illinois. This exchange speedily became the largest concern of its kind in the world.

After selling out his Chicago theaters and film exchanges, he, with Bill Steiner and Herbert Miles, started the International Producing Company, in New York, which was the first to establish its own offices throughout the United States and Canada.

For the past few years, "Jim," as he is familiarly known throughout the trade, has been associated with Bill Steiner in the Photo Drama Com-

pany in producing, selling and booking their own productions. Recently, he disposed of his stock in the Photo Drama Company. Mr. Maher has under consideration several large propositions and he is open to consider others.

"After the Ball," "The House of Bondage," "How Molly Made Good" are the names of some of the recent film successes with which Mr. Maher was identified. There is probably no better judge than he of the marketable value of films. Mail will reach him at the offices of the Photo Drama Company, Caudler building, New York City.

FILM COMEDY IMPROVING.

"Close followers of screen comedy," says Al. E. Christie, himself a successful producer of many years' standing, "have noted within recent months a decided change in the character of pictures released—a relegation to the background of the rough action which has characterized much of the former product, and the substitution of deliciously humorous situations, consistently developed in the plot."

"These bits of action, and the subtle touches which the players give to the development of a situation, are the things which bring joy to the heart of the theater patron, and cause many a chuckle after he has returned home. The unexpected propulsion of a custard pie may provoke a shout of laughter, but the tribulations of sane, human characters, and the humorous exposition of their frailties are the basis of true comedy."

CLIFF SMITH STARTS WORK.

Cliff Smith, who, as William Hart's co-director during the past two years has been responsible for much of Hart's success, has just signed a new contract with Triangle for a term of two years and will start immediately on a new series of Western productions starring Roy Stewart.

These will be produced at Hartville, the scene of Smith's former activities, where the topography of the land and character of the buildings and exterior sets are particularly adapted for the type of productions that he will direct. Smith keeps with him his former assistant, Charles Rush, as well as his technical staff, and Triangle followers may look forward to some gripping new plays of the early West. Roy Stewart's first production under Triangle banner, in which he supports Belle Bennett, has been completed under the direction of Jack Conway and will be scheduled for early release.

Closing Days of the Seventh National Exposition

Great Crowds Continue Till Close—Beautiful Booths in Coliseum—Manufacturers of Supplies Pleased—Art Dramas

Day Friday, July 20

FRIDAY, July 20, might have been called Jean Sothern day more appropriately, for she was the only star of the forces present, and a right popular star she proved to be, with her winsome manner and grace. Many remembered her by her work in "The Mysteries of Myra" for the International, as well as for her able leads in "Whoso Findeth a Wife," "Her Good Name" and "A Mute Appeal," all of the Art Dramas brand.

Ralph O. Proctor, manager of Art Dramas' Chicago office, assisted by R. Cropper, Kansas City manager, Paul DeOuto and other Chicago salesmen, was kept busy presenting Miss Sothern to the crowds that surged around the Art Dramas booth.

Captivating little Fannie Ward, of Paramount fame, shared honors with Miss Sothern on Art Dramas day, while Alice McChesney, of Metro; Hazel Daly, Bryant Washburn, Marguerite Clayton and little Mary McAlister, of Essanay; Nell Craig, and other popular players held the throngs.

George Kleine Entertains K-E-S-E Stars.

Friday evening, after work in the Coliseum was over, George Kleine invited the stars of K-E-S-E in the city and principals of his city and general executive offices to a party at his residence, on Hampden Court. The press was also well represented, and a most enjoyable time was passed until the small hours of the morning.

There were present Miss Shirley Mason and her mother and Raymond McKee, of Edison; Mr. and Mrs. Bryant Washburn, Virginia Valli, Helen Ferguson, Mr. and Mrs. McAlister and Baby McAlister, of Essanay; Fannie Ward and Jack Dean; Mr. and Mrs. M. E. Smith, Mr. and Mrs. E. R. Pierson, Mr. and Mrs. Harry Scott, Mr. and Mrs. E. H. Jenner and Jack Hunter, of George Kleine's Chicago forces; Amy Leslie and Mr. and Mrs. W. K. Hollander, of the Chicago News; Louella O. Parsons, Chicago Herald, and Oma Moody Lawrence, of the Chicago Post.

Bushman-Bayne Day, Saturday, July 21.

Saturday, July 21, which had been originally announced as Mutual day, was changed to Bushman-Bayne day at the Exposition. Francis X. Bushman and Beverly Bayne arrived in the morning, and Norma Talmadge (Selznick) also came in, all three being introduced in the afternoon and evening to the big crowds in attendance. A lunch was given in honor of Miss Talmadge at the Blackstone Hotel by Jones, Linick & Schaefer, on Saturday, at which a number of invited guests were present.

The three popular stars of the day were received with vociferous acclamation, both afternoon and evening. The ovation rendered Mr. Bushman showed that his many friends in Chicago had not forgotten him. Miss Beverly Bayne is just as pretty as ever, and had her old smile for her numerous friends here. Miss Talmadge could find no place for envy in the welcome given her.

Besides the stars mentioned, Shirley Mason, Raymond McKee, Bryant Washburn, Fannie Ward, James Young, Hazel Daly, Josephine Huddleston and Baby McAlister entertained the crowds.

The representatives of the Army and Navy who had booths on the Exposition floor and also the representatives of the Red Cross were introduced and loudly cheered.

At the Red Cross Booth.

The women among the latter were much encouraged during the evening by the money brought in from the auctioning-off of the various articles so kindly donated by moving picture stars throughout the country. Stan. Twist kindly offered his services, and succeeded in adding a respectable sum by his efforts. The women on the Red Cross committee informed me their receipts during the Exposition were raised by these efforts to \$425, but a much larger sum might have been secured had they engaged the services of professional auctioneers in the city, who would have been

glad to have offered their services in such a cause. Every official on the Exposition committee was kept so busy it was impossible for them to assist in this work. Quite a number of beautiful articles had been sold and returned to the booth for re-selling during the run of the Exposition, and quite a number were left over on Sunday, when the law forbade the sale of anything.

Quite an interesting event occurred during the evening auction at the Red Cross booth. The beautiful gown donated by Marguerite Clark was auctioned off at Alfred Hamburger's stand to a young married woman among the spectators, to whom it was knocked down at a bargain price. She was so happy over her treasure that Mr. Hamburger added still further to it by giving her an admission ticket to the Reel Fellows' ball at the Hotel Morrison that night. She accepted the ticket and introduced her husband to Mr. Hamburger and his sister, Mrs. A. Sachs, of San Antonio, Texas, formerly Miss Nellie Hamburger, of this city. The official hostess of the Exposition, Rose Tapley, who chanced to be present, also took a hand in the affair and offered her dressing room at the Morrison Hotel to the young woman to don her new gown.

The husband, however, had been overlooked in the arrangements, much to his wife's consternation, but he turned up later at the ball, where he had the pleasure of seeing her dancing with some of the leading people who attended.

Metro Day, Sunday, July 22.

The closing day of the Exposition was marked by the arrival of Viola Dana, Edith Storey, Mr. and Mrs. Sidney Drew. Miss Alice McChesney arrived several days before. R. A. Rowland, president of Metro, and Mrs. Rowland, accompanied them. Eva Tanguay had also been announced as one of the big attractions for the occasion, but Manager Schindler received a wire that it was impossible for her to attend, owing to indisposition. The wide publicity given this actress' appearance made it necessary for Manager Schindler to make many explanations and apologies in order to put himself right with the great crowd of moving picture fans who filled the Exposition building.

Francis X. Bushman and Beverly Bayne had left for New York on the Twentieth Century Sunday morning, so that many of their large following in the city among moving picture fans were greatly disappointed at not finding them in the Metro booth. However, there was such a long list of stars present that the crowds went away happy, voting the Seventh National Exposition of the Motion Picture Exhibitors' League of America the greatest event of its kind in the history of filmdom.

At this point it is most fitting to extend to Ludwig Schindler, Exposition manager, and his able assistants, George Laing and Fred Hartman, the heartiest congratulations. It was, without doubt, the best managed Exposition that has ever been held, as well as the most successful, by far, in a financial way.

Description of Booths at Exposition

Many Elaborate Displays by Manufacturers and Film Men—Abundance of Attractions to Entertain the Throngs. Descriptions of Booths at Exposition.

Precision Machine Company, New York City. It might easily be said that the exhibit of the Precision Machine Company was in a class by itself. With everything on display built and finished for the occasion, this booth made a distinct impression, and no exhibit received more favorable comment. Four Simplex projectors finished in ivory cream color were displayed on the floor, while one finished completely in nickel was seen revolving on the top of an elaborate pedestal in the center of the booth. Streams of light coming from the base of the pedestal were directed on the machine, which glittered beautifully and attracted considerable attention. At each corner of the booth was placed an electric air fountain, out of which streamed strips of colored tissue paper, resembling fire, and the whole effect was one of action all the way through. The general color scheme was blue and French ivory. The fixtures were designed by the Decorators Supply Company. The new Simplex nitrogen lamp equipment was also on display. Representing the company were Edwin S. Porter, vice-president; F. M. Porter, general manager; L. W. Atwater, sales manager, and A. P. Lombard.

In speaking to a representative of the World, O. F. Spahr,

general manager of the Enterprise Optical Company, said: "It would probably interest your readers to know that since the first of the year 1917 we have sold and installed 115 Motiographs in the city of Chicago. With the exception of two, all of these were purchased by exhibitors." To substantiate this statement, a sign was hung in the company's booth where were enumerated the names of the various theaters and the number of machines purchased by each one. The Motiograph exhibit occupied the same space as it did last year, and the booth made a very inviting appearance. On display were several projectors, two of which were finished in battleship gray and nickel. These were bought by R. D. Craver, of Charlotte, N. C. The other machines were part of a large consignment that had recently been sold by the company to the Y. M. C. A. for use in the United States Army. Assisting Mr. Spahr at the booth were John A. McAuley, S. B. Blakely, E. J. Ferney and C. A. Hahn, of the sales department. There were also several Motiograph dealers in the booth each day, who were later the guests of the company at a banquet in the Morrison hotel.

It was the consensus of opinion that the K-E-S-E exhibit stood among the foremost in the way of decorative beauty and charm. An excellent choice of furniture and fixtures was in evidence here, and the smiling countenances of the hosts spoke welcome to the many callers. Baskets and vases of living flowers served to set off the finely upholstered wicker furniture, and in the background were enlarged oil portraits of the stars. George Kleine and George K. Spoor were present on several evenings during the week, as were Harry Scott, M. E. Smith, E. R. Pierson and E. H. Jenner. Several of the company's players were in attendance each night, and thousands of their photographs were given out to the besieging public. Ben Beadell is responsible for the arrangement of the booth.

Tom Phillips, Chicago, showing an assortment of announcement slides, represented by Mr. Phillips.

The Metro Pictures Corporation booth was another built especially for the occasion, and one that ranked among the prettiest and most elaborate. The architectural effect was that of a pergola, suspended from the roof of which were a number of beautifully colored Japanese lanterns. The interior represented a veritable garden, and at one end was hung a porch swing. The feature at this exhibit was a five-piece jazz band which attracted considerable attention, making the Metro booth one of the most popular in the Exposition building. Concerts were given both afternoon and evening each day. Francis X. Bushman, Beverly Bayne, Viola Dana, Edith Storey, Mr. and Mrs. Sidney Drew and Alice McChesney were present at this booth on Bushman-Bayne day, Saturday, July 21. Representing the company were Richard A. Rowland, Arthur James, Cresson E. Smith, Max Levy, Harry Skirball and C. W. George.

The Goldwyn exhibit came in for its share of admiration, and justly so, for it was undoubtedly one of the most artistic and impressive. Mr. Messmore, technical director of the Goldwyn studios, is responsible for the work of designing and building the booth which was executed in the company's studios in New York. The portable parts were shipped to Chicago and assembled later according to Mr. Messmore's plans. It was easily seen that utmost care was given to the details in the building of this structure. The scrollwork in pillar tops and the general effect was distinctly symbolic of the moving picture. The interior decorations consisted of an abundance of flowers and oil paintings of the Goldwyn stars. Several marble pedestals distributed about the floor supported the Goldwyn trade-mark, and a unique lighting system gave prominence to the legend, "Ars Gratia Artis." The general color scheme was dull gold and gray, and the excellent selection of wicker furniture added to the appearance. Mae Marsh was present on Saturday, July 14, to greet her admirers. Samuel Goldfish, president; Fred Warren, general manager; L. Weiss, general district manager, and Fred Arms, publicity manager, were in attendance, as well as F. M. Brockell and M. S. Kusell, of the company's Chicago offices.

The Pathe Booth. A simple exhibit, but one showing nice taste and a consideration for "breathing space" was that of Pathe. It was by far the most generous in size and there was just enough furniture and decorations to make it look comfortable. A large electric self-contained water fountain covered the center of the booth, while oil paintings of Pathe's stars supported on easels were seen about the floor. Four automatic electric signs announcing the names of Pathe productions and stars were in operation. Sunday, July 15, was Pathe day, and Pearl Whi. Sheldon Lewis, and Doris Kenyon were present to greet the throngs. J. A. Berst, C. R. Seelye, B. H. Hodupp, C. W. Bunn and Tom North were also there to represent the company.

Although neither the Paramount Pictures Corporation nor

the Arcraft Pictures Corporation had floor space in the Exposition building, they had a very striking exhibit in the form of a huge electric sign which was hung in the center of the Coliseum, in the most strategic position possible. The writer will venture to say that not one who entered the doors of the Coliseum failed to look at this sign, which was composed of hundreds of bulbs in an assortment of bright colors. The familiar Paramount and Arcraft trade-marks, together with several large oil paintings of the stars, around which revolved streams of lighted bulbs, is a brief description of the display. Representing the companies were Adolph Zukor, Al. Lichtman, Bennie Schulberg, Carl H. Pierce, Max Goldstine, F. J. Stoughton and Mr. Freund.

The Alfred Hamburger Theatrical Enterprises occupied space directly underneath the Paramount sign. Mr. Hamburger and several of his theater managers were seen at this booth.

Typhoon Fan Company, New York City. Here we found the "Breeze Makers' Cottage," a pleasing recollection to the writer. The "cottage," practically built of fans and various kinds of blowers, helped considerably to ventilate the entire Exposition, and, perhaps, no other exhibition contributed more to the comfort of the visitors. A Typhoon fan was also used to ventilate the convention theater. Representing the Typhoon Company were Ernst Glantzberg, president; John P. Gleason, Chicago manager; Paul Elder, of the New Orleans office, and C. S. Pabst, advertising manager.

Marquette Piano Company, Chicago, represented by J. C. Cox, general sales manager, whom we found to be one of the most enthusiastic space-holders in the entire Exposition. Mr. Cox is a firm believer in advertising, and made the statement that he never before had such an excellent opportunity to "drive home" the advantages of the musical instruments manufactured by his company. Style M-2 Cremona theater orchestra was on display in this exhibit, and daily recitals were given by Clyde Martin. In the convention theater a Style O Duplex special was used to furnish the musical accompaniment to the pictures. Mr. Cox reported two sales during the show.

Universal-Bluebird Booth. The sign, "Universal Pictures Present the Art of Make-Up," blazed forth in electric lights at this booth. Several young women, proficient in the use of cosmetics, gave demonstrations in the art of make-up at the booth daily, and several rows of "fans" were seen surrounding the exhibit at all hours. Adjoining the Universal booth was that of the Bluebird Photoplays, Inc., which was used for a recruiting station and in charge of the Navy League. Representing the companies were Carl Laemmle, C. R. Plough, I. Van Ronkel, F. J. Flaherty, I. Lesserman, Joe Brandt, Jack Cohen, and a number of city salesmen.

World Film Corporation was represented by William A. Brady, Felix Feist, L. A. Rozell and the staff of the company's Chicago offices. Alice Brady, Carlyle Blackwell and June Elvidge received at this booth on World day, Wednesday, July 18. The writer was unable to get near this booth on that evening, but from a distance he could see Mr. Blackwell standing on the top of a table making a frantic effort to satisfy his many admirers who were eager to shake his hand. The World exhibit was conservative and nicely arranged.

Standard Film Corporation, Art Dramas, was small but tastefully arranged. R. O. Proctor, Chicago manager, acted as host for the company, and assisting him were his office force and several young women. George H. Wiley, R. C. Cropper and Jean Sothern came on from New York.

The Power Cameragraph Company had a very substantial looking exhibit, and no booth received more actual trade callers. The display consisted of the latest models of Power's 6 "A" and 6 "B" projectors, and a new incandescent lamp equipment which can be attached to any model of a Power's machine. It was rumored around the Exposition that the Power company was about to place on the market a new model projector. This, however, has been emphatically denied in a letter addressed to F. H. Richardson from the company's offices in New York. Representing the company during the Exposition were W. C. Smith, general manager; William W. Lewis, traveling representative, and Joseph Abrams, inspector.

The Mutual booth was the center of attraction every night about 10:30, when the person holding the winning number was presented with a framed photograph of a Mutual star. Coupon tickets were passed out to the public each day, and great interest was evidenced in the lottery. "Mutual Big Stars Only" flashed from electric lights at the top of this exhibit. B. Judell, Eugene Duffy and L. M. Noto were in attendance here. Terry Ramsaye and R. R. Nehls were also seen at this booth during the week.



Banquet of the Seventh National Convention and Exhibition, Motion Picture Exhibitors' League of America, New Morrison Hotel, Chicago, July 19, 1917.

United Theater Equipment Company, represented by H. E. Edwards, president; J. H. Hallberg, vice-president, and R. H. Fulton, Chicago branch manager, displaying latest models of Power's projectors and Hallberg generators, with a line of electric fans and fountains. A meeting of the company's branch managers and dealers was held at the Congress hotel, Chicago, on Tuesday, July 17.

Frohman Amusement Corporation, represented by William Sherrill, president, and Jack Sherrill, of New York City. Sam Van Ronkel, owner of the Frohman production, "God's Man," in the states of Illinois, Indiana and Wisconsin, was also present at this booth. Mr. Van Ronkel reported that his picture had been held over at the Studebaker theater, Chicago, for an additional week, because of its popularity.

Mid-West Theater Supply Company, of which Jack Williams is the manager, had an exhibit immediately adjoining that of the Precision Machine Company. A Simplex projector equipped with a type "S" lamphouse (Chicago approved) and a type K. W. Martin rotary converter were on display at this booth. Being one of the oldest supply men of Chicago, Mr. Williams has a wide acquaintance among exhibitors and operators, many of whom were callers at his booth.

"Cico Toddles," business rejuvenator—you all know him—made friends wherever he went. Cico and his twin brother, all dressed up for the occasion, circulated among exhibitors and "fans," which resulted in a great demand for their services. The Cahill-Igoe Company, Cico's sponsor, represented by Paul G. Smith and Patrick Garvey, explained his advertising possibilities. On display at the company's booth was a complete line of de lux programs and an assortment of advertising novelties.

The Red Cross booth was one of the busiest and most important on the floor. An auction took place at this space each evening and not a small amount was realized on the articles donated by the stars, the proceeds of which went to the Red Cross fund. Mrs. George O. McKinlock was in charge, assisted by Mesdames King, Elson, Dolyns, Cudahy, Martin, Babcock, McLaughlin and Ryerson.

The Westinghouse Electric Manufacturing Company's exhibit consisted of motor generator sets, type "A" L mercury arc rectifiers, and electric fans and blowers for theater ventilation. Exhibitors and operators congregated at this spot each day to witness demonstrations of the instruments on display. K. H. Rohrbaugh, of Pittsburgh, was in charge of the booth, and assisting him were H. M. Wible, H. A. Campe, A. J. Brown and H. W. Clarke.

Flexlume Sign Company, Chicago. In this booth several styles of interchangeable day and night theater signs were on display. The company was represented by Robert L. Perry and Henry E. Riege, both of the Chicago office. The Flexlume signs are in use today by a number of the best theaters. Their serviceability and beauty lies in the fact that they are easily changeable and meet the requirements of exhibitors having daily changes of programs.

Bartola Musical Instrument Co., Chicago, represented by Charles C. Pyle, Chicago manager; Daniel W. Barton and W. G. Maxcy. The Bartola instruments were not on display this year, but an automobile was always waiting for those who wished to visit the company's showrooms. During the exposition Mr. Pyle did his bit for the Red Cross, acting as auctioneer, and he made several successful sales of various articles donated by the stars. The proceeds were turned over to the Red Cross fund.

Army Booth, U. S. A. This space was donated to the U. S. Army by the Moving Picture World and was used as a place to secure enlistments. Corporal Smith, who was in charge during the absence of Captain Sliger, reported that all of twenty men had "signed up" during the week. Various kinds of fighting material were in evidence at this booth.

National Automatic Door Company, demonstrating the "panik prufe" steel door for emergency access. This company was represented by F. LeDeau and Eugene Peterson.

The Selig Polyscope Company used a space for the display of a number of enlarged photographs of stars and scenes from "Who Shall Take My Life?" and "The Garden of Allah." The latter production has recently been purchased for eight states by the Edmund M. Allen Film Corporation and is now running at the Colonial, Chicago.

Decorators' Supply Company, Chicago, was represented by A. F. Powers and occupied space jointly with the Automatic Ticket Selling and Cash Register Company. A Style U ticket booth, specially designed for moving picture theaters, and a triplet ticket automatic register were displayed. A. M. Braum represented the Automatic Register Co.

Seeburg Piano Company, Chicago, represented by J. E. Gerlich, sales manager, and George B. Schulton. Mr. Schulton at the present time is exploiting the Seeburg-Smith Unified Organ, a description of which will appear in the "Music

for the Picture" department of the Moving Picture World at a later date.

National Carbon Company, Cleveland, showing a complete line of projector carbons, all sizes; represented by W. R. Kunzman and L. W. Fisher.

Kimball Organ Company, Chicago, represented by Jacob Handlesman, F. T. Milner, West Milner and Miss Ruth Strickland, displaying two types of Kimball pipe organs. These will be described in the "Music for the Picture" department at a later date.

A. L. Randall & Co., Chicago, represented by R. J. Mohr, city salesman, showing a line of electric fountains and floral decorations. The Randall Co. was the official decorator of the Exposition.

Arcus Ticket Company, Chicago, showing a complete line of tickets, represented by J. S. Arcus, president, and Messrs. Hessell, Kissick and Mayer.

Central Film Corporation, exploiters of Selznick Pictures, represented by Sidney J. Goldman and Harry Weiss. Norma Talmadge was present on Saturday, July 21.

Fox Film Corporation, represented by J. E. O'Toole, Chicago manager, Clyde Eckhardt and Louis S. Lebin, of New York City. It was given out at this booth that the Fox production, "Jack and the Bean Stalk," will have its premiere in Chicago at an early date, and that an unusual line of advertising matter will be available for exhibitors.

Eugene Hamburg Company, Chicago. "Billy" Hamburg's booth was situated so that it could not be overlooked by any exhibitor who attended the Convention, showing a complete line of lobby frames and fixtures, and a sample of everything used in the lobby of a moving picture theater. This display was given at the foot of the steps leading to the convention hall. We have been informed that the first sale made at the exposition was that made by the Hamburg Company to Hopp & Co., a Chicago firm of exhibitors. B. B. Bonheim, secretary of the company, was also in attendance.

Reel Fellows' Club, Chicago, represented by members and its officers.

The trade papers and newspapers having space in the show were: Moving Picture World, Motion Picture News, Exhibitors' Trade Review, Motography, Weekly Movie Herald, Wid's, Chicago Examiner, Chicago Herald, Chicago Daily Journal, Chicago Daily News and Staats-Zeitung.

Musical Exhibits at the Exposition

By Clarence E. Sinn.

A NUMBER of musical instrument makers had booths at the exposition of the Motion Picture Exhibitors League of America, held in Chicago July 14th to 21st. The only one I found with an "audible" exhibit was the Marquette Piano Company of Chicago. None other, so far as I could learn, had an instrument on exhibition, but all had plenty of descriptive literature and busy business representatives explaining and extolling the individual merits of their several wares.

The Marquette.

This company is a new one in the field of combination instruments. It had two instruments on exhibit; one was demonstrated in its booth at the south end of the building (where you saw the sign reading "Cremona"), and the other in the theater beyond where moving pictures were both made and shown. It was their Style O Duplex Special which was chosen to furnish music for the pictures shown there. The Marquette is making several styles of instrument of which this particular one is among the larger.

This (the Style O Duplex Special) is one of the large types of theater instruments manufactured by this company, and the duplex roll system consists of two spool boxes, one designed to play any ordinary 88 note player-piano roll, whereby the operator has perfect control of tempo and different organ combinations as well as the various traps and effects. The other spool box is designed to play the improved 134-note reproducing solo roll, which is a great advancement in automatic interpretation of organ and orchestra music, and gives absolute control of the tempo, organ combinations and orchestrations without the use of the operator.

The Marquette people make a strong point of the mechanical feature of their instruments. While admitting that this item has a pronounced value in certain quarters, the automatic part of it doesn't interest me personally. I like the man power behind the organ: the operator. Their instrument has a very musical quality, full and without harshness. I was particularly impressed with the vox humana stop which was beautiful and full of expression. A number of

visitors were escorted to their factory and "shown around" by Mr. Cox—a man who believes in his goods and tells you so. I think I'll take a trip out there myself some day.

The J. P. Seeburg Piano Co.

The Seeburg Piano Co. had something new and interesting, although it was not on exhibition at the Coliseum. Their latest addition to the musical world is called the "Seeburg-Smith unified Organ and Orchestra." Geo. B. Schulten who is manager for the Seeburg-Smith department is as proud of their new instrument as if he had made it himself, and I guess he is helping to make it at that. I tried to make an appointment with him to get a line on the Seeburg-Smith, but the only hour he had at leisure seemed to be around six o'clock in the morning, so I shall wait until the convention packs its grips and goes home and then get friend Schulten to tell me about it.

The Bartola Musical Instrument Co.

This company also had a booth with the original Bartola himself in charge introducing a Bartola novelty—The Bartola orchestral stops for pipe organ. The idea consists of a method for attaching a set of Bartola stops to an ordinary pipe organ, thus combining the possibilities of both instruments. The Bartola orchestral attachment includes harp, xylophone, orchestral bells, cathedral chimes, drums, traps and effects; also vox humana and tremolo stops. It is equipped with a Holtzer-Cabot motor generator set which is installed separately from the pipe organ blower. Further explanation is almost superfluous, as the Bartola goods have been described in the Moving Picture World some time ago and have made themselves pretty well known; and you all know what pipe organ is. Just think of the two together and you've got the idea.

The Kimball Pipe Organ.

The Kimball booth was in charge of Mr. Milner, who exhibited consuls for two organs—one of a two manual organ, the other of a three manual. This latter included an attachment for automatic playing by means of a perforated roll. The Kimball pipe organs are so widely and favorably known that I can't say anything which would add to their lustre. I can only remark that they make good organs, and let it go at that.

And who did I see there demonstrating for the Marquette folks but our old friend Clyde Martin. Mr. Martin was a pioneer in playing for the pictures and an early writer on the subject. He is considering a proposition to locate in the east in the interests of the Marquette Company.

Reel Fellows' Ball at Hotel Morrison

Grand March Led by Nell Craig and Bryant Washburn, and a Spirited Dancing Contest Were the Features.

THE third annual ball given by the Reel Fellows' Club of Chicago at the Hotel Morrison, Saturday night, July 21, did not come up to expectations, so far as the number of people present was concerned; but it was an enjoyable affair and lasted until 4 o'clock in the morning. The officers of the club, headed by R. O. Proctor, president, and assisted by the members of the floor and reception committees of the organization, had left nothing undone to make the occasion pleasant and memorable; but, doubtless, due to the encroachment of the festivities on Sunday, they were not fully rewarded for their labors.

The grand march was led by Nell Craig and Bryant Washburn, and the floor presented a gay and attractive scene while it lasted. Another prominent event was the dancing contest for a handsome silver cup, presented by O'Connor & Goldberg, prominent merchants of Chicago. Twenty pairs of dancers entered the contest, which was exceedingly spirited, the cup being finally awarded Mrs. Bryant Washburn and Mr. Goldberg by the following judges: Fannie Ward, Norma Talmadge, Louella O. Parsons, Fred Hartman, Peter Schaefer, George Laing and others.

Among the guests present were Mr. and Mrs. Bryant Washburn, Hazel Daly, Fannie Ward, Norma Talmadge, Nell Craig, Rose Tapley, Mildred Considine, Jack Dean, Fred E. Wright, Essanay director; Mr. and Mrs. Joseph Hopp, Miss Hopp and Edgar Hopp, Mr. and Mrs. Ludwig Schindler, Mr. and Mrs. Fred Hartman, Mr. and Mrs. W. K. Hollander, Louella O. Parsons, Alfred Hamburger and his sister Mrs. A. Sachs, of San Antonio; Mr. and Mrs. R. O. Proctor, Mr. and Mrs. Max Goldstine, Mr. and Mrs. William J. Sweeney, George Laing, Harry Moir, Peter Schaefer, Charles Schaefer, Miss Schaefer and Walter Schaefer, Joseph Schenck, Howard C. Hola, R. C. Seery, Mr. Goldberg, of O'Connor & Goldberg, and Sidney Abel.

A Red Cross Picture

Propaganda Subject to be Written by Maibelle Heikes Justice and Produced by Selig.

MISS Maibelle Heikes Justice has been selected by the National American Red Cross to write the first moving picture drama which in its romance and action will show exactly what the Red Cross is doing at the front. Realizing the tremendous part the motion picture industry plays, not only in the amusement of the American people but also in their education, the Red Cross has established a Bureau of Motion Pictures, National headquarters at Washington, D. C., with Evan Evans as director. A national campaign in which every man engaged in the motion picture industry will be given an opportunity to do his bit and express his patriotism is being arranged by a committee of men. A complete program will be announced later which will give perfect plans for developing a motion picture campaign of education covering all the work of the Red Cross. All cooperation is to be done in charity to the great work.

The idea of first having a scenario in story form and which could be staged during the recent Motion Picture Exhibitors' League held in Chicago wherein the different stars visiting could enact a role, originated with James Keeley, owner of the Chicago Herald. Miss Justice who had started to her home in New York City returned for the convention at the request of Mr. Keeley who selected her to do the scenario. She gladly and promptly complied, submitted an idea for the play which was highly commended by those concerned, and also wrote the scenario.

For the local producton William N. Selig offered his studios and any courtesy required for the Red Cross work. Every star approached by Miss Justice was only too glad to do his or her bit for this great and necessary charity. The difficulty in putting on the Chicago production lay in the fact that each galaxy of stars having their day during convention week and being called immediately home by studio duties, not enough at one time could be collected to give a full cast.

Evan Evans, the director of the Red Cross Motion Picture Bureau who was in Chicago at the time, then stepped in and made the original idea a National affair. He called personally upon Miss Justice who was a guest all week of the Herald booth, and she outlined her story for the scenario which was immediately approved by Mr. Evans, as the idea was most original and will give the contributing public an exact idea of what is going on "somewhere in France," every day and night of the terrible conflict. After the convention, Mr. Evans and Miss Justice left for New York where the plans for the production will be completed. James Keeley, of the Herald, and William N. Selig have expressed their approval of the idea.

Henceforth, it is stated that all motion pictures for the extension of Red Cross work must first be approved by the National Board, which is now backed by the United States Government at Washington, with Evan Evans as the official head. Mr. Evans and Miss Justice will confer in New York over the present photodrama which now as a National project will go into production within the next few weeks. There are two million members of the Red Cross in America.

FOX SIGNS SEENA OWEN.

In keeping with his promise of pictures bigger and better than ever, with stories by authors of note interpreted by players of repute, William Fox has just concluded negotiations which bring Seena Owen to his dramatic forces.

Miss Owen, who is as brilliant as she is beautiful, goes before the camera this week in the big Fox studios at Hollywood, Cal. She will be seen opposite "Smiling George" Walsh in a new film of the speedy light dramatic type which he is about to begin. Miss Owen's vim makes her ideally suited for the part in which she is cast.

Although Miss Owen has not appeared on the screen in some time, she is still remembered for her fine performances in programme features for various film companies, and especially for her wonderful characterization of Belshazzar's consort in "Intolerance." Her work in this production was widely commented upon, and Miss Owen declares enthusiastically that now that she has returned to motion pictures, she is determined to surpass her long record of success.

Richard Stanton, who recently completed his first screen play for the Fox productions, will be in charge of the direction.

Enterprise Optical Company's New Model

A Radical Departure from the 1917 Make, with Many Advantages—Creates Enthusiasm Among Dealers.

AS guests of the Enterprise Optical Co. a number of Motiograph machine dealers were entertained at a banquet in the Hotel Morrison Friday evening, July 20. Seventeen dealers, with offices as far north as Winnipeg, Canada, south to Atlanta and west to San Francisco, were represented, and each had a voice in the general discussion of the methods of meeting competition and of future plans for the Motiograph.

After a well served and tasty meal, O. F. Spahr, general manager of the company, acting as master of ceremonies, rose to pay his compliments to the guests, continuing with a short talk on war-time business conditions and the effort of turning out machines to meet delivery dates. He also made reference to the work of changing models which he exemplified by the use of a Ford story—a new one, funny and originally from New York.

Mr. Spahr was followed by A. C. Roebuck, president of the company, who related some experiences with his various enterprises. Although it would probably be against his wishes, it is not out of place to state that Mr. Roebuck was the founder of the well known mail order house of Sears, Roebuck & Co. Since leaving that concern he has given much of his time to the Woodstock Typewriter Co., of which he is president. Recently, however, he has taken an active interest in the Enterprise Optical Co., which is evidenced in the progress of the Motiograph along technical lines. In concluding his remarks, Mr. Roebuck paid tribute to the work of Mr. Spahr, who has managed the company successfully for the past four years.

At this juncture, to the surprise of everyone, a new and improved model Motiograph projector was revealed behind curtains which had hidden it. This new machine won the instant and enthusiastic admiration of all present. It is a radical departure from the 1917 model and has many distinctive advantages over its predecessors. It was observed that the base has been changed to a rectangular shape and that the lamphouse has a number of important improvements. The latter is larger and has better ventilating facilities than the lamphouse formerly used. The new magazines have 3,000 feet capacity and the speed control is mechanical instead of electrical.

A description of the machine will be written by F. H. Richardson some time in the near future. It is stated that deliveries of the new model cannot be made earlier than four weeks from date, and that the price will be \$350.

At the close of the banquet congratulations were given the hosts on their new machine, and it was the unanimous opinion that it would be a strong seller in the field with its competitors.

The guests present were: S. A. Louis and Dave Rogers, Rialto Theater Supply Co., Minneapolis; A. C. Hartman, Omaha Film Exchange, Omaha; Edward H. Kemp, Western representative of the Motiograph Co., San Francisco; T. P. Hollis, Hollis-Smith Co., Pittsburgh; L. Gardner and H. Griffin, the Gardner Theater Equipment Co., Detroit; E. E. Oliver, Oliver Moving Picture Supply Co., Cleveland; Wm. Oldknow, Southern Theater Equipment Co., Atlanta; R. D. Thrash, Southern Theater Equipment Co., Dallas; H. T. Nolan and J. J. Morgan, Swanson & Nolan Supply Co., Denver; H. A. Dutton, Exhibitors' Supply Co., Chicago; Loe E. Dwyer and Fred P. Dwyer, Columbus Theater Equipment Co., Columbus; Harold W. Corse and Sherman Corse, Dayton; L. P. Langford and Edward H. Spranger, Wisconsin Theater Supply Co., Milwaukee, Wis.; Sam Lear, Lear's Theater Supply Co., St. Louis; H. D. Sutherland, Standard Electric Co., Winnipeg, Canada; J. Miloslawski, Palace Theater Equipment Co., Des Moines; P. Plummer, Amusement Supply Co., Chicago; Paul C. Hinz, Moving Picture World, and W. C. Esty, Motion Picture News.

In addition to Mr. Roebuck and Mr. Spahr, H. A. Larsen, John E. McAuley, S. B. Blakely and Chas. A. Hahn, of the Enterprise Optical Co., were there.

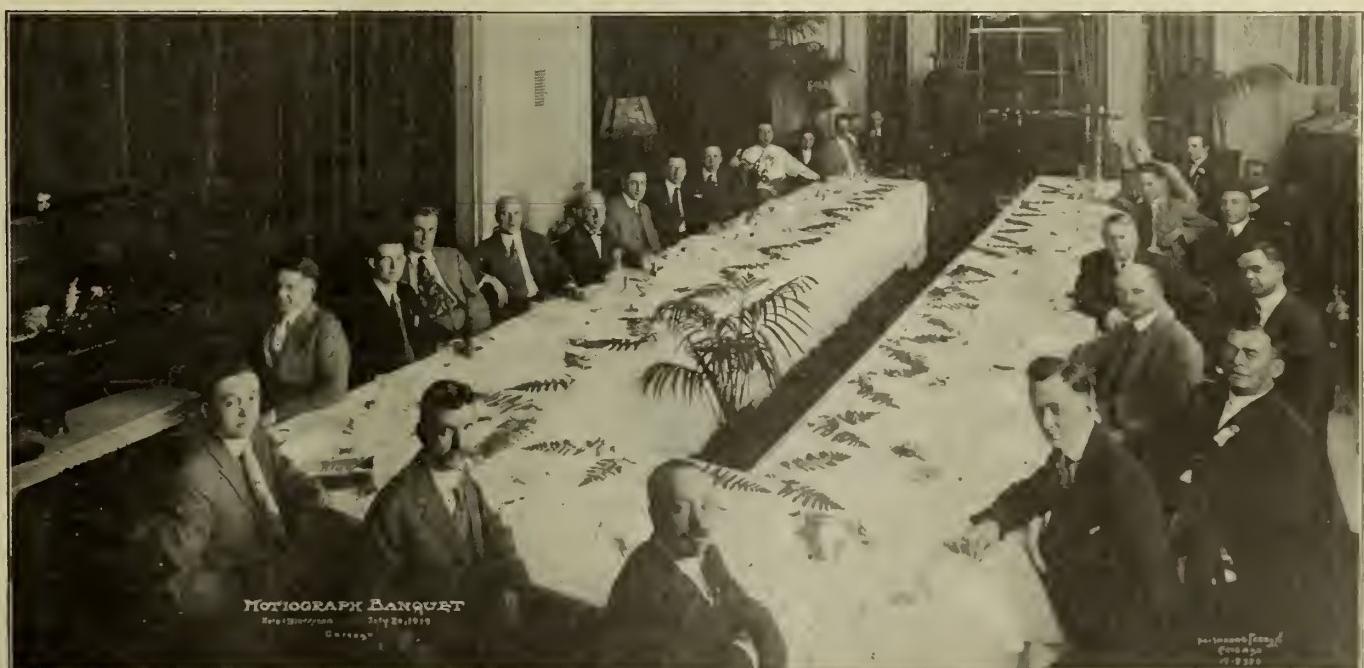
ELBURTUS—AN APPRECIATION.

Reviewed by Edward Weitzel.

Wid Gunning of Hoboken
By the Nine Gods he swore,
The flowing tie of Elburtus
He'd wear for ever more.
By the Nine Gods he swore it,
And gave his reason why:
'Twixt love and awe he held the Fra
That wore the flowing tie.

Wid Gunning of Hoboken
Was filled with pride and glee.
"I appreciate an appreciation."
"That appreciates me," said he.
"The journal of Elburtus,
"That never spoofs nor kids,
"Of other prints reads only three,
"And one of 'em is 'Wid's."

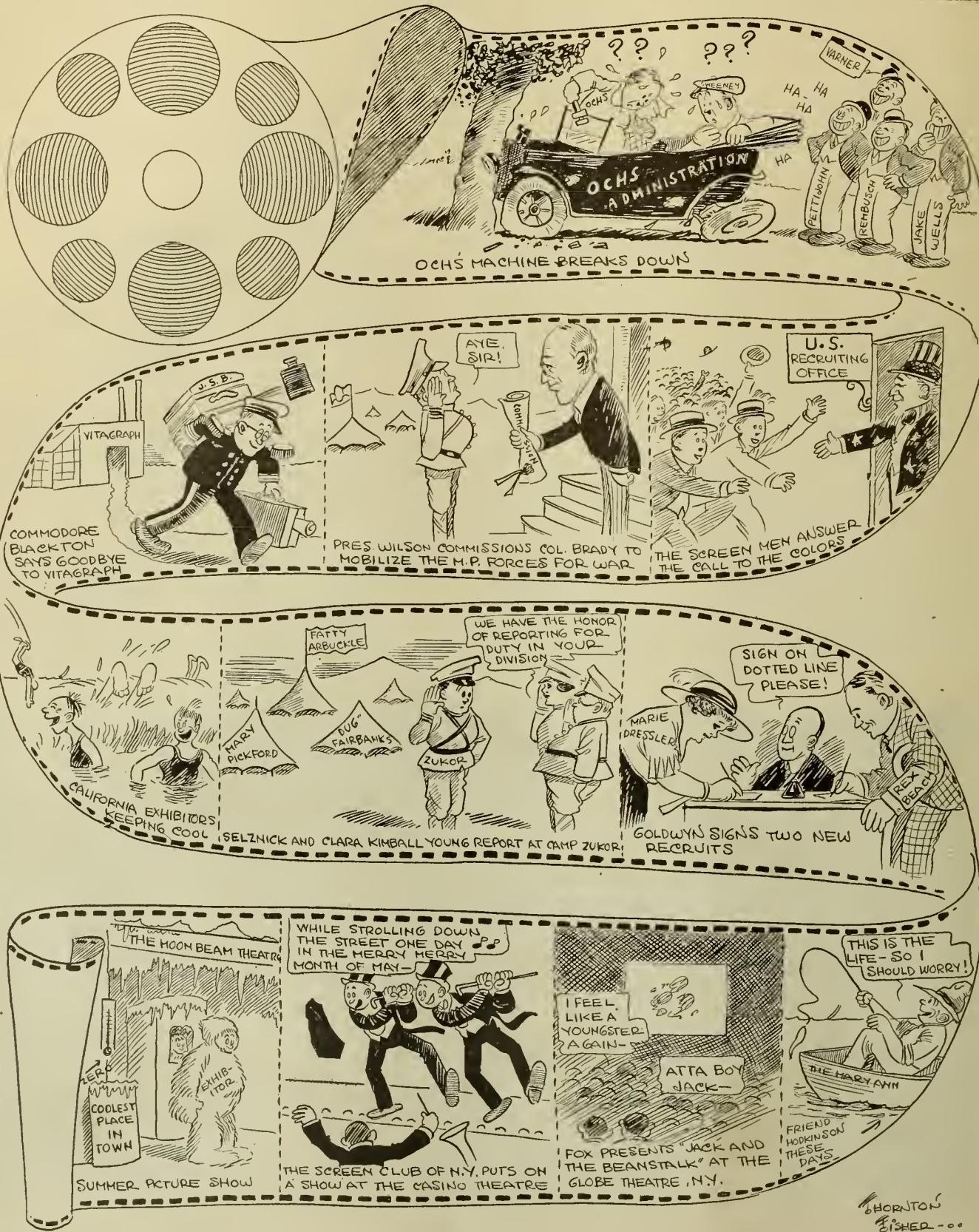
Then out spake Petorous Milenous,
He of rival sheet,
A witty wight who'd rather fight
'Most any night than eat.
"I read the appreciation
"That swelled young Gunning's chest.
"If the editorman loves 'Wid's to scan,
"Why waste time on the rest?"



Motiograph Officials Entertain Dealers at Banquet in Hotel Morrison, Friday, July 20.

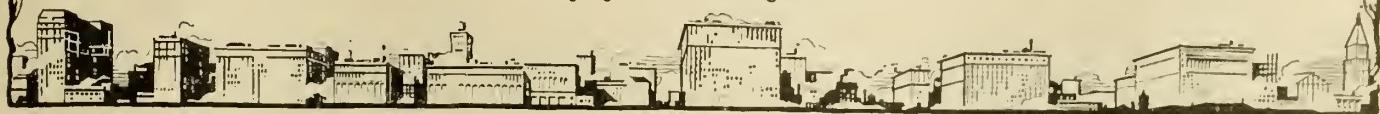
MOVING PICTURE WORLD

NEWS REEL for JULY



Chicago News Letter

By JAS. S. McQUADE



Comparison of Figures of Late Exposition With Those of Last Year

LUDWIG SCHINDLER, manager of the recent National Exposition of the M. P. E. L. of America, announced at the beginning of his arduous labors that he would give out a statement in full of all the moneys received and disbursed after the auditing of his books by an expert, at the close of the exposition. As early as Thursday morning, July 19, he had on hand an expert's statement which showed a profit, up to that time, of \$6,158.

The complete statement shows that the total receipts at the Coliseum from July 14 to July 22 were \$13,954, as against \$7,301 last year.

The entire floor space sold at the Coliseum this year brought \$21,000, as against \$37,000 last year.

The Exposition Committee's expenses this year were about \$7,500 as against \$17,000 last year.

The net profits of the exposition were about \$10,000 this year, as against \$9,200 last year.

This is a magnificent showing in the face of heavy odds. Manager Schindler had great difficulty in selling space to producers this year, which was most discouraging from the very start. But he stuck to his work manfully and has been rewarded with a success that would make any man proud.

His two able lieutenants, George Laing and Fred Hartman, as also worthy of hearty praise and commendation. They worked early and late, with hearts and minds fully devoted to their tasks, so that they can stand in line with their chief and receive the plaudits and hearty thanks of every Chicago exhibitor.

Frank S. Phelps Returns From Europe

He Was Successful in Selling the Rights to "Gloria's Romance," at Good Figures, in Several Countries.

Frank S. Phelps, formerly general manager for George Kleine, caller at the World office Wednesday, July 25.

Mr. Phelps left New York for Europe January 27, this year, to dispose of the foreign rights of "Gloria's Romance," and returned to New York July 2. Most of his time was spent in London and Paris, and during that time he disposed of the rights of the serial to the United Kingdom and Ireland, France, Spain, Sweden, Norway, Denmark, Russia and India. The rights to Japan, China, Africa and Australasia are being handled from New York City.

Mr. Phelps, after a careful investigation, arrived at the conclusion that the moving picture business has not suffered so severely in England, Scotland, Ireland and Wales, so far as the big houses are concerned. Many of the smaller houses have been closed and just about three weeks before his departure for New York, about 700 of these houses were closed throughout the United Kingdom and Ireland.

Paris is much worse off than London. Very few picture theaters remain open, and at that they are restricted to three nights a week. The admissions charged at the Gaumont Hippodrome amounts to about 50 and 75 cents. At the Scala about the same conditions prevail. Very few small houses are open in Paris, and the same conditions obtain throughout France.

It is extremely difficult to get any prints from London into Norway and Sweden just now, owing to the fact that a large volume of junk films have been diverted to Scandinavia for some time past; but they are really destined for Germany, where the films are used for making high explosives. The film business with Russia is at a stand-still, as the exporting of films at the present time is attended with such chances of loss that scarcely any attempt is made to pass the blockade.

Film shipments to India from London are quite large in volume. The films exported to that country are chiefly of American make, and the demand appears to be good for dramas and serials. The latter especially are popular and in high demand. A good price was paid for the rights to "Gloria's Romance" for India.

The officials of the Randolph Film Corporation, formed for the production and exploitation of "Gloria's Romance," are highly pleased with the results obtained by Mr. Phelps during his European tour. They are especially gratified and somewhat surprised over the fine contract made for the rights in the United Kingdom and Ireland. Of course, the rights for France brought only a nominal sum, as did also the rights for the Scandinavian peninsula and Russia. Spain and India came next to Great Britain in the value of contracts.

Mr. Phelps has not yet determined what his future plans will be, as he is intent at the present time on taking a much needed rest. He will make his headquarters in New York City, for which he departed Thursday, July 26.

Convention of Executive Committee of the Advertising Film Producers' Association.

The Executive Committee of the Advertising Film Producers' Association of the World met in convention at the Rothacker studios Tuesday, July 17.

Ways and means were devised and arranged for the further extension of this organization, and a special meeting was called for Aug. 27, this year, which will also be held at the Rothacker studios. At that meeting all the members of the Advertising Film Producers' Association are expected to be present. The association is the official moving picture department of the Associated Advertising Clubs of the World.

While the Executive Committee was in session, moving pictures of the members in action were taken, and these will be combined with the official moving pictures taken at the recent Advertising convention at St. Louis, the combined pictures to be shown throughout the country under the auspices of the Advertising Film Producers' Association at Ad. clubs, etc.

The members of the committee present at the meeting were: President, W. A. Harris, Cincinnati; vice president, W. R. Rothacker, Chicago; secretary, R. V. Stanbaugh, Cleveland; treasurer, Fred C. Laflin, Chicago; committeemen, Joseph Brandt, New York, and Herbert Andrews, Washington.

"The Garden of Allah"

Opened at the Colonial Sunday Evening, July 22, for a Run of Two Weeks—Has Aroused Intense Interest.

The Selig visualization of Robert Hichens' famous story, "The Garden of Allah," is being offered this week and next at the Colonial by the Edmund M. Allen Film Corporation, which owns the rights for eight states. It is regrettable that only two weeks can be given this really remarkable production in Chicago, but the programs arranged at this theater by Aaron A. Jones so rule, and make it unavoidable.

I had several private viewings of "The Garden of Allah" some time ago and was highly impressed by its fine values from every point of view. The Hichens story is descriptive, with little or no action, yet Gibson Willets has arranged a film story that holds us with tremendous power. There are only two or three dominating characters, yet interest never lags—at least mine did not. The wonderful realism of the settings, including the sand storm that breaks on Beni-Mora and the surrounding desert, the thrilling fight between a band of Arabs and a caravan, a view of Amara, the great city in the northern Sahara; the French military watch tower at Mogar, etc., all bear testimony to the master touches of Director Colin Campbell.

The acting is inspiring. Thomas Santschi's Boris Androvsky is, in my opinion, the most finished characterization of his photoplay career. Helen Ware, though a little old looking for the part at times, does most talented work in the part of Domini Enfilden. And who can fail to admire the Count Anteoni of Matt Snyder, completed shortly before his death?

The critics of the Chicago dailies have been appreciative of the big Selig photodrama, as the following excerpts show:

Considered from the standpoint of picture production, "The Garden of Allah" is extremely well done. It follows closely the lines laid by the book, as is Colin Campbell's way of producing, and has been carefully environed scenically in such wise as to be infinitely more picturesque than either novel or play.

Helen Ware and Thomas Santschi carry the lead roles, and it must be conceded that the thing is really Mr. Santschi's picture. His impersonation of Boris, the unhappy, endeavoring to escape a guilty memory, is one of life itself. Miss Ware is rather more playing a role, and at times her countenance reveals her as somewhat beyond the heroine playing age. Other times she is so gracious a presence that one regrets the awkward moments before chronicled by the camera.—Kitty Kelly in the *Examiner*.

The picture is remarkably faithful to detail; the brave, ugly little church at Beni-Mora; Monsieur le Cure and his dog; the Mosque, and the Arabs in the street of the bazaars; the Sand Diviner, and not the least of these, the incomparable garden. You'll be saying to yourself, remembering the book, "Why, they haven't forgotten anything!"—Mabel McElliott in the *Tribune*.

"The Garden of Allah" has lost none of its picturesqueness. The caravans of camels, the native Bedouins and the thousands of horsemen, give a vivid impression which is missing on the stage and in the book.

The play had a tremendous run at the Auditorium. I believe the picture at the Colonial will rival the play's popularity. It is spectacular, and still has human interest; it is magnificent and still has heart appeal.—Louelle O. Parsons in the *Herald*.

Personally, I have found "The Garden of Allah" a most satisfactory shadow drama. I have slipped by a mention of the very beautiful and adequate Moorish settings because I feel, as I hope all who see the picture will feel, that its real worth is above the need of spectacle. If you are particularly interested in the staging of productions, however, you will find no lack in the interior backgrounds nor in the desert wastes that are so essential a part of the picture. The sandstorm is a marvel of realism.—Oma Moody Lawrence in the *Post*.

Colin Campbell's film is more colorful than was the stage attraction. Surely it is more agreeable to follow than the stage play. There are no interruptions to tolerate, occasioned by frequent shifting of scenes. The picture's continuity is one of its splendid features.

Every actor who participated in the piece contributed to its dramatic success. Miss Ware and Mr. Santschi portrayed their respective roles alluringly, while Matt Snyder as Count Anteoni, Will Machine as Capt. Crevignac, Harry Lonsdale as Father Roubier, and James Bradbury as the Sand Diviner, shone equally well in their roles. Mainly, the picture is a tribute to the camera and to Colin Campbell, who staged it.—W. K. Hollander in the *News*.

Chicago Film Brevities.

Wm. N. Selig, president of the Selig Polyscope Co., has turned over the use of one of his big studios at Western avenue and Irving Park boulevard, this city, to the Red Cross. The Red Cross Society some time ago selected Miss Maibelle Heikes Justice to write the story of a Red Cross photoplay, in which the stars of many film companies will appear. Work will soon begin on the production, which will be owned by the Red Cross Society and used in propaganda work throughout the country.

* * *

Mrs. M. M. McFadden, owner of the Lincoln theater, Madison street near Lincoln, this city, was the only woman present at the recent convention. She is an able and thorough business woman and believes that the women owners of picture theaters should take an active interest in the established organization for exhibitors. The Lincoln is a well managed house which seats 500 people. A carefully selected program from the makes of K-E-S-E, Artcraft, Metro specials, Selznick, Bluebird, etc., are offered at an admission of five, ten and fifteen cents.

* * *

C. B. Cooley, president and general manager of the Strand Amusement Co., Tampa, Fla., was a delegate to the convention whom I chanced to meet. Mr. Cooley stated that the Strand in his belief is the finest moving picture theater south of Chicago. It cost \$155,000 and seats 800 people on one floor. Programs of six and seven reels, of Metro, Triangle, Fox, Artcraft and Vitagraph makes, are used. The admission is ten cents for adults and five cents for children. Mr. Cooley reported splendid business. He informed me that many of the house organs mailed him are of very little value from a publicity standpoint, according to his experience. He wants short stories of the plot and newsy reference to the stars that will appeal to his patrons when he uses them in the daily papers of his city.

* * *

Tom North reports that Pathé's "Les Misérables" has been held over for a third week at Orchestra Hall to meet the demand. It was originally intended to have a run of two weeks only, but will not be withdrawn until the close of the presentation on Saturday evening, Aug. 4.

* * *

Harry A. Sherman, president of the Sherman Pictures Corporation, New York, was a busy man all through the week of the Seventh Annual Exposition and Convention in this city. He was accompanied by E. O'Donnell, his publicity manager. Mr. Sherman gave a private viewing of "The Land of the Rising Sun" and "I Believe" to state rights purchasers during his stay.

Richard R. Nehls, manager of the American Film Co., Inc., left for New York Tuesday, July 24, to close an important contract for the showing of American features in foreign countries. The contract is said to cover the entire European market of the entente allies, with an approximate weekly distribution of 30,000 feet of films.

* * *

The general offices and factory of the American, this city, have twelve drafted men in readiness for the fighting forces of America in France. Elmer Swart, E. A. Donahue and Ralph Moreno will probably be called to the first contingent of the new national army, having been drawn among the first thousand. Seven others await later calls. George Robert, artist, and Bob McKnight, press agent, have enlisted as student aviators in the Signal Corps Officers' Reserve and await notification from Washington to join their squadron in training camp.

* * *

A Red Cross theatrical benefit is being planned by the principals and the supporting players of the American Film Co. in Santa Barbara, for the first week in August. The headliners will be Mary Miles Minter, Gale Kane, Juliette Day and William Russell, each of whom is rehearsing a specialty for the occasion. Harvey Clarke, one of the character actors, has written a comedy sketch especially for the event. The show will be staged in the Potter theater.

* * *

"The Little American" has made one of the most successful hits yet recorded at the Studebaker theater, under the direction of Jones, Linick & Schaefer. It has created a sensation in Chicago film circles and a long run is expected.

* * *

Aaron A. Jones has secured the rights to the "Mutt and Jeff" comedies from the Bud Fisher Corporation, New York, for the state of Illinois. These comedies will be released through the Central Film Co., and will be given first runs at the Colonial theater, in conjunction with the vaudeville programs which will be in effect at that house beginning Aug. 20.

* * *

Chester E. Cleveland, assistant corporation counsel of Chicago, will go to the Supreme Court of the state with a petition for a writ of mandamus against Judge Joseph Sabath of the Superior Court, to compel the latter to enter an order granting the city the right to appeal in the case of "The Little American," this order to antedate the judgment entered by Judge Sabath. The whole aim of the city is in support of Major Funkhouser's refusal to permit the showing of the film in Chicago.

* * *

On Wednesday, July 18, the members of the Society of Motion Picture Engineers, who met in convention Monday and Tuesday at the Hotel Sherman, visited the Rothacker plant in a body. They went over every detail of manufacturing in their inspection, and were given a special showing of the film "From Studio to Screen," produced by the Rothacker Film Manufacturing Co., which shows how moving pictures are manufactured. Before leaving the plant a moving picture was made of the members and it will be sent to C. Francis Jenkins, president of the Society, who will preserve it as a matter of record.

The moving picture studio operated in the Coliseum Annex during the recent exhibition by the Rothacker Film Co., was an interesting feature for moving picture "fans" during the big show.

* * *

J. J. Pasztor, of the Amazon Film Co., has just returned from a lengthy trip through Canada, where he took several thousand feet of scenic pictures for the Canadian Northern and the Canadian Pacific Railroads. Arriving at Winnipeg, Mr. Pasztor proceeded to Jasper, Alberta, Lucerne, Mt. Robson and Dover, and thence to Calgary. The trip lasted five weeks and some fine negatives were made.

BLUEBIRD WAR LUNCHEON.

Joe Brandt, general manager of the Universal Film Company, who originated a scheme to present a "Letter of Cheer" to General Pershing, has arranged for a luncheon at the Hotel Astor, New York, on August 2, tendered to Senators, Governors, Mayors and members of the press, at which time an album containing the signatures will be offered for inspection. The album is said to be a particularly ornate affair done by Tiffany in the highest form of art. The plan is being carried out under the auspices of the Bluebird Photo Plays, Inc.

News of Los Angeles and Vicinity

By G. P. HARLEMAN



National Film Starts Production

"Tarzan of the Apes" Selected by President William Parsons for the First Subject.

THE National Film Corporation of America, which recently acquired the Oz studio in Los Angeles, is now busily engaged on preparations for the production of "Tarzan of the Apes," which seems destined to attract a great deal of attention on account of its unusual theme. The film play will be a picturization of the book of the same title by Edgar Rice Burroughs, which was long rated as a "best seller," and offers an exceptional opportunity for out-of-the-ordinary settings and treatment. The story deals with the adventures of a man who was in infancy adopted by apes, and many of the leading characters are apes, although the parts are taken by human actors.

In this connection some very interesting work is being done at the National studio by E. M. Jahraus, chief property man, and for a number of years head of the property department at Universal City. Mr. Jahraus and a corps of assistants are engaged in making costumes which will exactly simulate the ape, including not only a hairy covering for the entire body, but a head and face as well. By the use of a peculiar spongy material and ingenious arrangement of wires, opening the mouth pulls back the lips from the teeth of the mask, and wrinkles the skin of the cheeks. Thirty of these outfits are being made of brown goat skins, which are prepared at a little tannery which has been established at the studio. Gigantic leaves and other tropical vegetation are also being manufactured in large quantities, and a portable log cabin is being constructed for transportation to various locations.

In charge of the production of the picture is Director Scott Sidney, for three years a member of the Ince directorial forces and since with other organizations, while his assistant is Charles Watt, formerly with the Selig and American companies. Ted Bevis, for two years with Ince, and also with Universal and Selig, has been appointed technical director, and the art department is in charge of F. I. Wetherbee. Gilbert Warrenton is in charge of the photographic department, and Gordon Griffith, the well known child star, has been engaged for the part of the Boy Tarzan. A laboratory is included in the plant.

Mr. Sidney will make many of the big scenes for production in Louisiana, where a part of the company will be taken to work among the bayous with large numbers of negro extras, and a great deal of "jungle stuff" will also be put on in Los Angeles. It is stated the production will be completed toward the end of the year, and that it will be approximately nine reels in length.

The following are the officers of the National Film Corporation: President, William Parsons of Los Angeles; vice-president, Robert Middlewood of Rawlins, Wyoming; treasurer and secretary, Fred L. Porter of Los Angeles; director, J. M. Rumsey, president of the Stock Growers' National Bank of Rawlins.

Wonderland Pictures Is New Company

C. E. Bentley Is General Manager of Concern That Will Make Children's Features.

IT is announced that C. E. Bentley has taken over the general managership of the Wonderland Picture Corporation, and is changing the policy of this company to a certain extent. At the present time the company is producing a series of two-reel photoplays, especially children's pictures. The first production is from the book of Hans Christian Anderson, entitled "The Traveling Companion." Mr. Bentley has secured the services of Miss Naida Carle, formerly with the Universal and Triangle Film Companies, to interpret the leading roles in these stories, while Clarence Barr has been engaged to direct the productions. Manager Charles Gates, of the Symphony Theater of Los Angeles, has bid for the first showing of the initial picture.

Los Angeles to Have New Film Building

No Tenants Will Be Admitted Unless Connected With Motion Picture Industry.

PLANS are under way for the erection on a Hill street site of a big office building to be occupied by the business and distributing offices of several of the biggest motion picture corporations now operating in this city and vicinity.

The motion picture industry is one of Los Angeles' heaviest business assets and it has been felt for some time that the business should have a centralized location of its own, somewhere downtown. Heretofore differences among the picture people themselves have prevented the idea from being realized, but now there is little doubt that it will be carried through successfully.

Two sites are under consideration, the selection depending upon whether or not the ground floor of the proposed big structure is to be used as a theater. This is likely, but by no means certain.

The upper floors will be divided into office space for the several companies and there will be numerous display or projecting rooms, in which new films will be shown. These projecting rooms will be numerous enough so that each company need not maintain its own, but may be reasonably certain of having facilities of the kind available at any time desired.

The building, when erected on lines already determined, will be unique of its kind. It will be occupied exclusively by various branches of the motion picture business. Other tenants will neither be sought nor admitted.

Clever Advertising Packs Local Theater

Manager Al Nathan, Superba Theater, Draws Capacity Business Through Unusual Publicity.

A REPRESENTATIVE of the Moving Picture World, while walking along Broadway Monday of last week, was attracted by a crowd of two hundred waiting for the Superba Theater box office to open. We think it worthy of noting this result was achieved through the use of a different kind of advertising, and the potency of the publicity rested not upon the names of the stars in the production entitled "Come Through," as they were not mentioned in connection with the billing of the attraction.

Manager Al Nathan covered the city with eight sheets and twenty-eight sheets, on which were the catch lines such as "Wiser men than you have had to come through," "He poked a gun in my face and said 'Come Through,'" and some one-sheet snipes with just the words "Come Through" on them. It is unquestionably the best advertising we have seen originated by a local showman, and the results were about two dollars for each dollar spent in advertising.

The theater is comparatively small, as it seats only 660. The first week 29,000 persons saw the feature. The salient point of this stunt, in our estimation, is that this feature was made to draw capacity business solely on account of the original advertising done by a clever manager around a good title without the aid of the names of the people featured in the cast.

Testimonial to the Late Maitland Davies

Los Angeles Film Colony Unite in Testimonial to a Well Loved Local Dramatic Critic.

ON Sunday, July 15, the members of the Los Angeles film industry staged a benefit vaudeville performance for the family of Maitland Davies, the dramatic critic of the "Morning Tribune," who recently passed away after a very short illness.

Practically every star of note in the film colony did his or her bit, among them Theda Bara, Mary Pickford, Douglas Fairbanks, Bill Hart, Harry McCoy, Kathleen Clifford, Cecil De Mille, Schumann Heinck, Blanche Ring, Charles Winniger, J. Gordon Edwards.

Toreadors Hold Beach Gambol.

With clams in abundance, and "Fish and Film" as the official organ of the day, the "Oh Oh" gambol of motion picture actors, scenario writers, publicity dispensers and newspaper scribes, held Sunday, July 15 at Santa Monica was an event of considerable importance in the recreational life of the local moving picture colony.

Among those present were Kathleen Clifford, H. O. Stechan, Mr. and Mrs. Harvey Thew, Mr. and Mrs. Tom Geraghty, Mr. and Mrs. George Proctor, Mr. and Mrs. Ken. McGaffey, Kenneth O'Hara, Gene Crosby, Mr. and Mrs. Wm. E. Wing, Carlyle Robinson, Sheridan Bichers, J. B. Woodside, Al Cohn, Mr. and Mrs. Bennie Zeidman, Spike Robinson, Bull Montana, Ben Rothwell, Paul Conlon, Lester Cuneo, Hank Mann, Florence Lawrence, Verne Hardling Porter, Carmelita Geraghty, Sam Comly, G. P. Harleman, Eleanor Nichols, Walter MacNamara, J. C. Jessen, Mabel Condon, Eric Campbell, Pat Dowling and A. L. Selig.

The sponsors for the affair were Tom Geraghty, Pat Dowling and Bennie Zeidman, who also composed the editorial staff of the published-on-the-spur-of-the-moment-newspaper, "Fish and Film," which contained a detailed account, written in advance of the prize wrestling contest in which six press agents of the film colony downed Bull Montana, the Fairbanks champion, in record time.

Los Angeles Brevities.

Director, performers and employees of the Triangle Culver City studio will have the honor of naming a baby this week, when the cognomen to be carried through life by the infant daughter of Director E. Mason Hopper, will be selected by popular vote.

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After two weeks spent in the California forests near Felton, Margery Wilson has returned to the Culver City studio, elated over the outdoor scenes secured for her latest forthcoming picture under the direction of Thomas Heffron. Charles Gunn is supporting Miss Wilson in the role of a Kentucky schoolmaster.

* * *

Cliff Smith, who has been William Hart's co-director during the past two years, has signed a new contract with Triangle for a term of two years and will start immediately on a new series of Western productions, starring Roy Stewart. Smith keeps with him his former assistant, Charles Rush, as well as his technical staff, and Triangle followers may look forward to some gripping new plays of the early West.

* * *

Triangle Director Walter Edwards has completed the newest starring vehicle of Louise Glaum. The play has a decidedly Egyptian setting, which contrasts suitably with the modern part of the story. George Webb is playing opposite Miss Glaum, and prominent parts in the cast are being taken by Dorcas Mathews, Thomas Guise and William Koch.

* * *

William Desmond and company, under the direction of Frank Borzage, have been filming scenes around the lawns and homes of Pasadena for the next Triangle play in which Desmond will be starred.

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Triangle Director Lynn Reynolds is getting his cast together this week for his first directorial effort under the three-cornered trade-mark with Olive Thomas as his star.

The new story was written by Director Reynolds in collaboration with the Triangle player, and in it the action will shift from the Grand Canyon in Arizona to New York City and back again. George Cheseboro will support Miss Thomas and the leading character role will be played by George Hernandez.

* * *

A stupendous task was completed at the Triangle Culver City studios this week when a corps of "still" photographers took a separate photograph of every piece of property and stock setting in the immense property rooms and scene docks. These are to be catalogued. Every piece of furniture, stock door and window casing, as well as every article of property from a pen holder to an elaborate fireplace or spiral stairway had to be taken over on one of the light stages and photographed.

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Triangle Director Jack Conway and company, including Roy Stewart and Belle Bennett have been up in the California desert country near Mojave, filming scenes for the forthcoming Triangle production in which the last named Triangle luminaries will be co-starred.

* * *

Universal Director Jacques Jaccard is filming the sixth episode of "The Quest of Virginia," the thirty-reel serial which Jaccard is writing himself. Marie Walcamp is the featured player with Larry Peyton opposite.

* * *

Imagine the surprise of Colonel Jasper E. Brady, manager of the Universal manuscript department, while going through his daily correspondence, in coming upon six full pages of mysterious curly-cues from far-off Korea. Examination proved it to be a "scenario" intended for production by the Universal Company. Closely written with painstaking care, the manuscript was referred to a member of the Universal forces who happens to be a native of Korea—another proof that all climes and nations are represented in the aggregation of the Big U Company.

* * *

Unless they are disqualified for physical deficiencies which does not appear probable, six soldiers of the United States



Horace Davey Learns that He Is Drafted.

will have been drafted from the David Horsley Studios in Los Angeles. Horace Davey was in the midst of directing Neal Burns and Gertrude Selby, co-stars in Selburn Comedies, when he was informed that he was selected for military service. The first flurry of interest had barely passed when the name of H. B. Lull, his assistant, was discovered in later editions of the afternoon papers.

Then appeared the name of Clair DeWitt, assistant director of George Ovey in Cub Comedies. The personnel of three other producing companies were not affected by the draft, but two stage carpenters were among those called to the colors. During the discussion of probabilities Harry J. Ryan, a property man, disclosed the fact that he had not waited to be "picked," but had recently enlisted in the Coast Artillery Corps.

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Claire Alexander, leading woman with George Ovey in Cub Comedies, will soon be seen in Lasalida productions featuring Baby Marie Osborne.

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Balboa studio is rapidly becoming a serial factory. The Horkheimers announce that they propose to build bigger and better serials. "The Twisted Thread" will mark the beginning of this new policy, and productions to follow will be constructed along lines more elaborate than before attempted.

A large and well equipped single out-door stage has just been completed and will be devoted exclusively to the building of serials. The newest ideas in filmcraft have been incorporated in the new plant.

* * *

Director Charles Miller has started production on the second drama in which Bessie Love is featured under his direction. It is an Irish story laid in Maine and New York City and will present Miss Love as a nameless orphan adopted by a wealthy though stern elderly man who is worried to distraction over the nightly carousals of his young nephew. Roland Lee will support Miss Love in the new production.

* * *

Fire of unknown origin caused \$1,500 damage to the structure and films of the Rolin Film Company, Los Angeles, last week. The flames were discovered in the cutting room of the establishment, and the whole plant was saved only through

the promptness with which the local fire department arrived on the scene.

* * *

Severing his affiliation Sunday night with W. H. Clune after four years, during which time he has been manager of Clune's Broadway and the Comedy theater, James W. Anderson is already packing his traveling kit preparatory to enjoying his first vacation in that period. Mr. Anderson, or "Jim" Anderson, as he is genially hailed by a host of friends, will first take a rest at San Jacinto Hot Springs, and then will put in the remainder of his three weeks in recreation. Upon his return Mr. Anderson will probably accept one of the offers in the pictorial field which he is now entertaining. Mr. Anderson's resignation as manager of Clune's Broadway will be the occasion of sincere regret to patrons and friends alike. In the four years he has been connected with the popular Broadway picture house he has gained recognition as one of the most efficient managers in the city, and the good wishes of his host of friends will attend him in his new undertakings.

* * *

Lee Arthur, the playwright, author of "The Auctioneer" and other stage productions, who has been writing screen vehicles for Jackie Saunders this summer, gave a dinner at the Balboa cafe last Saturday on the occasion of his birthday. His guests numbered about sixty employees of the Balboa company, comprising the official and acting staff. Mr. Arthur was presented with a birthday cake and a handsome amber cigarette case, the presentation speech being made by Secretary Elwood D. Horheimer.

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Fire did about \$1,000 damage to the Dutch village of the Triangle Film corporation's plant at Culver City recently. Dropping of a lighted cigarette is supposed to have started the blaze.

* * *

Tom Mix, Foxfilm comedy star and daredevil, was injured the other day during the making of scenes in his current comedy. No Mix picture is complete without the use of real bullets in the shooting scenes; in the comedy mentioned Mix was supposed to have a glass shot from his hand as he was drinking. One of his trusty cowbodys did the deed, and the glass was properly shattered. But the splintered glass flew into Tom's face, cutting him badly.

* * *

A meeting of the League for Good Films was held Monday morning in Hollywood with Mrs. H. T. Wright presiding. Beulah Marie Dix gave a most interesting talk on the difference between the spoken drama and the film, and explained much of interest regarding the constructive work of the film play.

* * *

Crane Wilbur, for the character of "Devil McCare," the title of his newest Art Drama feature, got out his old hat of several years ago. The new Wilbur picture is one of Western atmosphere. It will mark the introduction of Mr. Wilbur and Juanita Hansen as a co-featured team. Lorimer Johnstone is directing.

* * *

Douglas Fairbanks left Los Angeles bound for Calexico in the role of manager of Bull Montana, who is scheduled to meet a local wrestler in a match at that city.

* * *

Edward H. O'Neill, one of the best known theater managers of the Northwest, has been especially engaged by W. H. Clune, to be the manager of Clune's Broadway theater. Mr. O'Neill has been manager of the Alaska theater, Seattle; the old National theater, Portland, and was also with the People's Amusement Company of Portland.

* * *

Hal Roche, general director of the Rolin Film Company, and Mrs. Roche, have gone to Big Bear Lake for a fishing trip. Mr. Roche is an expert angler.

* * *

Mary McDonald MacLaren has started filming the opening scenes of her next state right feature, under the direction of Thomas Ricketts. The story is entitled "Forbidden" and treats of the consequence of too rigid restriction against the innocent amusement of children.

* * *

Bessie Barriscale, accompanied by her director, Raymond B. West, made her appearance on the stage at Clune's Auditorium theater last week during the run of one of her last Triangle pictures, entitled "The Snarl."

* * *

Miss Molly Malone, Universal, eloped with a pastor's son

to Santa Ana a few days ago and was married. The young man in the case is Forrest Cornett, son of the Rev. W. H. Cornett, pastor of the First Presbyterian Church of Santa Monica. Miss Malone became acquainted with him about three years ago when they were attending high school.

* * *

Violet MacMillan is the featured player in a three-reel war drama under production at Universal City by Director Roy Clements. It is entitled "The Potato Patriot" and was written by Mary Austin. Kingsley Benedict plays opposite the little star.

* * *

"There and Back" is the title of a two-reel comedy in which Eddie Lyons and Lee Moran play the principal roles under the direction of Harry Edwards. Many of the scenes of the photoplay were taken at the Chicago Convention, where the two comedians represented the Universal players.

* * *

Howard S. Wells has been appointed purchasing agent at Universal City. Wells has had half a dozen years' experience in motion picture studio work and has served as assistant director with several of the companies. For the past two years he has been the assistant purchasing agent at the film capital.

* * *

The tenth episode of "The Gray Ghost" is being filmed at Universal City under the direction of Stuart Paton, who also prepared the screen version from the story written by Arthur Somers Roche. The principal roles are being enacted by Priscilla Dean, Emory Johnson, Harry Carter and Eddie Polo.

* * *

"Sirens of the Sea," the spectacular five-reel Bluebird production upon which Director Allen J. Holubar has been working for the past seven weeks, is nearing completion. The scenic grandeur of Santa Cruz Island, off the coast, forms the background for many picturesque scenes. The photoplay features Louise Lovely and Jack Mulhall, with Carmel Myers as the principal support.

* * *

Caught in a strong undertow and carried out into the ocean beyond their depth, Marcia Moore and Molly Malone, who play ingenue leads in Universal Photoplays, narrowly escaped drowning last Sunday at Long Beach, California.

* * *

Miss Doris Schroeder, well-known and popular among scenario scribes, has assumed charge of the reading staff of the scenario department at the Universal studios. Miss Schroeder is well qualified to pass final judgment on the photoplay material submitted. For six years she was associated with the Vitagraph scenario department, the last three of which she was editor of the Pacific Coast studios. Prior to joining Universal, Miss Schroeder had been engaged for almost a year as a feature play writer for the American.

CONNECTICUT TO HAVE HISTORICAL FILM.

Backed by many prominent newspapers in Connecticut and under the patronage of well-known citizens of that state, including President Hadley of Yale, former President William H. Taft, Mrs. Richard Mansfield and the governor, Guy Hedlund is preparing to produce a historical picture in which the Red Cross will have an interest. Mr. Hedlund is working without compensation, both on account of the patriotic nature of the subject and because he is a native of the Nutmeg state.

In the film Mrs. Mansfield will portray Moll Pitcher, young Mr. Mansfield will be seen as Paul Revere, and James O'Neill the elder will delineate old Israel Putnam, Connecticut's revolutionary hero. President Hadley also will take part. Just how the subject will be exploited has not been determined.

GOLDWYN INCREASES SCENARIO STAFF.

Two important additions have been made to the Goldwyn Scenario Staff in the persons of Franklin B. Coates and Miss Catherine Sminck, both of New York City. Mr. Coates is well known to the photoplay writing world for his adaptation of "Poppy," "Pawns of Destiny" and more than a score of other multi-reel stories that have had an international showing. He comes to Goldwyn Pictures as an assistant to Adrian Gil-Spear, nationally famous as an illustrator and scenario writer.

Miss Catherine Sminck has the distinction of being the first member of the Columbia University class in photoplay writing to become associated with a producing company.

British Notes

THE increased entertainment duty which should have come into operation on July 1 has been suspended until October 1.

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The Film Company of Ireland, the only Irish producing enterprise, has temporarily abandoned dramatic work for an undertaking of greater national importance. The company has been commissioned by the Government to prepare a series of agricultural films for the instruction of the Irish peasantry.

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The remains of the old Kinematograph Exhibitors' Association of Great Britain and Ireland were interred at Birmingham last week, where simultaneously its successor—the trade union of exhibitors—was inaugurated and honored under the name of the National Kinematograph Association. Following the annual meeting and winding up of the old association, the members entertained at dinner the Lord Mayor of Birmingham who, considering his disinterestedness in the trade, gave some valuable hints to the assembly in connection with their relations and dealings with licensing authorities. At the subsequent conference of members the matters discussed included the subscription fees to the new association; the impending increase in tax; attitudes of local authorities, and the super-film. Censorship, by way of a pleasant change, was conspicuous by its absence. The amount of subscription each exhibitor should pay to the Association exhausted much time and discussion before a settlement was reached. The basis is to be three guineas, two guineas, and one guinea per annum according to the rated value and seating capacity of the exhibitor's theater. Upon the question of the increased entertainment tax the following resolution was carried unanimously: "That the effects of the entertainment duty has both directly and indirectly been responsible for closing already over 700 kinemas; that this disastrous result continues and further theaters are being closed; that while the duty is maintained the opportunities for the amusements of the people will be steadily reduced and any increase of duty particularly on the lower prices will not only be a harsh injustice to the exhibitor, but cannot fail to defeat the object of the Treasury by reducing the revenue to be obtained from this class of entertainment. This conference, therefore, not only in the interests of the trade, but in the interests of a great public driven by present circumstances to demand this innocent source of relief from strain, urges the House of Commons not to agree to increased taxation of kinema admissions." Another matter which found favor at the conference was co-operation of local branches of the Association with the local licensing authorities. Instancing its practical value the secretary of the Birmingham branch referred to their joint committee of three exhibitors and four local justices which was appointed to deal with matters that came up in Birmingham between kinema theaters and licensing authorities. After hearing convincing testimony of the way in which the Birmingham parties had helped local exhibitors out of legislative difficulties a resolution to the following effect was moved: "That it is desirable to adopt as a policy co-operation with local authorities in conducting the kinema business."

* * *

The most controversial subject discussed at the conference was, however, the question of the showing of super-films at regular dramatic theaters. Ever since D. W. Griffith exploited his two famous films in this way to the exclusion of the ordinary exhibitor, the question has been a sore and insoluble one. But A. E. Newbound made a suggestion that offers possibilities. He pointed out that the development of the film along these lines was essential to prosperity, but at the same time thought that exhibitors might combine together to secure the rights for their respective localities of such super-films that they considered successful business propositions. They should elect the most suitable hall for the exhibition of the film and share out the profits in proportion to the capital invested in the purchase of the rights by each exhibitor. Mr. Newbould finally moved "that the super-film adds to the prestige of the kinema and it is desirable in the interests of the trade to devise means whereby it can be exhibited without detriment to the financial interests of the exhibitor," and this resolution was carried with unanimous approval.

The Western Import Co., Ltd., have removed from Gerrard street to 86 and 88 Wardrow street, the former premises of the M. P. Sales Agency.

* * *

A number of the shareholders of Provincial Kinematograph Theaters, Ltd., the largest and most pretentious circuit of moving picture theaters in the kingdom, recently met and demanded immediate amendment of its methods of management which came in for severe and stormy criticism. To satisfy them the company has appointed Sir J. Harwood Banner and Sir Frank Crisp to investigate a report upon the complaints raised.

* * *

Selig's "The Crisis" opened last week for a season at the Scala theater, London. Included in the same program are the official war films.

* * *

Mr. Paul Kimberley, or rather Capt. Paul Kimberley, agent in Europe for Thanhouser and (during the absence in the States of Mr. Brockliss) Lubin, has been appointed technical adviser to the Ministry of Labor on the employment of maimed and wounded soldiers. Captain Kimberley has already trained and placed a large number of men who have "done their bit" in situations as operators.

* * *

Filmed comic opera is the latest experiment of International Exclusives, Ltd. The subject selected for the initial venture is "Les blocs de Couerville," which is promised a star cast, and the best work of the British Actors' Film Co., the company which produced "The Lifeguardsman." The "International" has been identified with some of the foremost features of the home and American market and promises increased activity in this direction in the immediate future. Low Warren has relinquished the editorial chair of the "Kinematograph Weekly" to take up a directorship with the International Company.

J. B. SUTCLIFFE.

Export Items

By E. T. McGovern.

THE picture situation in Haiti seems to be quite unique, according to Mr. Rousseau, owner of two theaters on the island. The population of the island is over 2,000,000 and 90 per cent. of the people are black. There are ten theaters in this country and nine of these are equipped with Power machines. There is no method of exchange, except that each exhibitor buys his own film and afterward interchanges with his fellow showmen. Mr. Rousseau states that French film is the most popular, but there is a strong liking for serials of American make. Great care must be taken in purchasing pictures that will not offend the black people. Titles are shown in both English and French on American pictures, i. e., there are two strips of title shown. Mr. Rousseau has just purchased a copy of "The Million Dollar Mystery" from the Film Exchange, 729 Seventh avenue, for exploitation in his country.

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The Sud Americana, one of the large exchanges in Buenos Aires, has purchased two prints of "Gloria's Romance" for exploitation in Argentine. This makes nine prints of this picture that have gone to Latin-America. Brazil and Chile are still open.

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Frederick H. Knocke and Jacobo Glucksmann, buyers in New York for Max Glucksmann, of Buenos Aires, are watching closely for state right features suitable to their territory.

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James L. Sheldon, president of the Randolph Film Corp., producers of "Gloria's Romance," is the newly elected president of the Empire All Star Corporation, which will produce the big Frohman stage successes, to be released by Mutual. Mr. Sheldon's thorough familiarity with the foreign markets means world-wide distribution for these pictures.

* * *

J. M. Aragon, of the Crest Pictures, Times Bldg., is the man who is trying to push open booking in Argentine.

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"The Fall of the Romanoffs" is a picture that should be one of the best foreign rights propositions in a decade.

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J. Frank Brockliss has control of the foreign rights of the Japanese picture, "The Land of the Rising Sun."

Dressler Pictures for Goldwyn

Famous Comedienne Arranges Market for New Productions
—Now Working at Fort Lee.

GOLDWYN Distributing Corporation announces that it has closed a contract to release and distribute eight two-reel Marie Dressler comedies to be made by Miss Dressler's own company under an exclusive agreement with Goldwyn.

Miss Dressler's comedies are not a matter for future development, for the famous comedienne has been working for more than a month in Fort Lee, and will follow the same principle as the Goldwyn Pictures Corporation by always keeping months ahead of releases with finished production.

Miss Dressler and James Dalton, her husband and manager, have gathered together a trained and splendidly equipped organization for the making of comedies, and this organization promptly took advantage of the Goldwyn studio facilities in Fort Lee and began work in late June on the first of the comedies.

Exhibitors throughout the world who have reaped large returns from Miss Dressler's longer comedy productions.

"Tillie's Punctured Romance," and "Tillie's Nightmare," especially, will be delighted to know that this box office star has not only obtained her own producing mechanism, but made a close business alliance with the Goldwyn distributing facilities.

First announcement of this deal was made in Chicago by Samuel Goldfish, president of Goldwyn, to a group of the Goldwyn branch managers in attendance at the exhibitors' exposition, and to various exhibitors who are following closely the development and expansion of the Goldwyn interests.

Further announcement of a new and pleasant relationship in another direction is to be made by Mr. Goldfish within the next few days. This also has to do with Goldwyn's production of farce comedies of greater lengths by another important star.

NEW YORK CITY F. I. L. M. CLUB NOTES.

S. Rubenstein, the popular first assistant to S. Zierler at Universal's 23d street office, has taken unto himself a wife. The members are congratulating him.

Happy and smiling Harry A. Samwick rejoined the club—this time for his own company, the Producers Feature Service.

Nathan Hirsch, of the Civilization-Pioneer Film Co., was voted to membership at the last meeting. It is almost unanimous now.

E. M. Saunders, president, was absent, not having returned from Chicago convention. Vice-president Buxbaum presided and kept all busy.

Mr. Hov was instructed to communicate with exhibitors at several different points, where they were rumored to be organizing for price dictation and ask them to appoint conference committees to meet F. I. L. M. Club committees, so that no injustice would be done anyone concerned.

STEGER TO PRODUCE WALTER'S "JUST A WOMAN."

Eugene Walter's well-known play, "Just a Woman," will be produced as a photodrama by Julius Steger in association with Messrs. Lee Shubert and Joseph M. Schenck. Miss Charlotte Walker will be the star, playing the title role which she created in the original stage version. She will be supported by an excellent cast headed by Lee Baker. The production will be under the personal direction of Julius Steger and Joseph A. Golden.



Marie Dressler.

Lena Baskette in Dancing Role

MORE than a year ago the announcement was made that the longest Universal contract ever drawn had been signed between the film company and a little girl called Lena Baskette. Lena is not very old, but she can already lay claim to the two titles "Actress" and "Dancer." It was her dancing which attracted the attention of the Universal officials. She was forthwith given the appropriate pseudonym, "Pavlova Junior."

Lena has appeared in a great number of Universal pictures. She played what was practically a stellar role in "The Caravan," that remarkable study of Old Egypt, in which Clair McDowell was the leading adult role. Lena made up very effectively as an Egyptian, for there is something exotic in her appearance, which allows her to impersonate such roles remarkably well. A late release in which she appeared was the Gold Seal, "The Black Mantilla," a story of Mexico, staged by Ruth Ann Baldwin, in which a dancing contest played a part in the action. Lena was to take her turn with the adult dancers, and it was pretty to watch the impatience with which she waited for it.

At the present time she is appearing in a series of two-reel pictures, which are made by Marshall Stedman. These stories have all been chosen with a special view to using her talents as a dancer. In one of them, called "Amelita's Friend," the title role is played by Joe Martin, the almost human orang-outang, who is Lena's favorite playmate.



Lena Baskette.

JUVENILE VAMPIRE WANTED.

Producing Director F. J. Balshofer and Harold Lockwood, together with Studio Manager Gibson and the assistant directors, have spent three weeks in what has been, up to this time, an unsuccessful search for a particular type of youthful feminine heavy woman for one of the leading roles in the next Lockwood production, which is to be a picturization of the George Gibbs novel, Paradise Garden. The role of Marcia Van Wyck in the Paradise Garden novel, which is the part to be filled, is one of great importance in the story. Marcia Van Wyck is a beautiful young woman of the ultra-wealthy class of New York City, who is the first worldly-wise young woman with whom the hero comes in contact after having been reared to the age of twenty-one in the seclusion of a vast country estate, entirely out of sight and knowledge of the opposite sex. The events of the story between the girl and the leading character, played by Harold Lockwood, are among the most intense in this dramatic production.

DUSTIN FARNUM FINISHES PLAY.

Dustin Farnum has finished "The Spy," a dramatic photoplay with the present war as a background, under the direction of Richard Stanton, and "Dusty" intends taking the vacation he has earned by his consistent hard work. The idol of stage and screen has not been seen by the public for the last ten months, as he has been busy starring in four subjects, of which "The Spy" is the most recent, for Fox Film Corporation. Winifred Kingston is the "opposite."

CAPRICE CAST COMPLETED.

Harry Millarde, June Caprice's new director, has practically completed the cast for his initial pictureplay with the William Fox Sunshine Maid. The company now includes Harry Hilliard; the splendid character actor, Dan Mason; the talented diminutive, Kittens Reichert, Margaret Laird, who appeared in a recent Fox Film, and Lucy Beaumont, a newcomer to the Fox production.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Mad Lover"

Robert Warwick Featured in Harry Rapf Production for Pathé Program Appears to Advantage.

Reviewed by Margaret I. MacDonald.

THE Mad Lover," a five-reel production in which Harry Rapf presents Robert Warwick, assisted by Elaine Hammerstein, makes its play on a domestic situation and declares itself in favor of productive matrimony. The picture appears on the program of the Pathé Exchange, Inc., and is artistically staged, while from a constructive standpoint the story is not beyond criticism; it follows in many respects the older-fashioned moving picture style, and is not a drama



Scene from "The Mad Lover" (Pathé).

in the true sense of the word. The feminine lead is charmingly played by Elaine Hammerstein, and the eye is catered to in rather a spectacular fashion by the use of elaborate and beautiful sets.

The story opens in the home of a wealthy bachelor whose friends have despaired of his ever marrying. One evening, however, an accident occurs near his home in which a couple of women in an automobile party are injured. After sheltering them in his house for several days while they convalesce he falls in love with the younger of the two, and finally invites her to become his wife.

The honeymoon over, he reverts to his old hobby of hunting and leaves his bride alone, causing her considerable unhappiness. A clergyman and friend of her husband's, in whom she confides, tells her that only in maternity can a married woman find happiness. At this point of the story the wife's aunt, alive to the growing coldness between the wedded pair, arrives on the scene with a large party of friends and brings about the incident from which the picture gets its name when the guests and their hosts arrange for a performance of "Othello" for a charity fund. One of the guests, falling in love with Desdemona (his hostess) arouses the jealousy of the husband, who dreams a terrible dream concerning his wife's estrangement and her death by his hand while realistically playing the role of Othello. The outcome of the story is that the coolness between the pair is bridged successfully, resulting in the birth of a child to gladden the home.

Robert Warwick plays excellently as Robert Hyde, the husband, and Elaine Hammerstein as Clarice, the wife, as before said, is graceful and charming. Others of the cast whose work is to be commended are: Valentine Petit, Edward Kimball, George Flateau and Frank McGlynn.

"Walt Mason 'Rhyme Reels'"

Filmcraft Corporation Produces Four One-Reel Subjects, Embodying Story-Poems by the Famous Philosopher.

Reviewed by Robert C. McElravy.

A NEW and enjoyable variation of the screen comedy is found in these "Rhyme Reels" offered by Filmcraft Corporation. Each of them illustrates and includes a poem by Walt Mason, whose fame as a humorous bard is heralded

daily wherever newspapers are read. The film product has the advantage of great advance advertising and there will be plenty of readers of the daily poems anxious to see "how Walt Mason makes out in the movies."

One of the "Rhyme Reel" comedies has already been tried out, the one entitled "The Dipper," which was shown at the Rialto theater. It received a very favorable reception there. This particular comedy is perhaps the strongest of the four thus far made. It tells a human story of a boy and girl on a farm who carve their initials on the old dipper at the well. The board of health sends a representative to collect all such drinking utensils and throws them in the dump heap. The search for microbes, shown by animated drawings, makes a good humorous feature. Later, the youth and girl recover the dipper, which had come into possession of a tramp.

The humor in each of these comedy numbers is found in the thought and in the gently satirical verse, rather than in the action. It calls for smiles rather than laughs, but is a long step ahead of the ordinary slapstick humor. The presentation of each comedy is simple but effective. Homely types predominate, and the story-poems are all human and close to the soil.

"The Iron Ring"

Five-Part Peerless Photoplay Written by Horace Hazelton Has Complicated Plot But Is Well Acted—Released by World.

Reviewed by Edward Weitzel.

THE opening scenes of "The Iron Ring," a five-part Peerless photoplay written by Horace Hazelton, give promise of an interesting story, but the author has made the mistake of putting too many separate interests in his plot and jumping the action from one to the other. The central figures are Aleck Hulette and his wife Bess. Aleck is anxious to become rich, and his wife thinks that his devotion to business justifies her in seeking amusement in the society of other men. A married woman, next door, who is in the habit of going out with her husband, introduces Bess to a wealthy young chap of good appearance but elastic morals. The usual thing happens. Bess consents to attend a birthday party at his home and finds herself the only guest. The timely arrival of her husband prevents the affair from having a most unpleasant ending, and Aleck and Bess come to the right kind of an understanding.

The other interests in the picture comprise the infatuation



Scene from "The Iron Ring" (World).

of Dorothy Delmore, a sister of the tempter of Bess, for a physician who is already provided with a wife and two children; the unhappy experiences and suicide of the husband of the unprincipled woman next door; and the love affair between Aleck's partner and the secretary of the firm. Delmore is able to stop his sister just as she is eloping with the doctor, and the disappointed man makes the best of the matter by going back to his family. Splitting the interest in a play of any description is against the canons of dramatic art. The

author of "The Iron Ring" needs to learn the rules of his profession.

The cast of characters calls for well-schooled actors and they have been supplied. Edward Langford, Gerda Holmes and Arthur Asheley have the three leading parts. Herbert Frank, George MacQuarrie, George Cowl, Alexandria Carewe, Gladys Thompson, Victor Kennard and Richard Clarke have been intrusted with the remaining roles.

George Archainbaud has directed the production in a thorough manner.

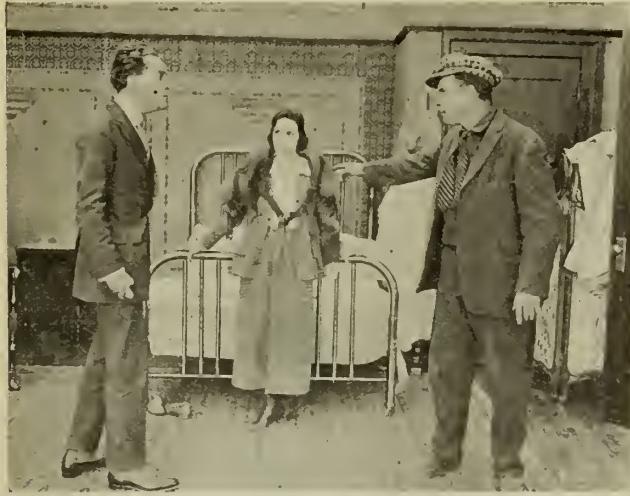
"The Innocent Sinner"

Pretty Miriam Cooper Leads in Latest Fox Melodrama—Old Story Leads Up to Stirring Fight Between U. S. Sailors as Rescuers and Toughs in Bowery Joint.

Reviewed by Hanford C. Judson.

THE seeming "oldness" of any picture generally comes from the lack of fresh characterization in the heroine and hero.

Miriam Cooper, who in "The Innocent Sinner," latest Fox five-reel melodrama, plays the leading woman's part, and



Scene from "The Innocent Sinner" (Fox).

Charles Clary, who has the role of the final hero, fail to strike fire and this leaves us only partly interested in their fate. The real hero of the tale is "Bull," a city tough, played by W. E. Parsons. He and John Reese, in another tough character, seem like real and therefore interesting persons. Few scenes, except those in which they are the centers of interest, really interest us. They do not make the picture noteworthy, but they make it passable. Many of the lesser characters do not convince strongly and are uninteresting. The story spreads itself over too much ground and grows thin in long stretches.

The early scenes, showing a poor family in the country, are spoilt by many inconsistencies. I don't believe there ever was such a family. Miss Cooper plays the girl of that family. A young man, played by Jack Standing, is at the hotel and gets her to leave home by the "same old bunk." A thief ducks into her room in the house of Madam Coco to escape the cops and she converts him by her sympathy. He becomes a bouncer at a booze joint. Jack takes Miriam there and neglects her. She leaves, followed by "The Weasel" (Reese). The bouncer sees and also follows. The three are together in her room and the Weasel gets bounced. Jack comes and sees the bouncer in the room. While he is explaining, the Weasel shoots to kill the bouncer and kills Jack. The bouncer is arrested and gets twenty years, but escapes and joins the navy. Miriam has a chance to marry Jack's cousin; is stolen by the Weasel and taken to a joint. The sailor lad is warned and brings his comrades. There is an exciting fight. The cops come. The sailor boy is killed. The police get the Weasel and Jack's cousin gets the girl. The whole would have been better with half the characters and two reels of film.

"The Coming Out of Maggie"

A Two-Part O. Henry Story Distinguished by Imaginative Acting and Directing.

Reviewed by Arthur W. Courtney.

YOU do not have to be a reader of O. Henry to enjoy the screen version of "The Coming Out of Maggie." The adaptation has been made with touches of imagination that make it an excellent photoplay regardless of its antecedents.

Maggie's furnished room is individual. The bed is across a window, so that Maggie must cross the bed on her knees to call down to Anna and Jimmy that she will be ready to go to the dance with them as soon as she gets her shoes on.

The delineation of Maggie's character is rich in detail. For one thing, her stockings are always falling down. As she crosses her room she plucks at the top of a stocking through

her skirt. Later, when she is leaving the cloak room to go to the dance floor, she reaches under her skirt to adjust the top of her stocking again.

The gun fight in a lumber yard between the leaders of two rival gangs shows some startling transpositions of prairie strategy to city alleys.

The scene where Maggie appears on the dance floor with an escort of her own, both dressed in such finery as to be completely out of place in the company upon which Maggie is trying to make an impression, has a high comedy value that is seldom achieved on the screen.

The close of the picture is another stroke of art. The close-up of Maggie and Dempsey irises down to Maggie's face below which appears the subtitle: "Will a Duck Swim?" This is Maggie's reply to an invitation to the next dance by the leader of the gang.

This is an artistic photoplay, representing with singular fidelity a level of social life that is all too seldom shown on the screen.

Pathé Releases

"Captain Kiddo," Five-Part Lasalida Production Featuring Little Marie Osborne; Number Six of "The Fatal Ring" Serial, and Fourteenth Installment of "The Neglected Wife."

Reviewed by Edward Weitzel.

"Captain Kiddo."

NO ONE sings "Fifteen men on the dead man's chest" in "Captain Kiddo," a five-part Lasalida production starring little Marie Osborne, but there are plenty of pirates in the picture, for all that. And Marie is the captain of the crew. Part of the plot is made up of the usual pranks of a bright child and her companions, the rest of the story becoming quite serious, with a secret service officer on the trail of a band of smugglers and Marie afloat on the ocean in a tank that contains the evidence of guilt. Her rescue by the secret service gentleman gives him the inside track with Marie's mother, a wealthy young widow, and puts his rival, who is also the villain of the plot, out of the running.

While not the best of the stories that have been written for the youthful star, it is entertaining and well suited to its purpose, and Marie enters into the spirit of it with her old zeal and a firm belief in its reality. The mistake was occasionally made, in the past, of having the little girl attempt



Scene from "Captain Kiddo" (Pathé).

to impersonate some one aside from herself, and all the charm and naturalness of her acting was missing. It is all present in "Captain Kiddo."

"Rays of Death."

Pearl White, Earle Fox, Ruby Hoffman and Warner Oland, the leading members of "The Fatal Ring" cast, are kept busy in the "Rays of Death," the sixth episode. After throwing the violet diamond from a window of the temple of the Sacred Order of the Violet God, Pearl is seized and suspended head downward over a caldron of boiling oil. The rope that holds her is fastened so that a pair of ferrets can gnaw it in two. Just as they have nearly completed their task, Tom Carleton climbs into the room through a window and rescues the heiress. In this number the secret of the violet diamond is revealed. The story is cleverly worked out, and equal skill is shown in its production.

"Desperation."

Number fourteen of "The Neglected Wife" opens with Mary Kennedy leaving her husband, fully determined to apply for a divorce. Horace is nearly ruined by Bull Brady and Doyle,

who trap him with a doctored tip, when he starts to speculate. Mary learns of this and influences Norwood to use her money to save her husband. Margaret Warner, who has broken with Kennedy, cannot forget him entirely, and refuses to marry Frank Norwood, when he suggests this as a means of protecting her from the man she both fears and loves.

"Pride and the Man"

William Russell Featured in Pugilistic Role in American Five-Reel Production.

Reviewed by Margaret I. MacDonald.

PLENTY of action and suspense well maintained are the chief attributes of "Pride and the Man," a five-reel drama made at the American studios for the Mutual program. William Russell plays the principal male character, with Francelia Billington opposite him. The supporting cast is a good one and the picture is one that will appeal strongly to sporting blood of most of us.

The story centers about the love story of a pugilist (William Russell) who, happening to be on the beach at the moment when the daughter of a rich old family is in danger of drowning, rescues her. The romance of the story is from this hour in progress, with the girl's father in the role of the persecutor. The pair marry in spite of obstacles and the pugilist, giving up his profession, enters business life. During the strain of many reverses, believing that his wife would be happier at home with her father, he plots successfully to disgust her, and she returns to her old home. In order to pay her back money that she loaned him he returns again to the ring and, because of his broken-hearted condition, loses out. The wife eventually learns the truth and goes back to her husband, and "life goes on like a song."

While the fight scenes are not always conducted in professional style, still they are capable of creating intense excitement and suspense. The picture is one that the masses will like; and with the exception of a few suggestive scenes where the pugilist pretends that he is drunk to disgust his wife, and a too realistic close-up of the beaten pugilist, there is nothing objectionable in the picture.

"The Mark of Stingaree"

Two-Part Episode in Kalem's Current Series Provides Interesting Roles for Two Minor Characters.

Reviewed by Arthur W. Courtney.

THE latest episode in "The Further Adventures of Stingaree" is "The Mark of Stingaree," in two reels. No one will understand what the mark of Stingaree is the first time he sees the picture unless he reads the story. It is better that he should not know. It is not relevant and it is such an unpleasant act, the branding of a man on the forehead with the



Scene from "The Mark of Stingaree" (Kalem).

red-hot tip of the barrel of Stingaree's gun, that it can be only partially shown.

What you will enjoy in this episode is the capture of Stingaree single-handed by Edythe Sterling with a gun she has stolen from a trooper. This happens in the second reel. She has an appointment to elope with a young man. She does not know that he has stolen money from a bank; also the loot which Howie has taken from the overland stage. All she knows when she finds him a prisoner of Stingaree's is that she loves him. She steals a gun from a trooper, leaves her horse, lays aside her jacket and traces the hoof prints of the horses of Stingaree and her lover until she comes upon them in camp, and holds Stingaree up at the point of the gun. Then Stingaree tells her the truth about her lover and Howie takes her home and her father forgives her. The close-ups of Edythe Sterling as she stands there, dishevelled, her waist torn, and her corduroy skirt discolored with earth stains, are thrilling poses full of action and alive with interest.

Barney Furey plays the part of the young bank clerk who

receives the mark of Stingaree. His acting is well done. The leader which quotes him, when he is explaining to Stingaree how he came by the thirteen hundred pounds sterling in his boot, as saying: "I stole it in small amounts from the bank," is followed by a flash-back showing him in his cage at the bank, gazing furtively about, then taking bank-notes out of a drawer and putting them in his pocket. The illustration of his statement was hardly necessary and could have been spared, especially as it shows a theft. Or else the leader is unnecessary. To have both the leader and the scene is like having a picture of a horse entitled "This is a horse."

In this episode Howie is played by Hal Clements, who has appeared in this character before. He is not the originator of it. True Boardman is Stingaree, chivalrous as ever. The riding of the troopers is somewhat lacking in action. This is an interesting episode.

"The Long Trail"

Lou-Tellegen Plays Role of Canadian Trapper in Dramatic Story Among Snowy Scenes—Ably Helped by Mary Fuller—Paramount-Famous Players Picture.

Reviewed by Hanford C. Judson.

FROM the moment when in the Famous Players picture, "The Long Trail," Louise (Mary Fuller) comes back to the cabin of Andre (Lou-Tellegen) as his bride, the picture with its story, its dramatic moments, its pretty scenes, its backgrounds and all, holds as a well-organized unit and



Scene from "The Long Trail" (Paramount).

interests deeply. We didn't care whether Louise was considered an heiress by society or not. We needed to know that she was poor, that her selfish aunt wanted her to marry wealth, that her fiance was heartless, and that her only brother, whom she deeply loves, is a worthless profligate; but all these could have been—indeed they were—shown after her uncle and aunt have brought her and her fiance to the camp near which Andre and his sister (Winifred Allen) live. But these early scenes are filled with artistic sets and backgrounds, and if they fail to capture our interest, they are often pretty, and when the story gets going, we find that it is good, there's no doubt about that at all.

The other characters drop out of the way and leave, roughly speaking, four persons—the girl and her bad brother, and the trapper and his sister. It is a picture of love triumphant over revenge. Louise's brother has ruined the trapper's sister—she leaves a Montreal convent school for him—yet, for love, he lets the villain go. It is my idea that, when the brother comes to the cabin, if the girl had upbraided him for what he had done and, while she worked to save him, had refused to kiss him, it would have given a higher ending. As it is, Andre almost seems to have reason for thinking that he has bought her love, whereas the full recognition of mutual feeling might have waited till the last when he might have tried to comfort her in her sorrow for what her brother had done. The close lacks tone.

The photographer's problem of snow pictures in dark, stormy weather was not easy; but as a whole he has done very fair work. Howard Hansel is the director and the script is by Eve Unsell.

It is a worthy, well-acted picture and can be recommended.

"The City of Purple Dreams" (Selig).

The completion of the filming of scenes for "The City of Purple Dreams" has been announced by Director Colin Campbell, of the Selig Polyscope Co. The drama presents Thomas Santschi in the star role, with Bessie Eytion and Fritzi Brunette as featured actresses. The supporting cast includes Eugenie Besserer, Harry Lonsdale, Frank Clark and other Selig favorites. "The City of Purple Dreams" is taken from the famous novel of the same title, and was scenarioized by Gilson Willets.

"One Touch of Nature"

Well Staged Baseball Story on K-E-S-E Program Features John J. McGraw with Good Supporting Cast.

Reviewed by Margaret I. MacDonald.

WHILE John J. McGraw has the name of being the featured member of the cast of the Edison five-reel production, "One Touch of Nature," by right of baseball fame, John Drew Bennett plays the leading role of the story, and in fine style, with a supporting cast consisting of Edward



Scene from "One Touch of Nature" (Edison).

Lawrence, Viola Cain, Edward O'Connor, George Henry and Helen Strickland.

The story by Peter B. Kyne is a rattling good baseball tale, and opens with the son of a rich pork packer meeting a pretty vaudeville actress by accident while he is still at Yale. In the course of his attentions to the young woman, she loses her position one evening because of being late, and he marries her and for his pains is made an outcast of his father's house. An offer from McGraw to young Vandervoort, whose fame as crack player of the Yale team has reached the ears of the manager of the Giants, makes the young people independent, while in the home of the pork packer consternation and mortification go hand in hand.

Considerable comedy has been rung into the story from the fact that the young lady's father is a Chicago plumber. On the day of the big game both fathers are there, and Vandervoort, always a baseball fan, unable in the face of the possible glorification of his son to be mindful of scruples with regard to the son's marriage to the daughter of a plumber, finally gets in the front row on the bleachers and takes a big hand in keeping up the spirits of the Giants. The affair ends in a victory for the Giants and the taking of the young couple into the Vandervoort home, plus the Irish plumber.

Viola Cain is charming as Madame de Montignon, the vaudeville star, and afterward the wife of young Vandervoort, and Edward O'Connor in the role of the Irish plumber is imitable. The picture was released on the program of K-E-S-E on July 30.

"By Right of Possession"

Five-Part Blue Ribbon Feature Produced by the Vitagraph Has Mary Anderson and Antonio Moreno at Head of the Cast.

Reviewed by Edward Weitzel.

THE opening incidents of "By Right of Possession," a five-part Vitagraph Blue Ribbon feature written by Alvah Milton Kerr, give promise of a rattling good photoplay, and there is a situation in about the middle of the story where the hero and the heroine get trapped in a mine and work their way to freedom that for realism of treatment and sustained interest has seldom been surpassed. Mary Anderson and Antonio Moreno, who head the cast, played this portion of the drama with fine appreciation of its possibilities. Unfortunately, matters take a decided slump in the last two reels, the author having run out of incident for his original line of thought. As a consequence, he has introduced the female suffrage cause and has his heroine elected sheriff. This material is not bad in itself, but, following the strong situations in the first part of the story, it loses much of its real worth. Used as the opening scenes and then followed by the incidents leading up to the fight for life in the mine, the result would have given "By Right of Possession" the proportions of a well made drama.

Aside from the excellent acting of Mary Anderson and Antonio Moreno, a high credit mark goes to Otto Lederer for his character work as "Bells." William Wolbert is to be commended for his directing of the picture.

"The Planter"

Ten-Part Dramatization of Novel by Herman Whitaker Starring Tyrone Power Has Little Merit and Abounds in Highly Objectionable Situations Throughout.

Reviewed by Edward Weitzel.

THE most important fact concerning "The Planter," the ten-part dramatization of the novel by Herman Whitaker, presented by F. M. Manson, is that in its present form it is not a proper attraction for a family moving picture theater. The big situation of the story is a realistic attempt of a father to rape his own daughter, and lust, murder and unnecessary revelation of the grosser passions of humanity abound throughout the entire work. The adaptation, by Harry C. Drum, is bungling, filled with superfluous characters and incidents, and shows an utter lack of good taste or knowledge of dramatic construction. A nude woman, who disports herself in a stream of water and extends an invitation to the hero to join her, is one of the objectionable incidents. The producers have gone to considerable expense to secure the proper locations and atmosphere for the story, and have given it a strong cast headed by Tyrone Power. The efforts of the star and his companions only emphasize both the moral and the artistic errors of the work.

"Where Is My Mother?"

An Interesting Number of the Series "Do Children Count," Produced by the Essanay Company for the K-E-S-E Program.

Reviewed by Margaret I. MacDonald.

LITTLE Mary McAlister, featured in the Essanay series "Do Children Count?" is attractive as Nina Burdock in the number entitled "Where Is My Mother?" The picture consists of two reels and treats of a simple theme in which Robert Wilkins, in love with the wife of his friend, is the cause of a separation between husband and wife. The child remaining with her father asks constantly "where is my mother?" and finally finds her way to the office of her father's lawyer, who, against his will, is engaged in making out papers for a divorce suit which is to be pressed by the husband.

In the meantime Wilkins, on the eve of his departure for



Scene from "Do Children Count?" (Essanay).

another land, sends a letter to the lawyer explaining everything. The lawyer makes use of the child in bringing the husband and wife together, and the story ends in complete reconciliation.

"Knights of the Square Table"

Four-Part Feature of the Second Conquest Program Tells An Interesting Boy Scout Story—Three Other Reels on the Program.

Reviewed by Arthur W. Courtney.

THE second Conquest program begins with a four-reel feature, "Knights of the Square Table." This picture is a weaving together of the dreams of a crook's son about the search for the Holy Grail, his organization of the "Wharf-Rats Motherless Knights Erring of the Square Table," and the activities of a boy scout unit that befriends his gang. Paul Kelly plays the part of the crook's son. Yale Boss is at the head of the boy scouts. They have a bully fight with the wharf rats. One of the latter is thrown into the water, rescued by scouts and resuscitated by them. The scene where the gang suggests rolling him "on a barrel or something," but the scouts use artificial respiration and bring him to, is so thrilling that one feels the thrill even as he writes about it.

There is one other very effective scene. James Wilder, of the Boy Scouts of America, is seen telling the story of Sir Launfal to the boys gathered about the camp fire.

The story is pictured in two scenes, the setting forth on the quest, and the return, meeting with the beggar and the transformation. Later, the gang leader, to save a younger boy who is in the power of two thieves, takes his place, breaks into a jewelry store and gets a piece of glass in his arm. He does not know how to clean the wound and so languishes in pain on a cot in the wharf rats' retreat. The detective who killed his father tracks them down and, after overhearing the names of the two thieves, shows pity for the boy and offers him a drink from an old tin can. As he does so he is transformed into a knight like those the boy is always dreaming of. This transformation is a beautiful one. The only unpleasant part of the picture is the initiation ceremony of the wharf rats. To prove the novice's courage, his arm is burned with a lighted cigarette. This is shown twice in the picture. The scenic titles are especially attractive.

The one-reel subject on this program: "The Story of the Willow Plate," was reviewed in the issue of May 26, page 1301. The half-reel, "Your Flag and My Flag," is little more than a series of different American flags flying in the wind. The leaders are four-line portions of a mediocre poem of the same title as the picture. The half-reel "What Form Means to an Athlete" shows the movements of athletes in running, jumping, throwing the hammer and other events, analyzed by high-speed camera. This is a very instructive picture. The two other half-reel subjects on this program are: "Farnie Alfalfa and His Wayward Pup," an animated cartoon, and "The Making of Hundred-Ton Guns." This is a good children's program.

"The Squaw Man's Son"

Wallace Reid Is Featured in Sequel to "The Squaw Man,"
Also by Edwin Milton Royle.

Reviewed by George Blaisdell.

WHEN the Lasky company over three years ago gave us its initial production, "The Squaw Man," it was agreed that the new concern had made its bow to photoplaygoers with a great picture. Lasky released on July 26 "The Squaw Man's Son," a sequel to the first named subject, from the pen of the same author, Edwin Milton Royle. If the newcomer fails to match its predecessor in interest, in heart interest, nevertheless it makes a good story, one that easily will hold its own.

Wallace Reid is Lord Effington, the man grown from Hal, the son of Nat-u-rich, the squaw. As in all of his work, Mr. Reid thoroughly plays the part of the half-Englishman, half-red man reared in affluence in England, but with the blood of the Indian impelling him to seek the outdoors of his native west. Anita King is Wah-na-gi, the Carlisle graduate with whom Hal, in spite of the fact he has a wife in England, falls in love. Miss King has one of the big roles of the story and does excellent work. Dorothy Davenport is Lady Effington, the morphine-consuming wife of the leading character. It is an overdose of the drug that brings about her death at a con-



Scene from "The Squaw Man's Son" (Paramount).

venient point in the play, leaving her former partner free to marry Wah-na-gi.

There are other good character portrayals, such for instance as Frank Lanning as the medicine man, Donald Bowles as McCloud, the Indian missionary, and C. H. Geldert as Ladd, the Indian agent. There are stiff personal encounters, in which the athlete Reid figures to advantage. Of tense situations there a goodly number, and the same may be said of the picturesque backgrounds.

"The Slacker"

Metro Special Production of Seven-Part Photoplay Features
Emily Stevens—Written and Directed by William Christy Cabanne.

Reviewed by Edward Weitzel.

THE Metro Pictures Corporation evidently gave William Christy Cabanne a free hand in the production of his seven-part patriotic photoplay, "The Slacker." The cast, headed by Emily Stevens, is an excellent one, and the scenes



Scene from "The Slacker" (Metro).

reflect the surroundings of people of wealth and refinement. As the title indicates, the entire picture is intended to arouse the loyalty of every spectator. It contains ample material for its purpose. Whatever shortcomings in the way of a strong and skilfully constructed plot it may have is offset by the timeliness of the story and sincerity of the author and director. Paul Revere's Ride, the Death of Nathan Hale and Lee's Surrender are introduced as brief incidents to emphasize the spirit of patriotism that has always animated this country and are contrasted with the preparations for war that are being carried forward to-day. With such a subject most people will not be inclined to look too closely at the purely artistic side of Mr. Cabanne's play-writing and will forgive him for revealing the true character of his slacker-hero before the end of the first reel.

Robert Wallace, the elder son of a rich and indulgent father, marries Margaret Christy, a spirited and finely reared American girl, so that he may escape the call to war. His wife discovers the fact after they have been married for some time and does her best to arouse his manhood. This is accomplished by a combination of circumstances, and when the first American troops sail for France Robert is among them, as his life-saving exploit in the opening reel foretold.

Emily Stevens found little difficulty in making Margaret Christy a warm-blooded, true-hearted woman whose grief at parting with her husband is no more intense than is her pride in his being one of the men to answer to the call of his country. Walter Miller fitted admirably the role of Robert Wallace, and Leo Delaney, Daniel Jarrett, Eugene Borden and Charles Fang were prominent members of the supporting company.

"The Hidden Spring"

Exciting Western Story of a Fight Between a Young Lawyer and an Unscrupulous Mine Owner.

Reviewed by C. S. Sewell.

IN "The Hidden Spring," a five part Metro-York picture founded on Clarence Budington Kelland's novel of the same name, Harold Lockwood is provided with a role well suited to his talents, and he gives an excellent performance. The story is laid in a western mining town and deals with the successful fight of a young lawyer against an unscrupulous mine owner who rules with an iron hand.

According to the author, in each of us there is a hidden spring; some find it; in others it remains undiscovered, and in still others it is touched by chance, love or other outside influences; but whatever the means, it releases a source of driving, urging power of will which carries us forward to accomplishment.

Donald Keeth, an easy going young lawyer, arrives in Copper City with his dog Mirabeau. He soon learns that Quartus Hembly, through his control of the mines and smelters, has the entire town, including the court, completely in his power, and that he must do Hembly's bidding if he desires to remain. He is still inclined to take things easy until, during a story interview, Hembly brutally kicks the dog. The appeal of the helpless dumb animal touches "the hidden spring"—it is then

a fight to the finish. In befriending an outcast, Kerston, to whom no one dares give shelter, he learns that Kerston is the real owner of the properties, and succeeds in arousing the inhabitants. A mob seizes Hemby and he is about to be beaten to death when saved by Keeth.

While there is a pretty love story introduced, between Harold Lockwood, as Donald Keeth, and Vera Sisson, as Thora Erickson, daughter of one of Hemby's tools, it is subordinated to the main theme. Miss Sisson's work is charming, and the rest of the supporting cast is good, particularly Arthur Millet as Olaf Erickson, Lester Cuneo as Bill Wheeler, an "honest roughneck" who aids Keeth, and William Clifford as an unscrupulous lawyer.

"The Double Standard"

Five-Reel Butterfly Release, Based on Story by Brand Whitlock, Presents Interesting Sociological Theme.

Reviewed by Robert C. McElravy.

THIS offering presents an absorbing sociological problem, pictured in story form. It tells of a young magistrate, named John Fairbrother, who believed in equal punishment for men and women when the social laws are broken. His attempts to deal out exact justice for all concerned brings the trail of scandal into his own home. His wife's brother and the latter's son are caught in the legal meshes set by the judge. This brings up a grimly humorous situation at the close.

This production has none of the usual offensive situations common to this sort of story. It is given a light touch in certain moments where theatricalism is usually allowed to hold full sway. The producer, Phillips Smalley, has followed the simple plot thread of the story in a direct, concise way. The theme is an old one, but of perennial significance, and the interest is not allowed to flag at any point. This in spite of the fact that there is hardly one highly dramatic moment in the story.

Roy Stewart appears as the young magistrate, a part demanding no great effort, and yet presented with the essential dignity required. Hazel Page plays the young country girl who falls in with a fast woman of the city and is arrested with the latter. Clarissa Selwyn appears as the wife, and

Violet Mersereau acts with easy confidence and wears her short skirts with the unconcern of youth. Ed Porter gives a lifelike portrayal of an oldtime circus proprietor, and Sidney Mason, Ned Finley and Jack Raymond are cleverly cast.

"Master of His Home"

Five-Reel Triangle, With William Desmond.

Reviewed by Louis Reeves Harrison.

MASTER of His Home is a story of motherhood, with a definite purpose and a straight continuity, not diverging into side issues. A young girl, Millicent Drake, of ambitious mother, is thrown into the society of a young man of



Scene from "The Master of His Home" (Triangle).

wealth by the name of Van Tyle with a view to a marriage of convenience. While returning from his mountain lodge their train is stalled and the party explores a rich gold mine owned in part by Carson Stewart, a role interpreted in his usually manly fashion by William Desmond. The girl descends with the young mine owner to a great depth—here are some realistic scenes—and they barely escape when a sudden explosion floods the mine with water. This episode arouses a romantic interest in the rude young miner which results in marriage when he visits the Drakes in New York. After marriage, Van Tyle, who has had no serious intentions from the outset, persecutes the young wife with his attentions, and she is in process of yielding to his blandishments when she discovers through the family physician she is with child.

There is a genuine dramatic element in the conflict between the unnatural Mrs. Drake, who does not wish to be a grandmother, and the husband, who is intensely fond of children and rejoices at the prospect of having one of his own. He leaves his home in horror and disgust over the situation and returns to his work at the mine, his ideals of marriage badly shattered. But the wife passes through a conversion to his same view, and there is a very happy ending to the story when she goes to her husband with her priceless little treasure. The final scenes are very effective and leave a fine impression on the spectator. Aside from Desmond in the lead, the work of Joseph Dowling deserves highest commendation. The highly satisfactory handling makes strongly for success.

Pathé News Shows Draft Scenes.

The Hearst-Pathé News No. 59 contained the first pictures of the army draft held in Washington, and an interesting story hangs on this statement. The event, which occurred on Friday, July 20, took place after the issue was due to close, but owing to the importance of the views and the tremendous interest of the whole country, the issue was held open until pictures of the draft could be inserted.

The negative was rushed to Jersey City from Washington by special messenger and arrived after midnight. It was quickly developed, edited and titled, and by 3:30 a. m. on Saturday was delivered to the factory ready for printing. All necessary prints were made and inserted in the issue, which left that same day for all exchanges. In this manner the opportunity was given to the audiences of those theaters in the Metropolitan territory to see the pictures of the draft less than twenty-four hours after it actually took place.

Peggy Hyland Ready for Second Mayfair Production.

Now that "Persuasive Peggy," the production in which dainty Peggy Hyland makes her Mayfair debut, is ready for its trade showing, preparations are under way for the filming of the second picture which, it is promised, will not fall below its predecessor in any way. M. A. Schlesinger, president of the company, is not yet ready to announce the title of this offering, but it will suffice to say that beauty and artistry again hold sway and Miss Hyland once more finds a role ideally suited to her capabilities.



Scene from "The Double Standard" (Butterfly).

others in the cast are Joseph Gerard, Frank Brownlee, Frank Elliott, Irene Aldwyn and Max Stanley.

This is successful as a thoughtful study of social life in the larger cities and will interest the average adult audience.

"The Little Terror"

Violet Mersereau in Five-Part Bluebird Photoplay of the Regulation Type for Ingenue Heroines—Written and Directed by Rex Ingram.

Reviewed by Edward Weltzel.

THE father and mother of the heroine of "The Little Terror" were circus performers and the five parts of this Bluebird photoplay are taken up principally by the pranks of their offspring after she has quit the sawdust ring and gone to live with her wealthy grandfather, carrying Rudolph, her pet pig, as a companion. The story is the regulation one for pictures of this class, and admirers of Violet Mersereau are given the opportunity to see her slide down stairs on trays, vault over the back of a couch and use Rudolph to frighten her Willieboy cousin and a determined female who has decided to accept the position of governess to the ex-bareback rider and refuses to leave the house. There is a lover who belonged to the circus, but who becomes a cartoonist at a thousand dollars a week and marries the little terror at the finish.

The photoplay is just what its name implies, a well meaning picture of slight value in a dramatic way, but full of the kind of romping and fun to be expected from an ingenue heroine.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

TH E MARK OF STINGAREE (Kalem).—An episode in "The Further Adventures of Stingaree." This is an interesting picture, and shows the best work that Edythe Sterling has done so far in the series. Howie is played by Hall Clements; Stingaree by True Boardman. Barney Furey does excellent work in a minor role. A review is printed elsewhere in this issue.

THE COMING OUT OF MAGGIE (Broadway Star).—A two-reel O. Henry story. It deals with gang life in the city. The direction is of a very high order indeed. Here is presented life on a social level seldom represented and done in a thoroughly natural manner. Reviewed in this issue.

CHEATING HIS WIFE (Ray).—In this one-reel comedy Johnny Ray is a porter in a hotel. His wife never gives him more than a nickel at a time. He steals her savings from the home safe and invests in stocks. He wins \$30,000, gets drunk, and makes his peace at home. The story is slight, the humor is obvious, the ending is abrupt. This is not as funny as some other Ray comedies.

THE BUSH LEAGUER (Selig).—A baseball story about a pitcher who succeeds in mystifying everyone after a single lesson in hypnotism. This is a half reel. The reel is completed by "Marrying Gretchen," a western, which is so short that it is difficult to estimate it. This reel looks like old stuff. It is poorly done.

Butterfly Pictures.

THE DOUBLE STANDARD, July 23.—A five-reel adaptation of a story by Brand Whitlock. This is simple and direct in construction, and free from theatricalism. It holds the attention closely throughout, and will appeal chiefly to adults. Reviewed at length elsewhere in this issue.

Fox Film Corporation.

THE INNOCENT SINNER, July 22.—Five-reel melodrama, with Miriam Cooper in the leading role. The story is too drawn out, and has many inconsistencies. It is not a sure fire offering, but may serve well with uncritical spectators. For a longer review see elsewhere in this issue.

Greater Vitagraph.

BY RIGHT OF POSSESSION (Vitagraph), July 30.—There are some very dramatic moments in this five-reel photoplay, and it is admirably acted by Mary Anderson, Antonio Moreno, and the other members of the cast. It is given a longer review on another page of this issue.

BOBBY, BOY SCOUT (Vitagraph, August 6).—A one-reel Bohy Connelly picture. Bohy is a boy scout. He goes to Gull Island with the sea captain to shoot rabbits. While gathering sticks for a fire, he sees what he thinks are pirates. They are trying to ship guns secretly. They catch Bohy and bind him. He recalls his scout oath, wriggles out of his bonds, secures the arrest of the smugglers by the coast defense guard, and receives from the Government enough money in a cash reward to pay the rent overdue on his mother's house. This is an excellent children's picture. The second of this series, "Bobby the Movie Director," was commented on in last week's issue.

Kleine-Edison-Selig-Essanay

WHERE IS MY MOTHER? (Essanay), July 11.—A number of the "Do Children Count?" series in which a very simple story is used. Little Mary McAlister plays the role of the child whose parents are separated through the machinations of an unscrupulous man in love with the child's mother. The picture is only fairly entertaining. A full review will be found elsewhere.

WHEN SORROW WEEPS (Essanay), July 18.—A Little Mary McAlister two-reel episode in the "Do Children Count?" series. Little Mary is a ragged half orphan, with a drunken father who dies. She is taken by a crook's wife, and later when the crook and his wife are taken to court Little Mary is sent to an asylum. The picture looks like a brief against organized charity. The suicide of the crook's wife when the child is taken from her is shown as fully as possible.

THE UNEVEN ROAD (Essanay), July 25.—A two-part episode of the "Do Children Count?" series, featuring Little Mary McAlister. In this picture she is an inquisitive child who sets fire to a dish of gunpowder in the parlor and blinds herself. She is a pathetic figure in that part of the picture where she is blind. An operation restores her sight. As usual, Little Mary is the whole picture. A review of this picture is printed elsewhere.

KNIGHTS OF THE SQUARE TABLE (Conquest), July 21.—This is the four-reel feature of the second Conquest program. It is a boy scout picture. Other pictures on this program are: "Farmer Alfalfa and His

Wayward Pup" with "Your Flag and My Flag," one reel; "The Making of Hundred-Ton Guns" and "What Form Means to an Athlete," one reel; and "The Story of the Willow Plate," one reel. This program is reviewed in this issue.

ONE TOUCH OF NATURE (Edison), July 30.—An excellent five-part production based on a story by Peter B. Kyne. The story treats of the love story of a crack Yale baseball player who is recognized and placed under salary by John J. McGraw, and wins a decisive game for the Giants. John J. McGraw is featured in the production, and a capable cast handle the principal roles. A full review appears elsewhere.

Metro Pictures Corporation.

PEGGY THE WILL O' THE WISP, July 9.—A five reel picture, produced by Rolfe, in which Mabel Taliafarro appears as an Irish girl and a gentleman highwayman. Her work is excellent, and the supporting cast is good. Reviewed in issue of Aug. 4th on page 812.

MR. PARKER—HERO (Drew), July 23.—One of the Drew comedies in which the servant problem almost proves too much for the hero. Sydney Drew in the role of Mr. Parker, whose wife places on him the task of discharging a lusty Irish servant, makes several attempts to deal with the servant plus two even more robust cousins, and only succeeds in being extremely polite. Finally he masters the situation by telling her that he and his wife are going to close the house for a time, and by giving her two months pay in advance. Quite funny and refined as are all Drew comedies.

Mutual Film Corporation.

TOURS AROUND THE WORLD NO. 33 (Gaumont), July 24.—The subjects contained in this number of "Tours Around the World" are Prague, Bohemia, Kairawan, Tunisia, and the Dauphines, France. These subjects are well illustrated and very interesting.

REEL LIFE NO. 65 (Gaumont), July 26.—The subjects contained in this number are "Juvenile Craftsmen," showing children in the millionaire section of Pasadena making toys; "A Dangerous Eagle Hunt"; "Pedigreed Eggs," showing scenes on Madame Schumann-Heink's poultry farm in California; "National Sylvan Theater," showing the opening of this theater at Washington, D. C. Cartoons from "Life" finish the reel.

PRIDE AND THE MAN (American), July 30.—A five-reel production featuring William Russell. In this picture he plays the role of a pugilist, with Francelia Billington playing opposite him. The production is full of interesting action, and is pleasing in outline. It appeals to the sporting blood in most of us. A full review will be found elsewhere.

PIGS AND PEARLS (LaSalle), August 7.—A fairly amusing farce comedy in which a man whose daughter owns a pig as a pet becomes the ideal of a handsome young woman who has seen him push over a tree by sheer physical force. She invites him to her home to a dinner. The daughter and her pig accompanying him, some queer complications occur through which the strong man's hopes of winning the beauty are dashed to earth.

Paramount Pictures Corporation.

THE LONG TRAIL (Famous Players), July 23.—A dramatic picture in five reels, with Lou Tellegen in the leading role, supported by Mary Fuller and a good cast. It is tense, has many beautiful snow pictures with dogs and mountain scenes, and can be recommended to exhibitors. For a longer review see elsewhere in this issue.

MOTOR BOATING (Klever), July 30.—A Victor Moore comedy in which the comedian negotiates for a motor boat to be delivered to him in exchange for his automobile. The automobile happens to be a Ford out of running condition, which he pushes up hill so that it will run down hill to the pier where the "Nifty" is at anchor awaiting his arrival to take possession of it. The game works, and he gets away with the motor boat before the deception is discovered. The disguising of the Ford is a funny hit of business that gets a laugh.

Pathé Exchange, Inc.

HEARST-PATHE NEWS NO. 60, July 25.—The news reel shows Horse Racing in New York; I. W. W.'s in New Mexico deported from Bisbee; Zeppelin L-48 destroyed in England; camp of New York State Cadets at Peekskill gathering and threshing seed in world's largest flower garden, and other interesting views.

PHOTOGRAPHING THE MOON (International).—A comprehensive photographic account of the work at the Lick Observatory in California divides the reel with an amusing cartoon by Opper, "The White Hope." Happy Hooligan is the hero.

CAPTAIN KIDDO (Lasalida), August 5.—Little Marie Osborne is the star of this five-part picture, which is admirably adapted to the personality and talents of the youthful actress. It is reviewed at length on another page of this issue.

SOUTHERN COLORADO (Pathé), August 12.—Scenic beauty and industrial features divide the interest in this number of the Combitone series. Fisher Peak, Kit Carson's Monument, Spanish Peaks, the Stonewall country and Savgre de Cristo Mountains are among the beauty spots. The coal and coke industry at Trinidad and the smelters at Pueblo are shown.

THE MAD LOVER (Rapf).—A five-reel production featuring Robert Warwick, assisted by Elaine Hammerstein. In many respects the picture would be termed a good one, although the construction of the story is somewhat at fault. The picture is beautifully set, and is therefore pleasing to the eye. Elaine Hammerstein does admirable work in the feminine lead, and Robert Warwick is finished in style as usual. A full review of the production will be found elsewhere.

Triangle Film Corporation.

AIRED IN COURT, July 1.—A typical Triangle Komedy in which a general mix-up involving a flirtatious husband, his pretty wife, the judge's daughter, and her lover, after a plate throwing episode in a restaurant finally land in the night court over which the girl's father presides. Fairly amusing.

MASTER OF HIS HOME (Triangle), August 12.—A drama of motherhood, with some sensational scenes at the outset and a very happy termination. Well handled, with William Desmond in the title role.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 81 (Universal), July 18.—New York recruits leave for the navy, recruiting work in Chicago, rescuing an injured horse, Elks' convention scenes in Boston, and numerous other features of interest are included in this number.

ANIMATED WEEKLY NO. 82 (Universal), July 25.—Demonstrations of a new machine gun designed by Robert Charles Morris lead this. Other subjects touched upon are the Elks' convention at Boston, and recruiting by fireworks celebration in Chicago.

UNIVERSAL CURRENT EVENTS NO. 11, July 28.—Demonstration of a Ford car on forty acres of land, U. S. Torpedo boat building, Fourth of July celebration in Paris, and other interesting and instructive features are included in this.

LIKE BABES IN THE WOOD (Victor), Week of August 6.—A two-reel subject by Karl R. Coolige, featuring Violet MacMillan, Gordon Griffith and Fred Woodward. The latter appears in some of his amusing animal impersonations. The burro is very funny, and the number as a whole will please children immensely. The two children become lost in the woods with the faithful burro. They meet a lion, a bear and a tiger. A good juvenile subject.

O-MY THE TENT MOVER (Joker), Week of August 6.—A comedy subject by Tom Gibson, featuring William Franey, Zasu Pitts and others. Franey appears as a second hand clothing merchant who finds himself in a desert entirely surrounded by camels and Arabs. The situation is amusing, but the plot a little thin. The setting was worth a stronger story, though it is fairly entertaining as it is.

THE LONE SLACKER (Nestor), Week of August 6.—A rural one-reel comedy, with Eddie Lyons as a woman-hater, and Lee Moran as the village heart-breaker and a soda clerk. The story does not hold together well. There are some very funny scenes with an antiquated automobile.

THE VAMP OF THE CAMP (Joker), Week of August 6.—Gale Henry is the vampire. Milt Sims comes to the camp as a tenderfoot. Gale Henry as Little Butterfly boasts that she can vamp him in three days. On the last day she succeeds by stealing for him enough money to save his bungalow from a sheriff's sale, only to find after she has handed over the money that he is Slick Stevens, a confidence man, whose specialty is working women. This is a very funny one-reeler.

THE UNTAMED (Victor), Week of August 6.—A two-reel number by Capt. Leslie T. Peacock, featuring Mary Fuller, William J. Welsh and Johnnie Walker. The plot is conventional in character. It concerns a girl of the woods whose father dies leaving her the owner of an illicit still. The appearance of a revenue officer complicates matters, but she saves his life after he is bitten by a rattlesnake and all ends happily. The snakebite feature is well handled.

THE LITTLE FAT RASCAL (L-Ko), Week of August 6.—A two-reel knockabout comedy, featuring Mert Sterling, Paul Dunham and Lucille Hutton. The story concerns a fat girl whose father sends her to a girls' school. Her country lover follows, and enters the school attired in girl's clothing. There is no particular novelty in this number, and the humor is of the rough type. It is all acceptable in its way, but not at all strong. A fair subject.

CAUGHT IN THE WEB (Universal Special), August 6.—No. 7 of "The Gray Ghost" series. The gang is seen bringing its rich haul of loot to the house of mystery in this number, where Hildreth, Morn Light and Young Oimstead are prisoners. Jean, searching for his master, is attacked by gang members. He then enters Morn Light's apartments, where he encounters the Gray Ghost himself. The number does not advance the plot greatly, but is full of interest.

World Pictures.

THE IRON RING (Peerless), August 6.—An excellent cast brings out all the good points in this five-part photoplay. The story is com-

plicated, but much of the material is interesting. A longer review is printed on another page of this issue.

Miscellaneous.

MAZAMAS AND THE THREE SISTERS (Educational Film Corporation).—A beautiful scenic, the work of Robert C. Bruce. Shows a jaunt of the Mazamas, a mountain climbing club, on one of the three peaks of the Cascades known as the Three Sisters; each being over 10,000 feet in height.

THE PLANTER (Manson).—Tyrone Power heads the cast of this ten-part dramatization of the novel by Herman Whitaker. It is reviewed at length on another page of this issue.

PATHE SCHEDULE.

Week of August 12 Offers a Good Number of Strong Features.

G LADYS HULETTE, Pearl White and Ruth Roland are the three stars featured on Pathé's program for the week of August 12. Miss Hulette is starred in "The Streets of Illusion," a five-reel Gold Rooster play produced by Astra under the direction of William Parke, and written by Philip Bartholomae. This is one of the very best Hulette plays, if not the best. The star is supported by a cast not only of unusual size, but also of noteworthy merit. It includes J. H. Gilmour, William Parke, Jr., Richard Warren Cook, Doris Grey, Kathryn Adams, Gerald Badgley, William P. Burt, Logan Caul, William Yearance, William Marion and W. Dudley.

The story tells of the influence of a little girl upon all the kinds and conditions of people who constitute her boarders. Interwoven in the story is a fine love interest which brings to her the happiness that she rightfully deserves.

Pearl White is seen in the sixth episode of "The Fatal Ring" entitled "The Rays of Death," produced by Astra under the direction of George B. Seitz, and written by Fred Jackson and Bertram Milhauser. One of the most diabolical tortures ever recorded in criminal history is vividly shown in this chapter, in which is revealed the secret of the key to world power to use which the violet diamond is necessary.

Ruth Roland is starred in the 14th episode of "The Neglected Wife." The title of this chapter, written by Will M. Ritchey, is entitled "Desperation." This is probably the best episode yet of the serial. In it Kennedy loses money through stock speculation, but Mary throws her own fortune into the balance and saves him. She still loves her husband. Will she go back to him or not?

The nineteenth release of the "Know America" combitone sceneries is "Southern Colorado." This release Colorado, noted for the striking magnificence of its scenery, is shown in all its beauty.

International cartoon and scenic, split reel and Hearst-Pathe News No. 66 and No. 67 complete the program.

"HELL'S BELLES" (Mutual).

"Hell's Belles," new Mutual special for immediate release—a twenty-minute review of the dress parade and evolutions of the Forty-eighth Highlanders, crack Canadian regiment that fought at Vimy Ridge—constitutes one of the principal picture news features of recent issue.

The famous regiment appeared in Grant Park, Chicago, Monday morning and the Mutual's five hundred-foot picture was screened the same evening.

"Hell's Belles" was the name given the Forty-eighth by Prince Rupprecht of Bavaria, after the Scots had cut up his troops in disgraceful fashion during the fighting along the Somme and in a finish battle with the bayonet at Laangemarck, during which the Forty-eighth lost half its strength, but wiped out three times their number of the enemy. The regiment has been again recruited in Canada to nearly its full strength and is shortly to return to France.

The picture shows Colonel J. S. Dennis and his staff receiving American army and navy officials and prominent Chicagoans, the salute to the United States Naval Reserves, arriving to act as escort; the flag of the Seventy-first New York Regiment being carried across the continent by the visitors; the march of the Forty-eighth down Michigan boulevard escorted by mounted police and naval reserves, and close-ups of the principal officers, Lt. Col. Denis, Lt. Col. C. V. Darling, Lieut. Aleck Sinclair, who was badly wounded at St. Julien, and other interesting personage.

"THE HOSTAGE" A NEW REID PICTURE.

"The Hostage," a story of modern Europe, written by the well-known authoress, Beulah Marie Dix, is to be the first production in which Wallace Reid will star under the new Paramount selective "star series" booking plan. His leading woman is Dorothy Abril.

ENTERTAINING FLYING PICTURES COMING.

Pell Mitchell, editor of the Gaumont-Mutual Weekly, has taken some entertaining pictures of the Government's aviators at work at their training school at Mineola, L. I. These have been submitted to the Government for censoring, and immediately upon passing the censor will be included as an important section of the Gaumont news reel.

State Rights Department

Conducted by BEN H. GRIMM

Sherman's Activities

Many State Right Deals Negotiated at the Chicago Convention.

WITH the trade showing staged at Chicago serving as an impetus in the stimulation of the state rights and territorial sale of George Loane Tucker's film masterpiece "I Believe," members of the Sherman Pictures Corporation force are busily engaged negotiating for the sale of many sections of the United States and Canada.

Frank Gerston has purchased outright the entire territory of northern New Jersey and he has arranged a special trade showing for Newark next week. A showing before the members of the board of review of New Jersey also has been planned by Mr. Gerston, and it is his intention to book the Tucker masterpiece for dates during late August.

Harry A. Sherman, president of the Sherman Pictures Corporation, has returned from a trip which followed the closing of the Chicago convention and which included Minneapolis, St. Paul, Duluth, Des Moines, Indianapolis and Detroit. Immediately upon his arrival in New York, Mr. Sherman started operations for the sale of the Western Canada rights to a Vancouver, B. C. corporation, and he also has opened negotiations for the sale of territorial rights comprising the states of Minnesota, Iowa, North Dakota, South Dakota, Montana and Wisconsin.

"The Land of the Rising Sun," another feature being handled through the medium of the Sherman Pictures Corporation sales department, also is being disposed of to state rights purchasers, and this serial, which deals directly with the daily life and wonderful scenery in Japan, will be available after August 1. "The Land of the Rising Sun" is a serial of ten reels, which may be run in five showings, two reels to the week, or extended over a period of ten weeks with the exhibition of a reel each week.

A. J. Bimberg, treasurer of the Popular Pictures Corporation of 218 West Forty-second street, has announced the sale of territorial rights to the Jack Gorman cinema feature, "Corruption."

Mr. Bimberg is personally handling the sale of territorial rights to "Corruption," and during the past week he disposed of the entire European rights as well as Greater New York and the New Jersey territories. A. E. Ward is the purchaser of the European rights, and it is the intention of the buyer to exploit the sensational masterpiece abroad early in September.

J. Massel has purchased the New Jersey rights to the picture, while the Rosetwig Film Corporation of New York has taken over the Greater New York rights. Both the Rosetwig company and the New Jersey buyer are planning an early fall campaign of "Corruption." State rights buyers from Middle-West and Far Western districts are negotiating with Mr. Bimberg for other territories, and in the opinion of the New York man the entire rights will have been disposed of before October 1 of the current year.

NEW TERRY BURLESQUE ENTITLED "HIS TRIAL."

Paul Terry, the famous cartoonist and creator of the Terry Feature Burlesques, which are a series of animated cartoon pictures, burlesquing the big features of the day, has just completed his fourth burlesque of the series, namely, "His Trial." "His Trial" is supposed to be a burlesque of "On Trial," the famous play of which a film adaptation has been made. The picture had its first showing last Thursday in the offices of the A. Kay Company, and those who saw the cartoon picture express themselves as highly pleased with it. No doubt it will be just as successful as the former Terry Feature Burlesques, which have already established themselves as a most important factor on the exhibitor's program.

The story of "His Trial" is a rather novel one, and although it does not hold very closely to the film version or play, the interest is carried throughout. Paul Terry's character creation, Farmer Alfalfa, is the star of "His Trial," and he certainly does cause merriment and delight as he romps across the screen.

LOUIS MAYER TAKES "HER CONDONED SIN."

H. H. Bruenner, treasurer of the Biograph Company, while in Chicago during the film men's big week, disposed of the New England rights to "Her Condoned Sin," the six-part Griffith subject, to Louis Mayer of Boston.

"MOTHER O' MINE" BLUEBIRD EXTRAORDINARY.

Following the special release of "The Eagle's Wings" and "Hell Morgan's Girl," distributed on state rights lines, Bluebird branch managers will start circulating "Mother o' Mine" as a Bluebird Extraordinary on Labor Day, Sept. 2. This feature was produced by Rupert Julian from Elliott J. Clawson's story, and Mr. Julian will co-star with Ruth Clifford, a fea-



Scene from "Mother o' Mine" (Bluebird).

tured player being Ruby La Fayette, who will have the mother role.

The same branches that serve exhibitors with the regular Bluebird program features will distribute "Mother o' Mine," following the same general ideas adopted by state rights buyers in disposing of their purchases. Exhibitors who use the regular Bluebird service will have first call on the special feature, as they did in the case of "The Eagle's Wings" and "Hell Morgan's Girl."

Bluebird was prompted to make the Rupert Julian production an "Extraordinary" because of the high artistic merits of the feature. Mr. Julian and Miss Clifford will be recalled as co-stars in "A Kentucky Cinderella," and to the merits shown in that feature have been added the work of Ruby La Fayette, a veteran actress, who gets her first screen introduction as a mother.

Elsie Jane Wilson ad E. A. Warren will carry roles in character comedy that promise to further enhance the effectiveness of the result. The artistic merits of "Mother o' Mine" will make up for the lack of sensations and excitement that attend so many photoplays, for the feature will tell a simple and human story made effective by the work of the principals.

"GARDEN OF ALLAH" AT CHICAGO.

Selig's "The Garden of Allah" opened on Sunday, July 22, in the Colonial theater, Chicago, to record-breaking crowds. The Chicago premiere was given by the Edmund M. Allen Film Corp., owners of the rights to Illinois and other states. The "Loop" theater was crowded to the doors all day. Despite the hot wave, it is asserted that all recent attendance records for productions at this theater were broken.

CANADIAN RIGHTS FOR "THE BARRIER" SOLD.

The Barrier (Canada) Syndicate, of which H. B. Wright, of Calgary, a well-known film and theater man of Western Canada, is president and general manager, have purchased the Canadian rights for the Rex Beach film, "The Barrier," from Lewis J. Selznick, who controls the world rights.

"The Barrier" will be released to Canadian exhibitors early in September. Mr. Wright was in New York last week conferring with the publicity department of the Selznick Enterprises regarding the immense publicity campaign that will be launched in Canada. He predicts that "The Barrier" will be the season's biggest success in Canada. The Superfeatures, Limited, with head office in Toronto, will handle the distribution for Eastern Canada, while the National Film Service, Limited, will handle the Western end.

Beatriz Michelena Heads Own Company

"The Dead Line," a Story of the Early West to be Her First State Rights Feature.

Beatriz Michelena, celebrated prima donna-motion picture actress, has just announced that she, accompanied by a notable cast, has invaded Boulder Creek, in the Santa Cruz mountains, and is now producing for state rights distribution an elaborate Western film drama to be entitled "The Dead Line."

Miss Michelena describes this story as a stirring drama of



Scene from "The Dead Line."

the primitive West, which is in many respects reminiscent of her "Salomy Jane." The story was written especially for her by Earle Snell, who has won considerable recognition through his short story and magazine work, and has been closely associated with Miss Michelena during her entire motion picture career, having studied her work in various roles and types. As a result, so she declares, he has evolved in "The Dead Line" a character that is exactly suited to her individual temperament and sympathies as well as a story of unusual originality and magnitude.

A promised feature of the production will be its wealth of out-of-doors settings and early Western atmosphere. In this particular it is expected to rival "Salomy Jane," which, like the present production, was photographed largely in the Santa Cruz mountains, which constitute the very heart of California's scenic wonderland.

The picture is being produced under the direction of George E. Middleton. William Pike, who for the past two years has been Miss Michelena's leading man, is playing opposite her in "The Dead Line," while Albert Morrison and Clarence Arper, who have been with Miss Michelena in most of her past productions, are playing roles of first importance in the present cast. In fact, the entire organization formerly associated with Miss Michelena, while with the California Motion Picture Corporation, has followed her to Boulder Creek. She plans on giving from three to four months to the making of the production.

As an adjunct to the natural scenery of the Santa Cruz section, Miss Michelena has had built specially for the picture a log cabin village of a score or more buildings. Beside an abundance of dwellings for the townfolk that the scenario calls for, there is an adequacy of saloons, grocery stores, hotels, post and express offices and other business houses for the "make believe" community. The squat, haphazard village, with its one long street flanked by hitching posts, watering troughs and rickety board sidewalks, is reported rich in the atmosphere of early California.

Another touch of the unregenerated West is added by Jack Millerick and his crew of champion cowboys and horses.

STANDARD FILM TO ISSUE HOUSE ORGAN.

R. C. Cropper, president of the Standard Film Corporation, distributors of Art Dramas and the Billy West comedies in the Middle West, announced this week that, in response to numerous requests received from exhibitors, the organization would issue a monthly house organ. The name of this publication will be "Fax," and its object will be to help the exhibitor to do a bigger business with Art Dramas and with the Billy West comedies.

Departments of special interest have been provided, such as "The Operator's Arc," "Ideas and Advertising" and a department for the exchange of ideas between exhibitors, which will also be a department of questions and answers. No effort will be spared by the editor, Phil L. Ryan, the sales and advertising manager of the Standard, to make the house organ really helpful and interesting to the exhibitor right from the start. He has sent out a request that exhibitors co-operate with him in getting out each issue of the publication by contributing their opinions as to what they find of interest.

SUCCESS OF "A MORMON MAID" IN AUSTRALIA.

The reception that Australia has given "A Mormon Maid" has been a surprise to everyone concerned in the exploitation of this feature. To date five prints have been working continuously in the Antipodes, and it is very likely that a sixth print will be necessary to take care of the overwhelming demand for bookings. It is quite likely that the news of the popularity of "The Mormon Maid" in Australia has reached London, as three separate cable offers have just been received from prominent London buyers, one of whom made an offer of \$15,000 for the English rights. Instead of accepting any of these offers now, it is proposed to send a special representative to London at the earliest possible moment and screen the picture for a number of buyers who have written and cabled that they were interested in the picture.

NEW MASTER DRAMA OFFICE FOR COAST.

H. O. Martin will leave for the West Saturday, going directly through to San Francisco, where he will establish offices for the handling of the Master Drama Features' sensational picture, "Who's Your Neighbor?" Mr. Martin, in conjunction with Franklin E. Backer, bought the state rights for Colorado, California, Nevada, Utah, Arizona, New Mexico, Oregon, Washington, Montana, Idaho and Wyoming. He is well informed regarding the territory, as he was the Western representative of Clune's "Ramona" and "The Eyes of the World."

GOLDBURG RETURNS FROM TRANSCONTINENTAL TOUR.

Jesse J. Goldburg, who has completed his special engagement as exploitation and service manager of the Frohman Amusement Corporation, returned to New York last Friday with a wealth of data and information concerning the state rights market in the United States, as well as data concerning the wants of exhibitors and exchanges with respect to the character of productions and advertising and exploitation necessities.

MUTT AND JEFF AT THE RIALTO.

Arrangements have been completed for the new Mutt and Jeff animated cartoons to be shown daily at the Rialto, commencing this week. Mutt and Jeff are sure some devils in their own home town. Not content with the handsome reception accorded them daily at the Strand theater, they have now, with their amusing whimsicalities, laid siege to the Rialto and captured it by storm. And news comes that they are capturing strongholds all over the country with gas attacks—laughing gas.

A CORRECTION.

"The Garden of Allah" territorial rights for the states of Minnesota, Wisconsin, North and South Dakota are controlled by John Elliott, 507 Produce Exchange, Minneapolis, Minn. Through an error in a recent advertisement this territory was announced as being controlled by others.

"THE GENIUS" (King Bee).

In "The Genius," King-Bee's seventh comedy, which is on the point of being released, Billy West, the star, has a part which perhaps offers him greater scope for the display of his wonderfully versatile powers as a comedian than any that



Scene from "The Genius" (King Bee).

he has so far presented. His abilities as an inventor are supplemented by an unfortunate tenderheartedness which leads him into many matrimonial misadventures. He finds himself obliged for the time being to assume the paternity of a child which is not his, and the equivocal situations in which this circumstance betrays him are full of humor and bustling mirth.

As usual in King-Bee comedies the supporting cast is of the strongest, and the direction in the hands of Arvid E. Gillstrom is of the cleverest.

Manufacturers' Advance Notes

Attractive Bluebirds Coming

Will Give Exhibitors Good Material to Keep Opposition Hustling.

PROVISION has been made by Bluebird for a series of releases that will give exhibitors good material with which to keep the "opposition" hustling on "Bluebird Day" throughout the country. With the addition of Mae Murray to the list of Bluebird stars, and the promise of other names to



Scene from "The Charmer" (Bluebird).

be added in the near future, there will still be the other popular stars remaining in the flock to be "cashed in" on their popularity.

Miss Murray and her director, Robert Leonard, reached Bluebird's West coast studios during the past week and the supporting company is now being assembled. The first subject Mr. Leonard will direct with Miss Murray as the star has not been definitely selected, but will shortly be announced. Meanwhile exhibitors may prepare for the arrival of the following features:

Dorothy Phillips, in "Triumph," produced by Joseph De Grasse from Samuel Hopkins Adams' magazine story, and "Bondage," directed by Ida May Park, will be among the September and October attractions. Ella Hall, announced for August 27 in "The Charmer," will be seen a little later in "Bitter Sweet," a feature produced by Harry Solter, who has succeeded Jack Conway as Miss Hall's director.

Following "Mother o' Mine," to be released as a "Bluebird Extraordinary," on state rights lines, September 3, Rupert Julian and Ruth Clifford will next be jointly starred in "The Face of Prentice Teller"—both features directed by Mr. Julian from stories by Elliott J. Clawson, of Bluebird's writing staff.

Lynn F. Reynolds' production of Alice Heagan Rice's novel, "Mr. Opp," is scheduled for release August 20, with Arthur Hoyt and Neva Gerber starring and George Hernandez featured in the support. Early in September there will be a Franklyn Farnum-Brownie Vernon mystery comedy, created by Elmer Clifton, their new director.

"MAKE 'EM ROAR" PHRASE MAY REFER TO COMEDIES.

The rumor is afloat in film circles that the "Make 'Em Roar" phrase may, after all, only turn out to be the slogan of a certain comedy producing concern which is keeping its identity in the dark so as to hold those who have become interested in the phrase at bay—at least for the present until further announcements are made. While this rumor remains unconfirmed, there is no doubt but that it may be true. Only the other day a man prominent in the production of comedies was heard to make the remark that "Make 'Em Roar" undoubtedly meant what a certain brand of comedies to be released shortly would do. There is enough sense in this statement to warrant its being true, and yet there is the possibility that it may be wrong, since no word has been received at these offices from any company making or distributing comedies that gave any hint about the "Make 'Em Roar" phrase as a slogan.

"MAN WITHOUT A COUNTRY" (Thanhouser).

"The Man Without a Country" will appear upon the screen shortly, the Thanhouser Film Corporation having just completed a present-day multiple-reel feature, based upon Edward Everett Hale's immortal story. Florence La Badie is featured in the production, in the role of a patriotic American girl, while H. E. Herbert, a well-known Broadway actor, plays Lieut. Nolan, the unfortunate army officer, whose later years are spent as a prisoner on a naval ship. Ernest Warde directed "The Man Without a Country," which will have its initial showing within the next few weeks.

TWO SELIG G. F. RELEASES.

"The Smoldering Spark" is the title of the Selig two-reel drama released in General Film service on Monday, July 30. Colin Campbell directed the drama from the story by Emmet Campbell Hall. Not only is the production noteworthy for direction and authorship, but the play also features Thomas Santschi and Bessie Eyton.

On Saturday, August 4, the Selig company announces the release of "The Love of Madge O'Mara" in General Film service. This drama in one reel was written by Lanier Bartlett and directed by Colin Campbell. Bessie Eyton stars in this most unusual story of a woman's love and hate.

"FOLLOW THE GIRL" (Butterfly).

Ruth Stonehouse and Roy Stewart are the featured players of "Follow the Girl," the Butterfly picture scheduled for release August 5. Written by Fred Myton and directed by L. W. Chaudet, the story deals with the adventures that befall an orphaned Swedish girl, Hilda Swanson, whose dreams of the wonderful attractions of America are suddenly answered one day when the agent of a Swedish-American colonization company agrees to furnish her transportation to this country for a nominal sum.

On the steamer Hilda becomes acquainted with Olaf, a youthful fellow countryman, as well as a beautiful lady, who is in reality the secret agent of one of the foreign governments. In danger of being searched herself, the secret agent "plants" the more important of her documents in the hem of Hilda's skirt one night, planning to have a confederate meet the girl in America and recover the notes. Hilda and Olaf



Scene from "Follow the Girl" (Butterfly).

unconsciously evade the person detailed to shadow them, however, and are sent West by the representatives of the colonization company. Missing their train at a stop-over in the Southwestern cattle country, they are taken in by Larry O'Keefe, a big-hearted ranch owner. Hilda thinks that she has found an ideal haven, working amid pleasant surroundings for a generous employer, but the confederates of the secret agent trace her to the ranch. Before she realizes it she becomes entangled in a web of events that threaten the peace of the entire country. Claire DuBrey and Jack Dill are prominent in the support of Ruth Stonehouse and Roy Stewart. Many striking scenes of the big cattle ranches are shown.

Coming Art Dramas Rich in Variety

Exhibitors Can Be Sure of Having Differentiated Types of Pictures in Summer and Fall.

ADVANCE notices on Art Dramas for the months of August and September promise much in the way of variety of releases. No two productions are of the same type, and exhibitors using the program regularly can be sure of showing their patrons something totally unique each week.

In "Eye of Envy," for instance, which is scheduled for release in the near future, patrons will see a dramatic allegory, something which has never before been done on the screen, although on the spoken stage the type has attracted considerable popularity. Possessing all the pictorial and symbolic beauty of an allegory, with the intensity and realism of a drama, this Horsley-Art Drama marks a step in the development of the motion picture.

In this production audiences will have an opportunity to see Crane Wilbur, the world-renowned star, in a role especially written for him, and in which his versatility is displayed to an unusual extent. Harrish Ingraham, who directed "Eye of Envy," is said to have made of it a masterpiece, both as to pictorial beauty and dramatic effect. It is taken from the story by J. Francis Dunbar.

Immediately following "Eye of Envy" will be the U. S. Amusement-Art Drama, "Think It Over," which is best described as an amazing drama. Details of this production given in another column of this issue, prove it to be exceptional in conception, and built up out of a story which is filled with unconventional situations and sprightly humor. Catherine Calvert and Richard Tucker are starred in this, which was written by Herbert Blache, who also directed it.

A comedy-drama of unusual appeal follows this. "The Little Samaritan" is its title, and it proceeds from the Erbograph studios. Marian Swayne, who has won thousands of admirers for her work in her previous Art Dramas, "Little Miss Fortune" and "The Road Between," is starred. The story of "The Little Samaritan" was written by the Reverend Clarence J. Harris, and like all of his scripts abounds in heart interest and wholesome comedy. Joseph Levering is the director of this, which is as different in theme and treatment from the two previously-mentioned as is possible to conceive.

"Behind the Mask," the Apollo picture in which Alma Hanlon makes her next Art Drama appearance, is, as its title would indicate, a strong drama of a serious nature, affording a vivid contrast to its predecessors. This is from the story by Charles Dazey, adapted by Frederick Rath. In it Miss Hanlon has the role of a girl whose father's life has been ruined by an enemy, and who takes it upon herself to gain revenge. The novelty of the plot comes in the form which her revenge takes, and the consequences which follow upon her daring act.

As far as is known, the next Art Drama after this will be the Van Dyke "Peg o' the Sea," in which Jean Sothern is starred. This, from the story by Winifred Dunn, a young woman who has in a short time advanced to the rank of screen writers, is a play in which the star is given the fullest opportunity to be both charming and expressive. She plays the role of a girl in a seacoast town, daughter of a fisherman. When her father is ill, she takes charge of his men and boats, which she handles with the skill of an old salt. It is from this aptitude that she is given the nickname which forms the title of the picture.

Eugene Nowland directed this, and a competent cast was selected for the supporting roles. Its originality of theme and setting make it a photodrama of distinction, and the producers are confident that it will be a worthy addition to the imposing list of productions now completed for future release.

TIMELY MILITARY SCENES IN UNIVERSAL ANIMATED WEEKLY.

Scenes incident to the war predominate in the 82d issue of the Universal Animated Weekly just released.

Naval recruits are shown at their training station near San Francisco going through the various tactics that will fit them to be regular war dogs within a few months. A sham battle on Goat Island in which the boys take part adds dramatic punch to the scenes.

Canadian veterans, home from the trenches, are pictured on a visit to a moving picture theater in Montreal, where the feature of the day is the recent Animated Weekly special devoted to General Pershing's reception in France.

An interesting series of views taken in Cuglieri, Italy, shows a huge gathering of Austro-German civil prisoners enjoying a picnic by special permission of the Italian Government after several months' internment.

Other scenes are devoted to the construction of U. S. cantonments at Yaphank, Long Island, where 40,000 men will be prepared at a time for field service; the recent big recruiting rally in Brooklyn led by Sergt. Richard Fitzgerald of the Canadian Highlanders and an unusually effective series of pictures showing a group of young cadets from St. Agnes Convent going through a maze of military convolutions with the precision and sang froid of grizzled veterans. Hy Mayer contributes his usual timely cartoon features.

"SOULS IN PAWN" (Mutual).

Gail Kane as Liane Dore, the beautiful young Frenchwoman who has sworn to avenge the murder of her husband, mysteriously slain at the door of his palatial home, who becomes a spy in behalf of the German von Kondemarck on his assertion that he will reveal to her the murderer of her child's father, is wonderfully effective in her new Mutual-American production, "Souls in Pawn," released by Mutual August 6.

"Souls in Pawn" is one of the strongest photodramas pro-



Scene from "Souls in Pawn" (Mutual).

duced in the United States since the beginning of the war. It has a most brilliantly constructed war plot based on a story by Julius Grinnell Furthmann. The play is superbly directed by Henry King.

The story involves a thrilling series of adventures which display the activity of the German spy system in Paris and France generally, in the period immediately preceding and following the outbreak of war.

Included in the cast are Robert Klein, a well-known character actor with experience on the French stage; Douglas MacLean, who was with Maude Adams in "Peter Pan"; Edward Peil, who was formerly with Modjeska, and Ashton Dearholt. The new play is a love story first and war story second, but in both its aspects it is fascinating.

"BABBLING TONGUES" (Ivan).

"Set society to glancing slyly at a man and a woman whose relationship to each other is really innocent. There is started the impalpable power of suggestive force of whispered opinion, rising into a whirlwind of babbling tongues which will blow its victims giddily into the arms of an awful tragedy."

The above paragraph is the basic argument of the scenario prepared by the combined efforts of William Humphrey and George Edwards Hall. It is very comprehensive, and unquestionably has dramatic possibilities that reach climactic heights—and if a consecutive continuity of accumulating force with culminating power is pictorially presented (and such is the claim of the producers), "Babbling Tongues" should prove one of the foremost pictures presented to the public.

The all star cast—composed of James Morrison, Grace Valentine, Arthur Donaldson, in the leading parts, and such well-known artists as Paul Capellani, Louise Beaudet, Carolyn Birch and Gladden James in support—needs no introduction. They are all prominently fixed in the constellation of the theatrical sky. Their gathering in one production under the masterful direction of William Humphrey promises the finished artistry necessary for so pretentious a theme.

MERIT FILM EXPANDS.

The scope of the operations of the Merit Film Corporation for the coming year will be greatly enlarged. By special arrangement I. E. Chadwick, general manager of the Ivan Film Productions, will supervise the management of the exchange, which will be conducted by Mr. Willis, who for some time has been the manager of the Boston branch of the Merit Film Company.

All Ivan releases, both regular and special, will be exploited by the Merit Film Corporation. Moreover, there are some special deals pending for exceptional productions of other companies which will be concluded in time for the fall season.

The fact that Mr. Chadwick is stepping to closer relations with the exchange is in itself a guarantee that the exhibitors in the territory controlled by the Merit Film Corporation will get the progressive and square deal that Mr. Chadwick is known for in the business and that up to date business necessitates.

New Universal Releases

Twenty-three Reels of Laughter, Drama and News Offer Fans Wide Choice.

VARIETY is the distinguishing feature of the Universal releases for the week of August 6. Monday will be *Butterfly* day, as usual, signalized by the release of "Follow the Girl," a strong Western play, featuring Ruth Stonehouse and Roy Stewart. In addition, several comedies, a Western thriller with Harry Carey in the star role, three big news reels and the latest installment of "The Gray Ghost," the mystery serial that is arousing so much interest, will be released.

"The Soul Herder," a Bison drama of the old frontier, is the offering for Tuesday, August 7. Harry Carey, a player who has won a loyal following by his excellent interpretation of Western characters, will have the leading role. The story was written by George Hively and has been produced by Jack Ford with much realistic effect. It concerns the regeneration of a reckless knight of the plains, who, through force of circumstances, is forced to protect and later provide for two homeless children. At the same time he is obliged to impersonate a parson, and in this guise puts over one of the most effective "sermons" ever heard in the lawless hamlet of Buckhorn.

"The Love Slacker," a Nestor comedy featuring Eddie Lyons and Lee Moran, will be shown on the same date. This three hundred and thirty-three-yard dash of fun was written by F. A. Palmer and produced by Roy Clements. It depicts the misadventures of a would-be woman-hater, who finds it impossible to evade the blandishments of the fair ones, despite his most heroic efforts.

J. G. Blystone and Vin Moore, who are jointly responsible for the creation of the two-reel L-Ko comedy, "The Little Fat Rascal," which heads the releases for Wednesday, August 8, have succeeded in bringing the laughter out of a series of incidents that might have seemed unpromising in less skillful hands. Merta Sterling, Phil Dunham, Al Gerard, Lucille Hutton and Charles Inslee take part in this hilarious tale of the struggle of the corn-fed country hero and the darkly-disguised villain for the hand and fortune of Saucy Mert. Number 84 of the Animated Weekly will be issued on the same date, containing all the late news incidents suitable for screen representation.

Mary Fuller will be the star of the dramatic feature for Thursday, August 9. This story, which is entitled "The Untamed," was written by Capt. Leslie Peacocke and directed by Lucius Henderson. It tells of the romance that comes into the life of a daughter of a Southern moonshiner who finds herself thrown into contact with a young revenue officer. Events cause the course of the girl's love to run far from smoothly. Her father is killed in a raid, but the undaunted daughter of the Blue Ridge continues to run the still alone. Striking scenery and the acting of Miss Fuller give this feature unusual charm.

"O-My the Tent Mover," a Joker comedy featuring William Franey, is scheduled for release with "The Untamed." A brief and pungent burlesque of "Omar the Tentmaker," this story of the misadventures that befall one Launcelot Briggs, an old-clothes dealer who is lost on the desert and rescued by a Sheik. At first the members of the caravan demand that Briggs be killed for their amusement, but the Sheik agrees to spare the clothes dealer's life if he will cause the big chief's frame to shake with laughter. As an additional reward for performing this miracle, Briggs is to receive Saharah Sarah, the Sheik's daughter. In going through a series of wild antics, the clothes dealer finally causes the leader of the Bedouins to roar with a heartiness that threatens the loss of his false teeth. E. M. McCall wrote the story, which has been produced by W. W. Beaudine. William Franey is supported by Lillian Peacock, Za Su Pitts and Milburn Moranti.

"Like Babes in the Wood," a Victor two-reel comedy of exceptional novelty, featuring Violet MacMillan and Fred Woodward, will be released on Friday, August 10. This is a drama story in which the imaginative adventures of two children are depicted with appealing realism. Violet and her brother Billie, played by Gordon Griffin, are seated on a bear-skin rug before the fire, worn out with a day's play, when a knock comes at the door. A gypsy is outside, and in return for the pennies in Violet's bank, Violet tests out the ring, and she gives the children a wishing-ring. Immediately things begin to happen. The bear skin rug becomes alive and in terror the children flee out into the woods, where other startling events take place before they finally wake up and find it was all a dream. On the same day the 31st issue of the Universal Screen Magazine will make its appearance, filled with news and special features.

Besides a Joker comedy featuring Gale Henry, and entitled "The Vamp of the Camp," there will be a Powers humorous travelogue entitled "Seeing Ceylon with Hy. Mayer," released Saturday, August 11, together with the 13th number of Universal Current Events.

The seventh episode of "The Gray Ghost," the mystery serial featuring Priscilla Dean, Eddie Polo and Harry Carter, released during the week, will be entitled "Caught in the Web."

MISS PICKFORD COMPLETES "REBECCA."

The last foot of film rolled through the camera a few days ago in the making of the new Mary Pickford-Artcraft release "Rebecca of Sunnybrook Farm." Taking into account the star

herself, the story, its adaptation and its direction, there seems no reason to doubt the expectation of all connected with the production that it will take rank as one of Mary Pickford's greatest artistic successes.

Mrs. Wiggin's story, published in October, 1903, attained a sale of 337,000 copies in seven years. The play, "Rebecca of Sunnybrook Farm," in which Mrs. Wiggin and Charlotte Thompson collaborated, was one of the big successes of its season.

In the supporting cast of "Rebecca of Sunnybrook Farm," are such well-known players as Eugene O'Brien, Helen Jerome Eddy, Charles Ogle, Marjorie Daw, Mayme Kelso, Jane Wolf, Josephine Crowell, Jack MacDonald, Violet Wilkey, Frank Turner, Kate Toncray and Emma Gerdes.

GENERAL PERSHING AT FRENCH AVIATION FIELD.

Pictures from France form an important section of the Gaumont company's Mutual Weekly No. 135. First in interest, perhaps, is the visit of General Pershing to a French aviation field. As the American commander will have his own aviation service as soon as he takes over a section of the French front, Americans will be interested in seeing the home of the fliers after which the American flying squadron will model its own quarters. The Mutual Weekly is still showing pictures of the enthusiasm with which Paris received the American troops on Independence Day. Those in this issue are supplemented by pictures of the rise of an observation balloon just back of the trenches. A motion picture camera in one car was trained upon the observer in the other car under the balloon, and spectators sitting in the theater can see just how the observer works in spotting machinery and movements of enemy troops.

Two cabinet members are pictures in this issue of the Mutual Weekly. Secretary Baker is seen reviewing troops bound for France, and Secretary McAdoo is seen signing the war loan which places three million dollars at the disposal of the Serbian Government. Another development growing out of the war is the employment of women at the Bush Terminal, Brooklyn, N. Y., to do work which formerly was performed by men. There are pictures of women engaged in trucking and working about freight trains.

The suffragists who were released from association with vulgar criminals by Presidential clemency are shown in this issue of the Mutual Weekly. Other pictures include a yacht race on San Francisco bay and the dynamited pipe line at Los Angeles.

X "A DOG IN THE MANGER" (Selig).

One of Charles Hoyt's very best comedies, "A Dog in the Manger," will be the Selig release in K-E-S-E service Monday, August 6. It is a two-reel farce and, according to the reviewers, is one of the best of the Selig-Hoyt comedies yet released.

The comedy company which has contributed so much to the success of the Selig-Hoyt comedies enact "A Dog in the Manger." The cast includes Wm. Fables as A. Jackson Bright; James Harris is Colin Early, his partner; Amy Dennis as Gay Somers, the landlord's daughter; Edgar Murray, Sr., as Boniface Somers, the landlord, and Fred Eckhart as Mr. Crump, a star boarder. J. A. Richmond directed the comedy.

The plot concerns two inventors who come to grief when their bogus sausage machine goes to pieces, and they only escape from pursuing policemen by a very close margin. The two arrive at a hotel where all employees have gone on strike. Both fall in love with the landlord's daughter. Mr. Grump, the star boarder, has the gout and his ailment is not relieved any when the hotel strike-breakers wait upon him. He rides in his invalid chair out of the hotel and down the walk. Fearing the loss of his star boarder, the landlord orders a pursuit. The star boarder's chair never stops till it plunges into the lake. Bright and Early, strike-breakers, dive in after the star boarder, who failed to hold his breath as instructed.

There is a series of side-splitting episodes, good photography, and the Selig company promises a laugh in almost every inch of film.

HART'S FIRST ARTCRAFT OF NEW TYPE:

The past week has been a very busy one for Thomas H. Ince and William S. Hart, who accompanied Ince into the Artcraft fold. The name of the first picture is not yet announced, but it is said to be a story of an entirely different type from anything in which Hart has recently appeared. C. Gardner Sullivan, who has provided the gun-fighting star with so many of his best-known vehicles, is the author of the piece. Production is expected to begin in the near future.

ANOTHER HARRIS STORY FOR MARIAN SWAYNE.

Announcement came from the Erbograph Company this week that a story by the Rev. Clarence J. Harris had been selected as the next vehicle in which Marian Swayne will be starred on Art Dramas Program.

The title of this is "The Little Samaritan." It was directed by Joseph Levering, who won so much praise through his previous production with Miss Swayne, notably "Little Miss Fortune" and "The Road Between." A notable cast of popular picture players enacts the supplementary roles.

How Mutt and Jeff Happened

Bud Fisher Tells the Life History of Those Now Famous Film Comedians.

FOR the first time Bud Fisher has disclosed the full history of his famous characters "Mutt and Jeff." Here is the true story of how Mutt and Jeff came into existence, as told by Bud himself, in a very recent interview.

"About ten years ago I was holding down a job on the San Francisco Chronicle. It wasn't much of a job and things didn't seem to be coming my way very fast, but I was plugging along waiting for 'Opportunity' to give me a call, and

pretty soon she did. The graft investigation started, with Burns after Spreckels and Schmidt, the political boss. I began a series of cartoons featuring a certain A. Mutt, and introduced him to the San Francisco public. A. Mutt's only excuse for existing was such that he subjected the various parties under investigation to ridicule. Mutt was lucky enough to strike popular favor, and steadily gained friends for three or four months.

"By then the excitement of the investigation had generally cooled down, and, owing it to Mutt's popularity to continue the series, I looked around for some object of public interest to hang him on. The fact that Jim Jefferies at that time was considering re-entering the ring to uphold the prestige of the white race, offered an excellent opportunity. I

sent Mutt to a sanitarium, and while there had him meet a small person, who thought he was J. J. Jefferies, and known to the inmates as Jeff.

"Jeff and Mutt became fast friends, and in depicting the latter's activities the former became quite as well known to the public. In fact, the combination became so appealing that I decided to let Jeff become a permanent fixture. They rapidly came to be very popular, and everything began to come my way. Newspapers were anxious to reproduce them, and as a result I came to New York, and have continued drawing them up to the present time.

"At this time I am drawing them for 278 newspapers, each paper paying me a certain amount for the territory covered, and each has a separate contract running for three years. Since 1910 I have used them as material for musical shows, and I publish the cartoons each year in book form. Then there are royalties on toys, advertising and statuettes, not to mention the motion picture interest, which is a large source of income.

"I have just taken the Bud Fisher Film Corporation under my personal direction, and am releasing a series of new one-reel comedies, one each week. There are fifteen in the series and they have become even more popular than the cartoons, for of course it is possible to get a variety of effects with an animated cartoon which are impossible with an ordinary newspaper comic.

"That's about all there is to it. Mutt and Jeff have arrived, and I've naturally come with them. I think they enjoy working for me, and I certainly hope they never call a strike."

A PATHÉ SPLIT REEL.

A split reel of such excellence that it requires special attention is that released by Pathé on July 29. It is made up of a remarkable educational and a "Happy Hooligan" cartoon that is chock full of laughs.

The first half of the reel is titled "Photographing the Moon." The scenes were taken at the Lick Observatory on Mt. Hamilton, California, and show in wonderful photography first the ingenious construction of the observatory which permits the rotation of the dome and its opening to make possible the observation of the heavens by the telescope, secondly the remarkable construction of the telescope, which though of great weight is so delicately balanced that it can be adjusted to any position, and thirdly the moon itself as seen through the telescope. Opportunity is denied to all but a very few persons to see the moon through a large telescope, and these scenes will be a revelation.

The cartoon is entitled "Happy Hooligan, the White Hope," and is one of the best that Opper ever did. The prize fight is a scream and, furthermore, it is one that will pass the censors.

The Fox "Baby Grands"

Jane and Katherine Lee to Play in a Series of Eight Comedy Dramas.

JANE and Katherine Lee, William Fox's "Baby Grands," will make a series of eight remarkable comedy dramas during the coming season, Mr. Fox announces. Their photoplays will be Standard Pictures—the new organization whose completion was recently made known by Mr. Fox. Exhibitors may obtain the Lee children, the brightest little sunbeams in films,



Jane and Katherine Lee in Fox Pictures.

for their screen by applying at the nearest William Fox exchange.

Mr. Fox has been in receipt of scores of letters each day since the release of "Two Little Imps," Jane's and Katherine's first starring vehicle, lauding the production as one of the finest, most humorous and most wholesome photoplays of the year. Most of these letters had a postscript in which the exhibitor desired to learn when the children would be seen in another picture of their own.

It is no exaggeration to claim for the talented juveniles that they are undoubtedly the best-known children appearing before a camera. Both have long records of film successes during their careers in William Fox productions. Until their "Two Little Imps" their most distinctive work was probably the sterling performances they gave in "A Daughter of the Gods," the million-dollar fantasy.

Jane and Katherine will begin another picture this week at the Fox studios in Fort Lee, N. J. The story gives full play to their natural mischievous tendencies, and will unquestionably establish the two little starlets even more firmly in the hearts of America's picture-goers.

Kenean Buel, who was in charge of the direction of "Two Little Imps," is again doing the screening.

"THE CHARMER" (Bluebird).

After an absence of ten weeks from the Bluebird program, Ella Hall will present "The Charmer" for general circulation August 27. Jack Conway directed this one, from J. Grubb Alexander's story, prepared for the screen by Fred Myton. In Miss Hall's support will be James McCandless, George Webb, Frank MacQuarrie, Lincoln Stedman, Martha Mattox and Bebe Bennett.

As usual Miss Hall will impersonate a child, continuing a line of work in which she has come to excel. There will be numerous "human touches" in the screen result, with several sensations to enliven the interest. Exhibitors, however, will find Miss Hall's impersonations of juvenile roles, with the excellent reputation she has established in Bluebirds, as the chief "draw" in "The Charmer."

Her best liked interpretations have been the little girls in "Polly Redhead," when she played a dual role; "The Little Orphan," "A Jewel in Pawn," "Her Soul's Inspiration" and as the heroine of "The Bugler of Algiers." In nearly all of these subjects Jack Conway, who produced "The Charmer," has directed Miss Hall's screen work.

GOLDWYN "SIGNS 'EM UP" AT CHICAGO.

Goldwyn's first and only trade showing, held last week in Chicago, resulted in a landslide of contracts for Goldwyn Pictures with some of the nation's greatest exhibitors.

This trade showing, at which only two of the Goldwyn productions were shown, produced many surprises. As a result of the showing contracts were signed with: Robert Lieber, for the Circle theater, Indianapolis; Edward T. Zorn, for the Temple theater, Toledo; William Sievers, New Grand Central theater, St. Louis; William Flynn, for the Twelfth Street theater, Kansas City, Ind.; Nathan Ascher, for his twelve Chicago theaters. Other important contracts covering a score of the larger cities have been signed within the week by exhibitors without the necessity of trade showings.

Essanay August Productions

Will Release Two Big Features and Seven Two-Part Subjects.

ESSANAY is putting out two big features during the month of August as well as seven two-part subjects. These pictures, which are said to have been especially constructed for hot weather programs, are being released through the K-E-S-E service.

"Skinner's Baby," a sequel to "Skinner's Dress Suit" and "Skinner's Bubble," was released August 6. Reports from this comedy-drama, which stars Bryant Washburn with Hazel Daly and the original Skinner company, indicate that it will rival, if not surpass the highly successful runs of its predecessors. To exhibitors who have not shown the first two pictures, K-E-S-E is offering special inducements for the rental of the entire series. Harry Beaumont, who produced the original Skinner picture, wrote the story of "Skinner's Baby" and supervised its direction.

The second of Essanay's feature releases this month will be "Open Places." This tensely dramatic picturization of a romance of the Canadian Mounted Police is the third of the Western series featuring Jack Gardner, the former musical comedy star. It is scheduled for release August 20. The story, written by W. S. VanDyke, who also directed its screening, is based on the struggle of a member of the mounted police to overcome his love for a woman and arrest her renegade husband, wanted for murder. The picture was staged in the woods of the Canadian North and abounds in beautiful mountain scenery, it is said. Ruth King is Mr. Gardner's leading woman, with Carl Stockdale in the heavy lead.

Four units of the "Do Children Count?" series are being released, one every Wednesday. These pictures feature little Mary McAlister, Essanay's child star who recently was appointed a sergeant in the regular United States army. They are planned for a screen time approximately of twenty-five minutes. This series has met with great popularity throughout the country, seventy-one theaters in Chicago alone running it.

The units scheduled for August releases are "The Season of Childhood," "The Little White Girl," "The Bridge of Fancy" and "The Kingdom of Hope." K-E-S-E is handling the releases.

The schedule is completed by three Black Cat features which are being released the first three Saturdays of the month. "Vernon, the Bountiful," featuring Virginia Valli, and released August 4, is a comedy-drama of approximately 26 minutes screen time. "The Long Green Trail," a thrilling picture based on a kidnapping plot, will be released the following Saturday. It has been screened for 25 minutes. "Don't Lose Your Coat," the third Black Cat feature for release August 18, is a comedy-drama with a screen time of 26 minutes. These subjects are being released through General Film.

"REEL LIFE" AND THE MUTUAL WEEKLY NO. 137.

The Mutual Weekly is the first offering of the week of August 13 from the Gaumont Laboratories, Flushing, N. Y. This issue, No. 137, will contain latest pictures from Europe, and also the contributions selected from the news offerings of the three hundred camera men who serve Gaumont in the United States and Canada. It is dated August 15.

The other important release of the week is "Reel Life" No. 68, released through Mutual August 16. Since the entire coun-



Scene from "Reel Life No. 137."

try is bending every energy toward preparation for war there will be universal interest in the section of this reel showing a training camp for officers. The men are shown at work with the bayonet, charging through barb-wire entanglements, and practicing bomb throwing. Another section of this reel takes the spectator for a trip through the largest Y. M. C. A. in America, that in Brooklyn, which has a membership of over 7,000. There is also an animated drawing based on a picture in "Life" called "The Absent-Minded Dentist."

Universal Directors Busy in July

Six Five-Reel Features, Four New Comedies and Three Episodes of New Mystery Serial Completed.

JULY proved to be the busiest month from the standpoint of productions that Universal City has known in many moons. Within a space of ten days six different five-reel productions were started under the direction of Elsie Jane Wilson, Jack Ford, W. B. Pearson, Ruth Ann Baldwin, L. W. Chaudet and George Marshall.

"Hidden Treasure" is the title of the play that has been assigned Miss Wilson. It was written by Norris Shannon and Elliott J. Clawson. The principal parts will be taken by Zoe Rae, Gretchen Lederer, Frank Brownlee, Charles West and Lillian Peacock.

Jack Ford will direct Harry Carey and Edythe Sterling in a big drama of the cattle country, written by George Hively. The working title of the production is "The Round Up," and the plot calls for many striking scenic effects.

Both as author and director W. B. Pearson has put his best efforts into "Gold Lust," the unusual adventure story in which he is now filming Eileen Sedgwick, Fred Church, George McDaniel and other capable players. This is a play in which Church is shown swinging across a mountain chasm on a rope, while Miss Sedgwick is thrown into a cage of lions.

Ruth Stonehouse has been given a part eminently well fitted to her personality in "A Gentle Wind," now in course of production under L. W. Chaudet's direction. Maude Pettus and Harvey Gates are responsible for the story, which has many whimsical turns. Lloyd Whitlock will appear opposite Miss Stonehouse.

"The Bumble Bee" is the rather pointed title of the new Western thriller in which Neal Hart will be presented under the direction of George Marshall.

In addition to the full-length features, Lee Moran, Eddie Lyons, Max Ascher, Gale Henry and William Franey have completed comedies packed with novel laugh devices, while Jacques Jaccard has practically finished three entire episodes for "The Quest of Virginia," Universal's new mystery serial, starring Marie Walcamp.

"FOOD GAMBLERS" (Triangle).

"The Food Gamblers," a Triangle picture dealing with the greatest problem that confronts the American nation today, is about ready for release. It was produced under the supervision of Allan Dwan, who, realizing the serious and far-reaching value of the subject, sought the co-operation of John J. Dillon, Commissioner of Foods and Markets of the State of New York, for the purpose of gaining accurate statistics wherewith to give the play the power and conviction of truth. He found Mr. Dillon not only ready to furnish details, but so enthusiastic over the play that he was willing to appear as an actual character in the story. One of the most dramatic and interesting situations is that where Elda Millar, as a newspaper reporter on the New York Globe, consults the commissioner as to exposing the food gamblers, and is shown a complete diagram tracing the distribution of food from the producer through various crooked channels down to the consumer. Through the assistance provided by Mr. Dillon it was not only possible to expose existing conditions, but to provide a suggestion for correcting them. The sincerity and whole-hearted interest which the New York commissioner is taking in this problem is indicated in the following article, prepared by him for special use in connection with the production and presentation of the film.

MISS CLARK COMPLETES "BAB'S BURGLAR."

"Bab's Burglar," the first "Sub-Deb" story by Mary Roberts Rinehart in which Marguerite Clark portrays the character of the seventeen-year-old schoolgirl, has been completed and is now being made ready for release by Paramount some time in September.

Mrs. Rinehart—who makes her debut as a pictureplay author in the present story—has given to fiction a new character in the little sub-debutante, Barbara Archibald, youngest daughter of a wealthy family, whose greatest misfortune is that she is "too juvenile for words." The choice of Marguerite Clark to portray Bab is a happy one. In the first story, under the direction of J. Searle Dawley, she has taken just the right note in the characterization of this new and lovable humorous heroine of fiction and real life.

There are five Bab stories, each one a separate "romance," and Miss Clark has been cast as Bab in all. In the cast are Frank Losee, Helen Greene, Leone Morgan, Richard Barthelmess and William Hinckley.

LEW FIELDS IN SELIG FEATURE.

Lew Fields, supported by an excellent cast of players, including Wm. Fables, James Harris and Amy Dennis, is completing a feature film at the Selig studios, Chicago, Ill., under direction of J. A. Richmond. Recently the principals joined a circus for several days in order to secure some essential local color of the sawdust arena. Mr. Fields is delighted with the vehicle Mr. Selig has furnished him. "I have an opportunity to accomplish my best work in this play," he said recently. "Mr. Selig has spared no time nor expense in production and his methods are encouraging to artistic endeavors."

Mutual Fall Releases

Many Productions Now Under Way for the Early Autumn Schedule.

MUTUAL stars are at work at the studios on nearly a score of five-reel feature productions for release early in the fall on the Mutual schedule. The list includes productions in which the following stars of stellar importance will appear: Mary Miles Minter, William Russell, Gail Kane, Juliette Day, Margarita Fischer, Edna Goodrich, Ann Murdock, Julia Sanderson, Olive Tell, Charles Chaplin.

Miss Minter, whose "Melissa of the Hills" has just been released, has virtually completed "Charity Castle," the first of her productions under the direction of Lloyd Ingraham. Her next will be "Call to Arms."

William Russell has completed "Sands of Sacrifice," and has started work on "The Sea Master," in which his nautical role gives him a chance to be an entirely different kind of hero. Both productions are under the direction of Edward S. Sloman, who has supervised the recent Russell successes, the last of which to be released was "Pride and the Man."

Miss Juliette Day, the new addition to the Mutual-American studio forces, has about completed "Betty and the Buccaneers," and "The Rainbow Girl" has been selected for her second picture. Miss Day is under the direction of Rollin S. Sturgeon, who formerly directed Miss Gail Kane.

"The Unaafraid" will be Miss Gail Kane's next production following "Souls in Pawn," scheduled for release August 6. "The Unaafraid" was originally known under the working title of "For the Family Name." Henry King, who directed Miss Kane in "The Upper Crust," has had charge of the production of both "Souls in Pawn" and "The Unaafraid." "Southern Pride" will follow.

At the Empire studios in Glendale, L. I., Miss Ann Murdock is at work on "The Imposter." "The Adventure" and "Outcast" have been completed.

Edna Goodrich is producing "A Daughter of Maryland," upon the completion of which it will be released with "Reputation" and "Queen K." productions already finished by the celebrated stage star for release through the Mutual Film Corporation.

Julia Sanderson is at work on "The Runaways," which is nearly completed, and a second production has virtually been decided upon for her. Olive Tell has started her first production at the Empire studios, but thus far the title has not been announced. Miss Tell is the latest of the Frohman stars to come under the Mutual banner.

It was agreed when the project of presenting Frohman's stars in pictures was launched, by John R. Freuler, president of the Mutual Film Corporation, and Alf. Hayman, representing the Frohman interests, that there would be no releases until three subjects had been completed by the stars.

Jackie Saunders has completed "Bab, the Fixer," the sixth of her star productions for Mutual, and has left the Horkheimer studios for Honolulu, where she is spending an extended vacation. "Bab, the Fixer" is set for release August 13.

Miss Margarita Fisher has been recuperating at San Diego from a serious illness and has been working slowly on her forthcoming production, "The Girl Who Couldn't Grow Up," under the direction of her husband, Harry Pollard. Care has been taken not to overtax her strength and for that reason the production of the forthcoming release has been delayed. It will likely be on the Mutual schedule for early fall release.

Charles Chaplin is producing the twelfth of his Mutual specials at the Lone Star studio near Los Angeles. It will follow "The Immigrant," which was released June 18. Chaplin has taken nearly four months to complete his recent comedies, so that the date of release of the twelfth is speculative. The title of the production has not been selected by Mr. Chaplin, and probably will not be until it is completed.

METRO STUDIO IN HOLLYWOOD ENLARGED.

Three acres of ground have been added to the Metro studio at Hollywood, California. The additional space was acquired when Director Fred B. Balshofer discovered that to properly stage the forthcoming Metro wonderplay de luxe, "Paradise Garden," he would have to have more stage and studio room. "Paradise Garden" is to be a seven-reel Metro special production. It is an adaptation of the popular novel from the pen of George Gibbs and will have as its star the capable and versatile Harold Lockwood.

Close estimates place the cost of this production at not less than \$100,000, and it will require months to complete it. Recently Harold Lockwood has been seen in all sorts of roles, from the fantastic light comedy, "The Haunted Pajamas," to the athletic and virile role he portrayed in "Under Handicap." In the new and bigger production Mr. Lockwood will be seen in the role of a society man.

TRIANGLE TO REISSUE HART AND FAIRBANKS PLAYS SEPT. 1ST.

On September 1st the Triangle Distributing Corporation will commence re-issuing its series of Triangle pictures starring Douglas Fairbanks and William S. Hart. The first will be a Fairbanks story, the title of which will be announced within the near future. This will be followed by a Hart subject, to be released about September 15.

Week's Work in Fox Studios

Doings of Players and Directors Both East and West.

SMILING GEORGE" WALSH, the versatile and athletic William Fox star, is to work under the direction of Richard Stanton, who came to the Fox forces more than a year ago to make "The Beast," Walsh's first starring vehicle in the West.

Mr. Stanton has been supervising four Dustin Farnum pictures since he screened "The Beast." The new George Walsh production on which he has begun will give the effervescent player more chances to risk his life than any of his previous films.

In the supporting cast are Seena Owen, who has just been signed by Mr. Fox, Pomeroy Cannon, Edward Burns, "Big Ed" Sedgwick, A. Burt Wesner, Ralph Lewis and Clyde Hopkins. The company is now in Portland, Ore., where many scenes are to be taken.

Mr. Stanton himself completed last week "The Spy," a dramatic photoplay with the present war as a background, in which Dustin Farnum has the stellar role. Winifred Kingston is the "opposite," and the story is by George Bronson-Howard.

Out on the coast also, Gladys Brockwell, the emotional star, has commenced on another new feature under the direction of Otis Turner, who staged "To Honor and Obey?" just released. Randolph Lewis is the author of the script. An unusually fine cast of supporting players has been assembled, the more prominent members of which are William Burress, Charles Clary, Bertram Grassby, Norbert Myries, Joseph Swickard, Frankie Lee and Marie Kierman.

Wheeler Oakman, one of the best-known of screen "heavies," has joined the William Fox players in Hollywood and will be seen in an important part in a forthcoming subject by R. A. Walsh. Miriam Cooper will have the leading role. Mr. Oakman has been in films for six years. His last William Fox feature was "Battle of Hearts," starring William Farnum.

"Every Girl's Dream" has been chosen for the title of June Caprice's ninth film production which Director Harry Millarde has in work at the Fort Lee N. J., studios. This is Mr. Millarde's premier screen product for the Fox program. Margaret Fielding, who was in "The Mischief Maker," one of Miss Caprice's earlier pictures, has been cast for a role in the new play.

Virginia Pearson finished her work before the camera on a subject yet unnamed, which was directed by Carl Harbaugh.

HASHIMURA TOGO" RELEASED AUGUST 19.

"Hashimura Togo," Wallace Irwin's famous and funny Jap hero, will make his bow in pictures August 19, when the film version of the Togo stories will be released by Paramount. Sessue Hayakawa, Paramount's equally famous and funny Jap star, will make his bow on that day as a light comedian. Togo and Hayakawa are, to all intents and purposes, synonymous. The part is admirably suited to Hayakawa.

In much of the dramatic side to the plot Togo's life and Hayakawa's run along similar lines. Marion Fairfax has adapted the stories by Wallace Irwin, and William C. DeMille, who recently has been devoting himself to scenario work in the Lasky studios, has come forth again as director in a production of importance to the literary and picture play world.

"THE OLD WEST PER CONTRACT" FOR UNIVERSAL.

Director Ruth Ann Baldwin of the Universal forces has begun work on a new five-reel Western feature, which is being produced upon a more elaborate scale than any play she has yet handled. This is a dramatization of William Wallace Cook's novel, "The Old West per Contract," which appeared recently in the Argosy magazine. Miss Baldwin is the author of the scenario.

Donna Drew, who aroused such comment recently by her pleasing work in "The Flame of Youth," will have the leading part, opposite Leo Pierson; Jean Hersholt will appear in the heavy role. Other important characters in the production will be played by Joseph Girard and George Pearce.

QUICK BOOKINGS FOR A FEATURE.

As evidence that the Essanay "Skinner" features, presenting Bryant Washburn, supported by Hazel Daly, released through Kleine-Edison-Selig-Essanay, are sought by exhibitors, it is interesting to cite that "Skinner's Baby," successor to "Skinner's Dress Suit" and "Skinner's Bubble," was contracted for by the Rialto theater, New York's greatest picture house, the B. S. Moss circuit, and the Marcus Loew circuit, within five hours after the first print had been received by Manager Raynor of the Kleine-Edison-Selig-Essanay New York branch office. This is a record that K-E-S-E may refer to with pardonable pride.

DOROTHY DALTON BECOMES PARAMOUNT STAR.

Another Ince star has been added to those already announced by the producer as following along with him in his new affiliation with Paramount. Mr. Ince announces that Dorothy Dalton's name is to be added to those of Charles Ray and Enid Bennett as Ince stars to appear in pictures hereafter to be released exclusively through Paramount. There will be eight Dorothy Dalton pictures scheduled by Paramount.

General Adds Four-Reel Films

New Weekly Release of "Falcon Features," Dramatic Subjects, Begins August 17.

EXPECTED for some time, General Film's new series of four-reel dramatic features are now definitely announced.

The forthcoming productions are the Falcon Features, all big subjects chosen for strength of story under General Film's policy of prime attention to play value.

Every Falcon feature will have a story of first importance. Already a great many productions that have stood the General Film management's searching review for completeness of story interest have been passed and selected. The announcement is now made that the first release will be available about August 17, with a new and powerful release to follow each week. From the date named onward, consequently, General Film exhibitors will be able to book their whole show from this company, making up a bill from the four-reel features and its many two-reel features and one-reel comedies.

"The Mainspring" will be the first of the Falcon Features to be released. This is an impressive adventure story by that master of adventure plot, Louis Joseph Vance, and in fact is a picturization of a great magazine story of that name by this author. "The Mainspring" abounds in thrills. It has been given an admirable production under the direct supervision of H. M. and E. D. Horheimer. The featured lead is Henry King, whose work is always virile and artistic.

Well-known authors and well-known stars will be featured in all the following Falcon Features, with value in story, however, as the fundamental attraction. Most of the stories would ordinarily be presented in five-reel form, it is stated, but to insure dramatic value they have been restricted by General Film to four-reel length. General Film is also seeing to it that paper and all sorts of advertising matter is prepared in the most artistic form, plentifully and promptly. Every logical merchandising aid will be given exhibitors in connection with Falcon Features.

UNIVERSAL BISON WESTERN FEATURES.

The widespread revival of interest in good Western subjects has brought about a rearrangement of the Universal schedule so that hereafter a Bison feature will be released every other Tuesday, alternating with a Gold Seal drama.

So many requests for full-length Bison pictures have been forwarded from the various Universal exchanges during the past two months that it was deemed advisable to devote more attention to the manufacture of this brand.

"The Soul Herder," a transcript from life on the frontier, featuring Harry Carey, will be the first release under the new arrangement, bearing the date of August 7. Written by George Hively and produced by Jack Ford, this stirring tale of the mixed destinies of a desert ne'er-do-well with a penchant for strong waters and hip artillery and the orphaned family of a sagebrush parson will undoubtedly receive wide favor. Fritzi Ridgeway, Jean Hersholt and Elizabeth Janes offer Carey capable support.

"A DOUBLE DECEPTION" (Kalem).

In "A Double Deception," the sixth episode of "The Further Adventures of Stingaree," now being released by the Kalem Company, author E. W. Hornung again displays his skill in



Scene from "A Double Deception" (Kalem).

placing his hero in a predicament from which there appears to be no possible escape, and then proceeds to extricate him. It was this feature of Hornung's art in story telling which made the adventures of his celebrated "Raffles" so thrilling.

As the title of the present episode implies, Stingaree undertakes a deception which acts as a boomerang.

True Boardman appears in his familiar role of Stingaree, supported by Hal Clements, Frederick Vroom, Tom Walsh, Richard Carlyle and Edythe Sterling.

Triangle Bill For August

Olive Thomas Appears in Her Second Picture, "An Even Break."

OLIVE THOMAS, in her second picture, "An Even Break," will be presented on the Triangle program of August 5, together with Wilfred Lucas and Elda Millar in "The Food Gamblers," produced under the supervision of Allan Dean. "An Even Break" is the second play in which Miss Thomas has appeared since signing her contract with Triangle, and it is said to be one of the most pretentious offerings released as a program feature.

The story, which is by Lambert Hillyer, parallels the star's own career from nonentity to Broadway fame. What is said to be the largest and most elaborate settings ever constructed on the Triangle Culver City stages was used for a scene depicting the nocturnal gayeties of a Broadway cafe. More than five hundred people, including dancers, a Jazz band, professional entertainers and a large company of guests assembled about the candle-illuminated tables, were employed for this episode. In the large company supporting her appear such Triangle favorites as Charles Gunn, Darrel Foss, Charles K. French, J. Frank Burke, Margaret Thompson and Louis Durham. The production was directed by Lambert Hillyer, the author.

A play that will undoubtedly evoke considerable discussion because of its timely subject is "The Food Gamblers," in which Wilfred Lucas and Elda Millar are featured. Miss Millar has the role of a young newspaper woman who makes a sensational exposé of food speculation as practiced by certain prominent financiers. Lucas has the role of Henry Havens, food commissioner, who assists Miss Millar in her struggle to indict the enemies of national welfare.

Among the supporting players are Mac Barnes, Russell Simpson, Jack Snyder and Edwardo Cianelli. The production was directed by Albert Parker under the supervision of Allan Dwan.

"THE WOMAN GOD FORGOT" NEXT FARRAR PRODUCTION.

The first picture made by Geraldine Farrar as an Arclight star will be out of the beaten track and on an unusual scale of production. The title of the picture will be "The Woman



Scene from "The Woman God Forgot" (Arclight).

God Forgot." It is a colorful and powerfully dramatic story of Aztec life, introducing the historic character of Montezuma and revealing the splendors of his court. Jeanie Macpherson is the author and Cecil B. De Mille is the director.

Among the special sets is a tropical jungle, containing a lake for water fowl, the whole fenced and covered with over 10,000 feet of wire netting, to prevent the escape of the animals and birds.

BLANK GETS NEW STATE RIGHT FEATURES.

A. H. Blank of Dubuque, Ia., has purchased the state rights for "The Submarine Eye" for Iowa, Nebraska, Kansas and Missouri, and has secured the rights for "Her Condoned Sin" in Kansas and Missouri. Mr. Blank also signed for the Goldwyn Pictures in Des Moines. With the Goldwyn, Mr. Blank will have the rights to the Arclight, Paramount and Selznick productions for his theater, the Garden. He informs us that he is planning to erect a new and up-to-date house in Des Moines in the very near future.

FAIRBANKS FINISHES AUGUST 12 RELEASE.

Douglas Fairbanks has left California for a vacation trip to Wyoming, where he will pursue mountain lions. The vacation trip follows the completion of "Down to Earth," the Fairbanks-Artcraft release of August 12. With Fairbanks were his cameraman, Victor Fleming; Bull Montana, the actor-wrestler-trainer, and a wealthy Easterner named Henry Mosler who is taking a pleasure trip through the West, and was glad



Scene from "Down to Earth" (Fairbanks).

to include lions in his itinerary. Three hunting dogs also went along.

While the star is absent from the studio, Anita Loos and Joseph Henaberry, under the supervision of John Emerson, are busy on the next Fairbanks story.

STAHL TO EXPLOIT NEW COMEDIAN.

Walter Richard Stahl, who until a year ago was one of the best known of the younger comedy directors and who of late gained considerable prominence through his production of "Hate" and "Helen of Troy," has formed the Hi-Ro Comedy Company to feature an entirely new style comedian. On a recent trip through the South Mr. Stahl discovered this droll comedian in the person of "Smiling" Roland Hill. So impressed was he with this comedian's work that he immediately placed him under a contract to appear in a series of two-reel subjects which he will himself produce.

The Hi-Ro Comedy Company has been formed by Stahl to exploit Hill in twelve two-reel subjects a year. A large outdoor studio is at present under construction in Greensboro, N. C., at which studio the majority of the comedies will be made.

CANADA AND ALASKAN RIGHTS FOR "GREAT WHITE TRAIL."

With many plans for the benefit of the exhibitor, John C. Green, the veteran pictureman and showman of Galt, Canada, has purchased the entire Canadian and Alaskan rights for "The Great White Trail," the new superfeature of the North by the Whartons of Ithaca. Mr. Green is to begin his campaign within a few weeks.

SPITZER SELLS COAST RIGHTS.

When Nat H. Spitzer, sales manager of the King-Bee Film Corporation, was in San Francisco recently he not only disposed of the California, Arizona and Nevada rights to the Billy West comedies to the All Star Feature Distributors, but also sold the rights in the Northwest, these being purchased by Mike Rosenberg, of Seattle.

BINFORD DISTRIBUTING FOR MOTOY.

William T. Binford, of Denver, Col., has taken over the distributing rights of the Motoy Comedies, produced by the Peter Pan Film Corporation of New York, for the territory of Wyoming, Utah, Colorado and New Mexico. He says that the Motoy Comedies are already in great favor throughout this territory.

"HIS WEDDING NIGHT" (Paramount).

Getting down to figures, Paramount's mirth mountain, Roscoe "Fatty" Arbuckle, estimates that his recent completed two-reeler, "His Wedding Night," has more laughs to the film than anything he has ever done. The comedy will be released at an early date.

Picture Theaters Projected

GREENWICH, CONN.—The three-story building at the corner of Putnam street and Greenwich avenue has been purchased by Russell A. Cowles as a site for a proposed moving picture theater.

DANVILLE, ILL.—Extensive improvements will be made to the Palace theater.

ROBINSON, ILL.—The Orpheum theater has been opened to the public.

BEDFORD, IND.—The Bedford Theater Company has been incorporated with a capital of \$10,000. The company has acquired the Stone City and Grand theaters, and plans improvements to the properties.

CAYUGA, IND.—The Star is the name of a new moving picture theater opened up in the Guy building on Curtis street by William P. Cuppy.

BRADGATE, IA.—E. P. Giacomazzi will open a moving picture theater here. It will be known as the Star.

FREDERICKSBURG, IA.—The opera house owned by Upham Brothers, which was destroyed by fire, will probably be rebuilt.

GREELEY, IA.—A. J. and G. T. Thorpe, proprietors of the Plaza theater at Manchester, Ia., have leased the Farwell theater here. It was opened on July 18 as a first-class photoplay house.

GRISWOLD, IA.—The Lewis opera house is now being conducted under the sole management of E. B. Hardenbrug.

MILO, IA.—The Star theater is now being conducted under the management of V. J. Newton.

NEWTON, IA.—W. Heiki has purchased an interest in the new moving picture theater which will be opened here by John and Ella Clarkson. It will be located on First avenue E.

OELWEIN, IA.—The Plaza theater has been purchased by E. N. Ney.

SIOUX CITY, IA.—The Grand Opera House has been leased by Morgan Wallace.

WELLMAN, IA.—Eardley Bell, Jr., and Hewitt Karr have purchased the Majestic theater from C. C. Hah.

BATTLE CREEK, MICH.—James Woodward and R. F. Hoffmaster have purchased the interest of Charles Broceus in the Majestic theater.

HASTINGS, MICH.—The Empire theater, formerly conducted by John Augon, has been leased by Charles J. Hanold.

JACKSON, MICH.—George Black, manager of the Post theater at Battle Creek, has leased the Bijou theater at the corner of Francis and Courtland streets.

GRACEVILLE, MINN.—J. L. Hasbrouck has been appointed manager of the Grand theater.

OSAKIS, MINN.—J. A. Hedberg has purchased the Empress theater from E. H. Voss.

NATCHEZ, MISS.—The new Airdome theater has been opened to the public.

ST. LOUIS, MO.—The Consolidated Theater Company will erect a moving picture and vaudeville theater at the corner of Moffitt and Vandeventer avenues, 140 by 132 feet, with seating capacity of 2,000, costing \$40,000.

MOCCASIN, MONT.—T. F. Pierce and H. U. Brownlee have leased the Moccasin Opera House from James Glickand and will conduct it as a moving picture theater.

ALLIANCE, NEB.—G. J. Burke will conduct the Phelan Opera House as a moving picture theater.

BLOOMINGTON, NEB.—C. G. Binderup has leased the opera house and will make a number of improvements. Pictures will be shown under the management of Emil Nelson.

GILTNER, NEB.—Fred Hayder, owner of the Plaza theater at Hastings, will open the Giltner Opera House and conduct it as a moving picture theater.

GLENVILLE, NEB.—C. J. Harns, manager of the Orpheum theater at Fairfield, has opened a moving picture theater here.

ORCHARD, NEB.—The management of the Rex theater has been taken over by Drayton & King.

ULYSSES, NEB.—The Crystal theater has been leased by Earl Blacketer.

WAHOO, NEB.—The Rex is the name of a new moving picture and vaudeville theater opened here.

BROOKLYN, N. Y.—Adolph A. Kloster, 2711 Caton avenue, has plans by Charles Infanger & Son, 2634 Atlantic avenue, for an extension to his moving picture theater, to cost \$5,000.

NEW YORK, N. Y.—Henry J. Cobb, 527 Fifth avenue, is preparing plans for alterations to a theater and office building, to cost \$6,000.

NEW YORK, N. Y.—Rutgers Amusement Company, Inc., Wolf and Rose Frank, directors, 39 Rutgers street, have plans

by Shampan & Shampan, 772 Broadway, Brooklyn, for alterations to their moving picture theater, to cost in the neighborhood of \$8,500.

POUGHKEEPSIE, N. Y.—Elgar Company has plans by W. H. McElfatrick, 701 Seventh avenue, New York, for a one-story theater building with gallery, 55 by 134 feet.

DAYTON, O.—Extensive improvements are being made to the Auditorium theater.

OKLAHOMA CITY, OKLA.—The Stock Amusement Company has plans by S. H. Weis, Schofield building, for a \$50,000 moving picture theater to be erected at the corner of Lorain avenue and West Eighty-fifth street.

ALTOONA, PA.—Charles M. Singister, 136 Washington avenue, has the contract to erect an addition, 40 by 60 feet, to a theater building for Isaac and Jacob Silverman, Strand theater, to cost \$9,000.

BRADDOCK, PA.—Crystal Amusement Company, Benjamin Burks, president, 858 Braddock avenue, is having plans prepared for making alterations and remodeling interior of moving picture theater, to cost \$10,000.

CLEARFIELD, PA.—S. L. Griggs, manager of the Globe theater here, has begun work on another motion picture theater. It will have a seating capacity of 1,000.

COATESVILLE, PA.—L. Zenas Slawter, 235 E. Main street, is preparing plans for a one-story moving picture theater, 60 by 165 feet, to cost \$35,000.

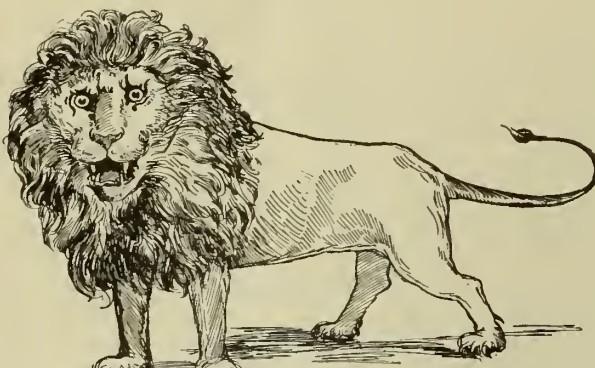
ERIE, PA.—Ashby Printing Company, 423 State street, is having plans prepared for a three-story moving picture theater, store and office building, 120 by 150 feet.

WEST CHESTER, PA.—Assembly Association, care C. W. Talbot, 16 E. Market street, has plans by Charles H. Vance, 303 S. New street, for interior alterations to the Grand Opera House, to cost \$4,000.

CANOVA, S. D.—Dean C. Trippler has disposed of his half interest in the Idle Hour theater to S. E. Lawyer.

CHIPPEWA, WIS.—The Chippewa Theater Company has been incorporated with a capital of \$15,000 by Dayton E. Cook, Holmes Ives and C. M. Waterbury.

JEFFERSON, WIS.—The Jefferson Amusement Company has taken over the management of the Idle Hour theater.



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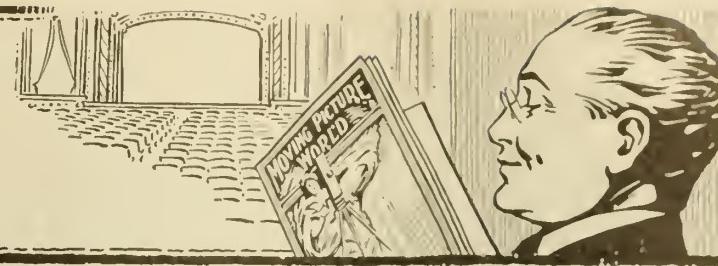
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Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Film News in New England Territory

Draft Call Will Make Many Vacancies Hard to Fill, as the Territory Is Difficult—
A Comedy in Park Square—Local Business Notes.

By the Boston Correspondent.

BOSTON, MASS.—One of the industries most vitally affected by the draft is the motion picture industry. About 65 per cent. of the motion picture machine operators and film exchange employees in New England are eligible to draft. The lottery has called practically all these men, and film exchange managers are wondering how they will fill their places when the call to the colors comes.

New England is a difficult territory for a new man to become acquainted with, and breaking in bookers and shippers threatens to be a hard task. Competent operators are scarce, and when the men now turning the cranks in the thousands of New England theaters are mustered into the new army it will be hard to obtain new men to fill their places. Many exhibitors are holding informal conferences, planning against the contingency which faces them. It is possible that women will be called upon to fill the places made vacant by the men.

"Jack" Watts Takes a Ride with Thomas Spry.

Boston, Mass.—"Around and around the merry-go-round—and then walk!" is the refrain sung by "Jack" Watts, manager of the Woburn theater every time he thinks of the ride and luncheon given him by Thomas B. Spry, manager of the New England Metro Exchange recently.

Watts was transacting some business in the Metro office when his friend Spry invited him to take a little ride in his new automobile and then go to lunch. The pair started out, traveling about two miles per hour, which is the fastest that Spry will go, as Spry has not yet become thoroughly acquainted with his machine. Spry and Watts drove to Park Square, where they were to dine at a popular restaurant. Seeing no place at the curbstone where he might park his car, as several machines were lined up before the restaurant, Spry decided to drive around the block, hoping that a machine would leave and give him room. When he came back to the restaurant, room was still lacking, so again he steered his machine around the block. Several times Spry and Watts drove around the block until Watts tired of the scenery. Then Spry decided to drive back to the office and leave his machine there. This was done, and together Spry and Watts walked to the restaurant. The party cost Spry more than he expected, as much gasoline was consumed in the merry-go-round ride, and Watts' appetite was sharpened by the long ride and the longer walk.

Startling Advertising Stand for "The Slacker."

Boston, Mass.—One of the most effective advertising stunts ever shown in Boston is that of the new film sensation, "The Slacker."

On a rope which is stretched from the roof of one tall building to another skyscraper travels an aeroplane in which is seated a dummy. The aeroplane is brilliantly illuminated and is kept the center of all eyes by a powerful searchlight, the rays of which follow it as it speeds through the air, over the streets of the business section. Each night thousands of people gasp with surprise and fear when they see the realistic-looking dummy fall from the machine and drop like a stone toward the earth. After falling about 150 feet the dummy comes to the end of the thin cord, and he is then mechanically hoisted back to the seat of the airship.

With this startling advertising device in operation each night few Bostonians can be in ignorance of the fact that "The Slacker" is being shown in the city.

J. K. Robinson Promoted to General Sales Manager.

Boston, Mass.—A promotion which was well deserved is that given George K. Robinson, formerly publicity manager of the Paramount and Artcraft pictures in New England who was recently appointed general sales manager in New England. Robinson has a host of acquaintances and friends in this field. Congratulations are pouring in on him.

John McConville Is Paramount Publicity Man.

Boston, Mass.—Of interest to New England exhibitors, newspapermen and publicity men is the appointment of John McConville as New England publicity manager for Paramount and Artcraft pictures.

McConville has a long record as an active publicity man. For many years he has been connected with various newspapers in Portland, Me., and also has served as special correspondent for some of the largest newspapers in the country. He also was secretary to Governor Curtis of Maine. Among the entertainers for whom McConville has done publicity work are the promoters of the Maine Musical Festival.

The Maine man is known as an enterprising, progressive publicity man and a successful career is predicted for him in the new field. His offices will be at 8 Shawmut avenue, Boston.

H. G. Seigel to Become a Benedict.

Boston, Mass.—Because the lottery of the draft has not called him to the colors immediately, Harry G. Seigel, manager of the Globe Film Company, has announced that he will be married in November. Mr. Seigel deferred setting a definite date for his wedding pending the result of the draft. His many friends among the New England exhibitors are congratulating him on his enlistment in the army of benedicts.

Goldwyn's Pictures Shown Here.

Boston, Mass.—The New Goldwyn pictures were shown for the first time in New England Friday, July 20, at the Fenway theater to a large gathering of exhibitors. The exhibition was under the auspices of Mr. Goldfish, president of the Goldwyn Pictures, Inc. The pictures have created such a good impression that a big demand is expected from New England exhibitors by Harry Campbell, manager of the New England exchange.

Boston, Mass.—A large gathering of army and navy officials, exhibitors and invited guests, witnessed a special run-off of the Metro film sensation, "The Slacker," at a special performance at the Park theater preliminary to its release in New England. Those present were intensely interested in the film and when it has been shown were enthusiastic in their praise. "The Slacker" is being booked in New England through the Metro exchange. A phenomenal run is expected for it.

Boston, Mass.—"Civilization," which had a long run at the Tremont theater last season, is now being shown at the Modern theater at popular prices. Attendance has been most gratifying for the past week and a heavy record of attendance is expected while this film is shown. Summer visitors in particular are noticeable at the popular price showing of this spectacular film.

NEW BRUNSWICK NOTES.

R. D. McKay in Charge at Famous Players Exchange.

St. John, N. B.—The rumored shifts did take place in the Famous Players St. John office. I. Soskins of the head office, Toronto, visited the city and appointed R. D. McKay, formerly assistant manager, to be manager at St. John. M. Bernstein is made sales manager for the Maritime Provinces.

Moncton Theater to Have 700 More Seats.

Moncton, N. B.—F. W. Winter of the Eastern Amusement Company in Moncton tells me that they are starting work on enlarging the Empress theater by adding seventy feet to the length of the building. This will give an addition of about seven hundred seats, making the entire capacity about fourteen hundred seats. The present building will have as big a capacity as almost any other theater in the provinces except the Imperial at St. John. It is expected that the work will be completed by December 1. Messrs. Torrile and Winter, who comprise the firm, use Fox, Brady, Bluebird and Pathé Gold Rooster features, and are running "The Crimson Stain Mystery." Mr. Winter states that business is very quiet in Moncton just at present.

Truro, N. B.—F. G. Spencer has engaged Louis Cheney as pianist at the Princess theater, Truro. Mr. Cheney has been for the last ten years with the orchestra at the Auditorium in Malden, Mass. He played for one day at the Unique theater in St. John and made a splendid impression.

Among the St. John Film Exchanges.

St. Johns, N. F.—G. A. Margetts of the Universal exchange is just back from a Montreal visit where he was in conference with C. Hague, general manager, and Edward Groneau. It is expected that the coming serial "The Red Ace" to be released September 3rd, will be popular in Canada as its plot deals with the North West Mounted Police and the Union Jack will wave through the reels.

Sussex, N. B.—C. F. Givan of the Lyric theater, Sussex, N. B., is starting the Art-craft productions in that house beginning with "Broadway Jones."

St. John, N. B.—To advertise his two features for the week of July 23rd, Fred Trifts of the Gem theater dressed his automobile in canvas sides stating in bold red and blue letters the attractions of "The Deemster" (Regal) and "A Tale of Two Cities" (Fox). A musical arrangement of bells tinkled as the car drove through the streets of St. John.

Halifax, N. S.—R. G. March, of the Specialty Film Import, reports booking the Pathé "The Fatal Ring" with G. J. B. Metzler at the Empire, Halifax.

Trenton, N. S.—The new theater at Trenton, N. S., under the control of the chain of theaters operated by N. W. Mason, is to open in September. It is called The Academy of Music.

Province Gets Tax That Once Was Halifax's

City Feels Loss of License Fees for Theaters—Fire Regulations Are Now Being Strictly Enforced—No Friction

Alice Fairweather, St. John Standard—

HALIFAX, N. S.—The theater tax is being paid in Halifax by the theaters, but in the Province the people pay the extra money and find it no inconvenience. A queer situation has arisen out of the tax in this city. The city of Halifax is actually losing money. The Government imposed the theater tax and the city of Halifax lost as a result of the legislation passed by the Government \$1,100 which they formerly received in licences. There is naturally nothing the city can do about it, but the Board of Control are mourning the loss to the City's revenues.

Very strict measures have been ordered regarding the fire regulations in the Halifax theaters and several of the houses have been ordered to comply with the laws. The chief engineer reported that all his recommendations are being carried out.

A. E. Wall, who in addition to being the whole board of censors of the Province of Nova Scotia, is also Inspector for theaters for that Province, says that all his relations with film men and theater managers are of the most pleasant kind, and he finds them willing to abide by his decision and respect the regulations. He finds that comedies are the worst films which he has to censor and that many more comedies have to be cut or condemned than any other style of picture. The rule in N. S. for the censoring of a film is that it must have been passed by at least two boards elsewhere and not condemned by any board in Canada. Then, having received a certificate to this effect from the Film Exchange, Mr. Wall allows the picture to go through. Usually these films have been censored elsewhere before they reach Halifax, but lately pictures have been coming straight from Montreal into the Province. It would be difficult to quarrel with A. E. Wall as the general description of him by theater men is "He's a good fellow." To be a popular censor is surely a test of fairmindedness and straight dealing.

Give Service Girl Ushers at Wolfville Opera House.

Wolfville, N. B.—The Wolfville opera house, A. J. Mason manager, sends out the following announcement:

Maryland Censors Arrest Two Exhibitors

Bernard Depkin Supposed Film He Showed Had Been Censored, Is Fined \$25 and Costs—V. P. Whitaker Also Pays a Fine.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.—

BALTIMORE, Md.—Following the onslaught of the moral upholders and reformers it seems that the whip end of the lash must have touched a raw place for unwanted activities have been observed in censorial endeavors. For instance "The Little Soldier Girl," a Paramount release, was shown at the Parkway theater on Monday, July 16. Bernard Depkin, Jr., the manager, did not know that the film was uncensored. Nevertheless, he was arrested, through the action taken by Charles E. Harper, Chairman of the Board and fined \$25 and costs before Justice Packard at the Central. And what could there be in Paramount's "Little Soldier Girl" to cause complaint? Vivian P. Whitaker of Washington, also was fined \$5 and costs when omitting the seal of the Maryland Board from pictures shown at the West End theater, Baltimore and Gilmore streets.

Patriotic Meeting at Easton.

EASTON, Md.—Through the courtesy of the management of the Music Hall in this city, a patriotic meeting was held under the auspices of the various churches in this town on Sunday, July 22. At this

meeting the soldier present was presented with a copy of the new testament, bound in khaki cloth.

L. A. DeHoff Has Option on Peabody.

Baltimore, Md.—It is now announced by L. A. DeHoff, the live wire manager of the New theater, 210 West Lexington street, that he has obtained first option of the Peabody theater, 11 East North avenue, for the period of six months.

Health Department Warning.

Baltimore, Md.—Very recently the Health Department of this city issued a bulletin regarding seriousness of whooping cough as a disease. In its statement the popular idea that this children's ailment is trivial was routed and it was shown that it should be most dread in early childhood. The department does not allow children with whooping cough to go into places of public assembly, such as moving picture parlors, theaters, etc.

Baltimore Business Notes.

Baltimore, Md.—Through the courtesy of Bernard Depkin, Jr., manager of the Parkway theater, benefit performances were arranged at this playhouse on Wednesday and Thursday, July 25 and 26, during the afternoon, for the Young People's Branch of the W. C. T. U. The proceeds to be used to put an ambulance of this organization in France.

Through the keen efforts of C. Eisenman, Mutual manager in Baltimore, first run pictures have been placed in the New and Garden theaters, "The Masked Heart," played at the former, and "The Dazzling Miss Davison" at the latter, last week.

Miss M. E. Heath, the assistant treasurer for the New Theater Company, Baltimore, was obliged to go to the hospital last week and submit to a serious operation. All her friends wish her a speedy recovery.

V. M. Turner, who is at present on the Essanay roster of actors, is now in Baltimore on sick leave, visiting relatives. Mr. Turner is undergoing treatment for his eyes at Johns Hopkins Hospital. He has appeared in "The Sting of Victory," "Litt-Shoes," "The Breakers" and other plays.

Large Theaters and Patriotic Work.

Baltimore, Md.—On Sunday, July 22, three of the largest moving picture theaters in Baltimore gave entertainments and held meetings in the interest of patriotism. In the afternoon and evening of this day, The Citizens Recruiting Committee of the Fifth Regiment held meetings at the Parkway theater 3-9 West North avenue. At the afternoon performance \$600 were donated by those present for the good cause. The Parkway was donated for the occasion by Harry W. Webb, president of the Theater Company, and Bernard Depkin, Jr., the manager. All the attendants volunteered their services for the occasion and beautiful music was rendered by the Parkway orchestra under the direction of Prof. Herman Fedoroff.

On the evening of the same day at the New theater, 210 West Lexington street, a patriotic send-off was given the First Company of Coast Artillery. The theater was donated for the occasion by Manager L. A. DeHoff, who, with his usual care, arranged a pleasing evening for the throngs which assembled.

At the Grand theater in Highlandtown, through the courtesy of Manager Charles S. Anderson, a recruiting meeting was held in this house on the same evening by the Citizens' Naval Reserve Committee.

Manager Soskins Caught the Fastest Train.

I. Soskins, manager of the Famous Players head office Toronto, while in Halifax received news of the arrival at his home in Toronto of a daughter. Mr. Soskins took the first and fastest train home.

W. H. Golding Visits New York.

St. John, N. B.—Walter H. Golding of the Imperial theater was in New York this week. Mr. Golding was well entertained by the heads of the Keith interests and saw much of interest in the big city.

Joseph Lieberman Now Local Fox Manager.

St. John, N. B.—A change has taken place in the exchange of the Fox Film Corporation in St. John. Joseph Lieberman, formerly manager of the Monarch Film Company, has been appointed manager of the Fox office. J. J. Mooney, former manager, left for New York on Thursday of this week.

St. John, N. B.—J. M. Franklin of the Strand, Halifax, and the Opera House, St. John, was in St. John this week on his way to Boston and New York.

St. John, N. B.—"The Gray Ghost" has been booked quite extensively through the Province. Butterfly pictures are running in Sydney, Wolfville, Glace Bay and Liverpool. The usual summer slump is being felt though Nova Scotia and Cape Breton, though not so severely as usual. J. M. Franklin of the Strand, Halifax, booked the "Gray Ghost."

MORE BALTIMORE NOTES.

Washington Exchanges May Move to Baltimore.

A great undercurrent seems to be gradually gaining force regarding the proposed change of the Washington exchange managers to move their offices to Baltimore. Just whether the proposed changes will eventually take place is a matter for conjecture, for many people, when asked about the matter seem to be doubtful of the event taking place.

The Maryland Exhibitors' League, however, has been doing a great deal of hard work on the matter and a committee composed of Frank A. Hornig, president of the League; Louis Schlichter, first vice-president; L. A. DeHoff, secretary; A. S. Gillaspey, Baltimore News, and A. S. Goldsborough, director of the Civic and Industrial Bureau of the Merchants' and Manufacturers' Association. The last named has now been in communication with J. H. Butner, president of the Managers' Association in Washington. The Merchants' and Manufacturers' Association, one of the strongest in the country, is interested in the movement, as it will mean the increase in business in Baltimore to the amount of \$1,500,000 a year.

On the other hand, when Sam Flax, of the Washington Metro; O. D. Weems of the Baltimore Paramount; C. Eiseman, of the Baltimore Mutual, and M. Siegel, of the Bluebird, were interviewed on the matter they seemed to know very little and did not seem to think the move would be made. P. Oletzky, of the Baltimore Film exchange, seemed to think that it would be impossible for all the exchanges to handle the Virginia, West Virginia and Southern territory from Baltimore owing to the changing of trains at Washington. It seems to be a very difficult matter now to get the films down to express office by eleven o'clock, for, if they are ten minutes late, they can't be sent from Baltimore to a point like Grafton.

IN PHILADELPHIA.

Short Items of Interest.

Philadelphia.—Robert Lynch, the live wire manager of the Metro Exchange, will depart for the Chicago Convention on Tuesday, July 21. He will be accompanied by his secretary, William Bethel. Mr. Lynch expects to make an interesting announcement when he arrives.

Philadelphia.—Louis H. Bell has been appointed in charge of the Paramount's publicity bureau.

Philadelphia.—A few changes have occurred in the personnel of the Paramount forces whereby A. M. Van Dyke, booker, and D. E. Allen, salesman, have left to go with the Goldwyn Pictures Corporation and Lewis E. Ward, formerly of the General, and D. L. Segal of the Artcraft, have arrived to fill the vacancies.

Philadelphia.—Herbert Given, manager of the Triangle Distributing Corporation, is receiving congratulations on his latest heir, a lovely baby boy.

Philadelphia.—Lewis M. Swaab holds the exclusive agency here on Simplex Machines.

Philadelphia, Pa.—Louis H. Bell has been appointed in charge of the Paramount's publicity bureau.

Philadelphia, Pa.—Lewis M. Swaab holds the exclusive agency here on Simplex machines.

Pennsylvania's 1917 Record on Film Bills

Legislature Adjoins and No Noteworthy Measure Affecting the Film Business Was Passed—Exhibitors Stopped Some Bad Bills in Committee.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

HARRISBURG, PA.—Efforts on the part of "reform" or meddling members of the Pennsylvania State Legislature of 1917, which only recently adjourned sine die at Harrisburg, to abridge or juggle with existing moving picture laws, proved unavailing.

Every moving picture bill, with but one exception introduced, was "lost in committee" as a result of the strong and united opposition on the part of moving picture men to what threatened to be but did not materialize, as "fool legislation."

One bill, sponsored by Representative Eeyer, the Penrose floor leader of the House, proposed a tax of one cent a foot on moving picture films, the proceeds thereof to be diverted to an "Insurance Fund." It passed first reading on May 10, but was sent back to the House committee on appropriations, from which it never again emerged.

Another bill, and a most meritorious one, which provided for moving picture shows on Sunday in Pennsylvania, was fathered by Representative Jefferson W. Smith, of Philadelphia, but was permitted "to die a bornin'" in the House Law and Order committee.

There was one measure, providing for the regulation of moving picture machine booths and subjecting the same to the Industrial Board of Industry, which the Legislature passed and the Governor signed.

Senator Snyder, now the state auditor general, sponsored a bill, that if it had been enacted, would have provided for a commissioner of amusements to approve and regulate moving pictures instead of the present State Board of Censors. It was defeated on final passage on April 23.

Preparing for "The Crisis" at the Garrick.

Philadelphia, Pa.—"The Crisis" will open a three weeks' engagement at the Garrick, beginning on August 13. In addition to the film version itself, which runs for two hours and forty minutes, there will be an orchestra of twenty-four and twenty-two actors, not to mention six men who work effects. There will be nine young women garbed in period costume to act as ushers. The foyer of the theater will be transformed to resemble a living room in a Southern mansion. A Nigger Mammy will greet the patrons and dispense programs. A string orchestra will play Southern melodies—in fact, there will be a general atmosphere of the Southland.

Beautiful Colors at Atlantic City's Bijou.

Philadelphia, Pa.—Louis Bell, the publicity man of the Paramount office, visited Herbert Elliott of the Bijou theater in Atlantic City, last week. He reported that the interior decorations of the auditorium struck him as being out of the ordinary. Instead of the usual ivory and red, he found a combination of light blue and white, which showed up in a most artistic manner. The organist also caught his attention, having a position in a special balcony in the rear of the house where the console has been placed and where he can plainly see the pictures without any distortion.

Two Exhibitors Honored in the Draft.

Philadelphia, Pa.—H. R. Lewis, the popular young proprietor of the Tivoli theater, and Charles A. Burghart, the smiling young proprietor of the Star theater, 31st and Wharton streets, have both been placed on the honor call to join Uncle Sam's big army. Mr. Lewis, if accepted, will go with an excellent record behind

him as an up-to-date exhibitor. His theater is in a most prosperous condition and contains a \$1,500 organ. He has built up a steady clientele and has also taken an active interest in every movement for the advancement of the business. Likewise, Mr. Burghart has a splendid record as an all-round and progressive exhibitor, who is considered one of the most popular men in the South Philadelphia Business Boosters' Association.

First Run Films Here Last Week.

Philadelphia, Pa.—First run photoplays to be introduced at the prominent theaters during the week of July 24 will be Jack Pickford and Louise Huff in "What Money Cannot Buy" and Wallace Reid and Anita King in "The Squaw Man's Son," which will divide honors at the Stanley.

Dorothy Dalton's new starring vehicle, "The Flame of the Yukon," which has been held up by the censors during the past two weeks, will be the chief attraction at the Arcadia during the first three days to be followed by Bessie Love in "The Sawdust Ring" during the remainder of the week.

At the Victoria, Marian Cooper in "The Innocent Sinner" will share honors with Harold Lockwood in "The Hidden Spring."

The Strand will show Kitty Gordon in "The Beloved Adventuress" and Alice Joyce and Harry Morey in "Richard the Brazen."

Business Notes of the Trade.

Philadelphia, Pa.—Allen May, manager of the Bluebird exchange, has purchased an automobile to facilitate his travels around the city and also for his personal enjoyment. He states that a car has become more of a necessity to a live business man to-day than a luxury.

Philadelphia, Pa.—Louis Morris, general manager of M. E. Comerford theaters, which are located in Scranton and its immediate vicinity, paid the Paramount offices a visit last week in company with Mr. Farrell of the Majestic, Carbondale.

Philadelphia, Pa.—Smiling "Peggy" Finn, the pretty "hello girl" of the Paramount offices, is always on the job with a radiant smile for the visiting exhibitors, which helps to drive dull care away even in summer time.

Philadelphia, Pa.—The title of "The Little Boy Scout," starring Ann Pennington, released June 28, on the Paramount program, has been changed to "The Little Soldier Girl."

Philadelphia, Pa.—Albert E. Brown, of the Overbrook theater, is holding special children's matinees every Friday and is meeting with considerable success. The occasion is being known as the special Bluebird day by reason of these photoplays being shown on this day.

Philadelphia, Pa.—"Do Children Count?" released by the K-E-S-E, has become a popular novelty on the programs of a large number of houses here. The Conquest program is also attracting considerable attention among the exhibitors.

Philadelphia, Pa.—Dr. S. Steinberg of the Strand theater, 12th and Girard avenue, enjoyed a short vacation in Wildwood last week.

Philadelphia, Pa.—Mr. and Mrs. Herbert Effinger enjoyed an exciting fishing trip last Saturday and Sunday at Fortescue, N. J. Mrs. Effinger caught an inquisitive sea bass and Mr. Effinger hooked in twice as many.

Varner on the Job for Good of Exhibitors

Heart and Soul Still in the Fight for Exhibitors, Says Henry B. Varner, of North Carolina—Is Keeping in Touch with the War Tax Bill.

By D. M. Bain, Wilmington, N. C.

LEXINGTON, N. C.—Events in Chicago during the recent convention will cut no figure at all with Henry B. Varner's future activities in behalf of the exhibitors of the United States, and he is even now, immediately upon his return from Chicago, lining up matters so as to stay in close touch with the pending joint conference committee of the House and Senate in Washington relative to the War Revenue bill, before which it has been hinted that Chairman Claude Kitchin will fight the exemption clause for theaters, as inserted by the Finance Committee.

In correspondence which Mr. Kitchin has had with friends in this state recently he has intimated very strongly that he will have to stand by the almost unanimous action of the House in passing the bill containing the theater tax without exemptions, stating that, in face of its almost unanimous adoption, the Ways and Means Committee are pledged to support the original draft of the bill.

"My heart and soul is still in this fight for the exhibitors," states Mr. Varner, "and I intend to continue the fight to a finish. However, my future work in this connection will be through the proper channels of our National organization, the American Exhibitors' Association, and I will work in co-operation with Mr. Pettijohn, whom I am sure will take an active interest in the work, and I still hope that we can put through the exemption clause as recommended by the Senate Finance Committee."

Gastonia Theaters Exempted from County Tax.

GASTONIA, N. C.—Messrs. J. White Ware, J. E. Simpson and Mr. Beard, representing the motion picture interests of this town, recently appeared before their county commissioners and succeeded in having the theaters exempted from county taxation in line with the recommendation of the Governor, since the error of transcribing the bill exempting all theaters in the state from this tax left the bill as it formerly was, without relief to the shows of the state. The exemption in their case was obtained through a counter proposition by which all the theaters of Gastonia will have a monthly Red Cross benefit day, on which days 30 per cent. of the gross receipts will be given to the Red Cross Society for military relief work.

Big Film Productions at the Royal.

WILMINGTON, N. C.—The Royal theater, on North Front street, owned by Messrs. Howard and Wells, formerly used as a tab and vaudeville theater, will reopen Monday, July 30, presenting two and three-day runs of the bigger film productions at popular prices. The Royal orchestra will be retained through the summer to furnish music for the pictures.

Victoria Theater Improvements Begun.

WILMINGTON, N. C.—Work of razing the old buildings on the lot corner Second and Market streets, next to the Victoria theater, recently purchased by Messrs. Howard and Wells for the building of an addition to that theater, was begun this week, and will be completed within the next ten days. As soon thereafter as plans can be completed work will begin on the alterations and addition, the work to be completed by November 1. The Victoria, with a seating capacity of eleven hundred, has been the home of the big super-productions for the past twelve months, and upon the alterations being finished will be converted into a legitimate house, playing

the road attractions after November 1. With the cost of the lot, the improvements to this property will represent an outlay of \$35,000, and with the initial cost of the Victoria will bring the total investment up to a little more than one hundred thousand dollars. Supervising architect is Mr. B. H. Stephens, expert specialist on theater building.

New Jersey News Letter.

By Jacob J. Kalter, Newark, N. J.

Big Drive with Films to Get Recruits.

TRENTON, N. J.—Motion pictures depicting scenes from the life of the commissioned and non-commissioned officers in the camp of instruction at Sea Girt were shown during the week of July 16 in about twenty-five of the leading theaters of the state. The purpose is to stimulate recruiting in general and to bring the National Guard to war strength. The exhibitors are acting together with the military authorities. The state needs about 3,000 more men to bring its National Guard organizations to war strength. The bookings for the film were as follows:

July 16, Fox's Terminal theater, Newark; Keith's theater, Jersey City; Regent theater and Garden theater, Paterson; Taylor Opera House and State Street theater, Trenton; Grand and Lyric theaters, Camden.

July 17, United States theater, Hoboken; City Square theater and Colonial theater, Atlantic City; Rahway and Elizabeth.

July 18, Strand, Empire and Bijou theaters, New Brunswick; Lyric theater, Rutherford; Perth Amboy, Hackensack, Englewood.

July 19, Palace theater, Bound Brook; Regent theater, Somerville; Orange, East Orange, Morristown, Gloucester.

July 20, Proctor's theater, Plainfield; Dover, Boonton, Salem.

July 21, Strand theater, Proctor's Palace, Newark; Star, Garden and Bijou theaters, Trenton; Bayonne and Bridgeton.

New Apollo Taken as Trade Name.

JERSEY CITY, N. J.—The newly-opened moving picture theater located at 246-248 Jackson avenue will be known as the New Apollo theater. O'Hillie Wetter and Eugenie Meyer, of 224 Bergen avenue, have filed this as the trade name of their showhouse.

In Boonton Cough Victims Barred.

BOONTON, N. J.—President George Richter, of the Board of Health, has notified the proprietors of the moving picture theaters here to forbid admission to children having the whooping cough. This precaution has been deemed necessary to prevent the further spread of the disease. Notices to this effect were thrown on the screen.

The Newark Theater to Open Labor Day.

NEWARK, N. J.—The Newark Sunday Call is authority for the statement that the Newark theater, now in the course of construction at 195 Market street, will be formally opened Labor Day. This new playhouse, now owned by Max and Edward Spiegel, of New York, was formerly a legitimate house, but will open as an exclusive big feature theater.

S. H. Gillespie Buys Park Theater.

MORRISTOWN, N. J.—Samuel H. Gillespie purchased the entire house of the Park

theater recently and entertained the members of the Morristown Battalion, artillery company and others at an exhibition of war pictures.

Benefit at Alpha, Belleville.

BELLEVILLE, N. J.—The Washington Camp, Patriotic Sons of America, held a benefit performance last week at the Alpha theater, Washington avenue.

Lincoln Cycle at Broad Street Theater.

NEWARK, N. J.—The Lincoln Cycle of motion pictures prepared by Benjamin Chapin at his studios at Ridgefield Park, were presented the week of July 23 at the Broad Street theater for the benefit of Armenian and Syrian war sufferers. The use of the theater was donated by Manager Schlesinger.

Sussex's New Theater Opened.

SUSSEX, N. J.—The new Crescent theater was opened July 24 under circumstances of the most auspicious nature. A large crowd turned out to see the initial performance. The theater, which is situated in Fountain square, is constructed of brick, concrete and steel, and has a seating capacity of 600. Goble & Smith, the managers, selected Marguerite Clark in "Miss George Washington" as the opening attraction. Three local vocalists sang several solos, and the Sussex orchestra of fourteen pieces furnished the music.

St. James, Asbury Park, To Open.

ASBURY PARK, N. J.—The new St. James theater is almost completed, and it is authoritatively announced that the house will be ready for operation August 1. The new playhouse will be devoted to the showing of moving pictures exclusively.

Buffalo News Letter

By Joseph McGuire, 152 North Elmwood St., Buffalo, N. Y.

George A. Hickey Heads Goldwyn Office

BUFFALO, N. Y.—George A. Hickey has been appointed manager of the Buffalo branch of the Goldwyn Distributing Corporation at 200 Pearl street. He opened the Triangle exchange in this city nearly two years ago and was its manager up to the time of assuming his present position.

Mr. Hickey is now touring his territory. He is paying the exhibitors a personal visit to introduce the Goldwyn productions. His staff includes G. A. Woodard, formerly with the Triangle, road representative; Miss Grace Redan, book-keeper; Andrew Biersbach, formerly with the Triangle, booker.

As a feature of his introductory work, Mr. Hickey has arranged for a public screening of the Goldwyn pictures in Buffalo, Rochester, Syracuse and Utica.

"We want to show our goods before the exhibitors sign the contracts," he said. "After the first showing all future screenings will be at our Buffalo headquarters."

The Goldwyn exchange is centrally located in the heart of the downtown district. Mr. Hickey says the first release date of the Goldwyn pictures is September 9. He is now taking contracts.

The first four are Mae Marsh in "Polly of the Circus," Madge Kennedy in "Baby Mine," Maxine Elliott in "Fighting Odds" and Jane Cowl in "Spreading Dawn." Mr. Hickey was recently visited by Alfred E.



George A. Hickey.

Weiss, vice president of the Goldwyn Corporation. Future plans for the Buffalo exchange were discussed.

Hustles in View of Higher Postage.

Buffalo, N. Y.—Receiving a tip that three-cent postage is nearly here, several moving picture men in the Buffalo territory are sending out many bills and otherwise cleaning up their correspondence in order to take advantage of the present rate. The advance would mean a lot financially, especially to the exchanges, which send out thousands of letters in the course of a year.

Mitchel Mark's Mother Dies.

Buffalo, N. Y.—Mrs. Rachel Mark, whose son, Mitchel H. Mark, is one of the owners of the Strand theater, New York, died recently at the home of her daughter in this city. Burial was at Columbia, S. C. Mrs. Mark was 77 years old and was born in Warsaw, coming to Richmond, Va., with her parents when five years old. She is survived by two sons, Mitchel H. Mark of Buffalo, Moe Mark of Lynn, Mass., and Mrs. Rosenthal, a daughter.

Chaplain of 74th Takes Film Equipment.

Buffalo, N. Y.—A moving picture machine and a screen will be among the equipment of Rev. John C. Ward, chaplain of the 74th Regiment, this city. He will use the outfit in his work when the 74th goes to France. An automobile truck, a tent, a portable organ and prayer and song books will also be included in the equipment.

Mr. Exhibitor:—You will get more helpful information by carefully reading one trade paper weekly than by skimming over three or four. The MOVING PICTURE WORLD is the paper you need.

W. G. Pond Goes to Salisbury, Md.

Washington, D. C.—William G. Pond, who for the past five years has been in the employ of the Erylawski interests, has gone to Salisbury, Md., to assume charge of the Arcade theater, operated by the Peninsula Amusement Company.

Airdomes in Capital City Feel Unlucky

Season's Bad Weather Has Given Them a Hard Blow—Only Five Good Show Nights This Summer—Expenses Are

WASHINGTON, D. C.—The motion picture exhibitors in the District of Columbia who are operating airdomes are considering themselves very unlucky, especially in cases where they have had to go to more or less expense to put their open-air parks into commission. The cause of the trouble has been the very inclement weather, starting out with unprecedented cold days and nights and winding up with continued rains, so that all the exhibitors get out of their parks are bills for rent, for service, and for repairs, to say nothing of having a weekly payroll to take care of.

"We have had more rain this year than in any other season in the history of the business," said Joseph P. Morgan, manager of the Savoy theater, and associated with Harry M. Crandall. "We have had only about five clear nights since the opening of the season on May 15, and now it is the first of August. The weather conditions have made airdomes very risky propositions to handle. The amount of risk is greater now than in previous years, for in the old days we used the ordinary single reel films in the parks and when a bad night came it was a simple matter to shelve these. The rental price was very low. Because of the low rental price if a man had only one good night in the

Washington's Metropolitan Theater Begun

Harry M. Crandall Says House Will Not Be Delayed—Will Have Seats for 2,300
—Expected to Open by December of This Year.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—A statement from Harry M. Crandall will set at rest the many rumors that have been going the rounds to the effect that his Metropolitan theater will be materially delayed because of the inability on the part of the company that is backing the house to utilize alley space at the rear of the F street property.

"There is nothing to any rumor such as this," said Mr. Crandall to the MOVING PICTURE WORLD correspondent, "for we are going right ahead with our F street proposition. The buildings on the site had to be torn down and bids obtained for the construction work as well as for the materials. There was absolutely no delay anywhere. At the rear of the property is an alley that is of no use to anybody but us. We tried to utilize it so that we could get a couple of hundred additional seats. We found, however, that we would have to secure the enactment of a law by Congress before we could take the alley in. This would represent a great deal of work and trouble, so we concluded that it would not be worth our while to try to go ahead with this plan. All we lose is perhaps floor space sufficient to accommodate two hundred seats."

"The new Metropolitan will have a seating capacity of 2,300. The contract for its construction has been awarded to H. L. Wagner of this city, who is also building the Knickerbocker. His contract calls for a period of five months in which to complete the building, and it will be ready for use in December. The cost of construction will total \$248,000. This does not include electric installation, plumbing, heating and lighting, so that the cost will reach something more than \$300,000."

"In line with the campaign all over the United States for the conservation of metal, we have cut down the amount of steel to be used in the building and are substituting concrete for it. At the same time this has resulted in the saving of more than \$50,000 in construction costs."

week he could easily clear up enough to break even and perhaps make a slight profit.

"Then again, the exhibitor formerly could get a credit for the nights on which he did not use the shows in his park. The people, too, were also willing to take a chance and pay 5 cents even though it looked like rain, and would be willing to forego the balance of the entertainment if the drops should fall before the show was over. But things are different now. The people want feature films and these cost a great deal more than the old single reels; we pay for them whether we show them or not, and people do not feel like taking a chance on beating out a rain-storm when they have to pay two and three times the 5 cents they paid in the old days.

"Each year finds a decreasing number of airdomes in this locality and it looks to me as though this season would just about see their finish. At the best, the airdome that is not attached to a closed house is an almost impossible proposition and to keep both running is a great deal of trouble. I have spoken with a number of exhibitors and those who have airdomes shake their heads, while some say 'never again' and others who have given them up declare they are glad to be free of the worry."

"Jerry" Payne Succeeds J. H. Butler.

Washington, D. C.—The trade in this territory received quite a jolt last week when it was learned that James H. Butler had been superseded as manager of the local Triangle exchange, following the various changes that have occurred in the home office. "Jim" Butler, as he is more familiarly known to a great many of the people here, is one of the best liked and most respected exchange managers doing business in the Washington section. Mr. Butler was out of the city when the Moving Picture World correspondent called upon him, but it is understood that he has "hooked" up with another organization for early service. This, however, will take him out of the Washington territory, a fact greatly regretted by the city and nearby exhibitors.

Mr. Butler came to Washington about a year ago from Philadelphia for the purpose of establishing this branch. He was no stranger here, having previously been engaged in newspaper work for many years and he had retained his acquaintances among the theatrical and news interests. He had been manager of the Philadelphia office of the Triangle for a year or so, previous to which time he was in charge of the Mutual exchange in that city.

The new manager of the Triangle is not by any means a stranger—"Jerry" Payne saw service here first under George M. Mann, when manager of the Paramount exchange, and then with Vivian Whitaker when the latter was in charge of the Artcraft. When Mr. Mann left Paramount he kept Mr. Payne in mind and soon put him in the local Triangle office. Another of his students, E. R. Carr, also joined the Washington Triangle office from Paramount and he since has been put in charge of the St. Louis Triangle exchange. Mr. Carr has the distinction of being perhaps the youngest manager in the exchange business to-day, in charge of a first-class office, for it is said he is but nineteen years of age.

Arthur Price, manager of the Rialto theater, of Baltimore, Md., has been appointed a salesman under the local Triangle office to handle the business of his home city.

Exhibitor Coleman's Son Doing Brilliant Work in Aviation Corps.

Washington, D. C.—"Mose" Coleman, a well known exhibitor of southwest Washington, is another of the proud fathers whose sons are doing service for Uncle Sam. In this case it is Second Lieutenant Henry L. Coleman, of the Signal Corps, who is the assistant instructor in aviation at Atlanta, Ga. The young lieutenant is said to be an expert airmen and will probably attain an early promotion.

Coleman Sr. has been operating the Grand, Welcome and Star theaters and the Grand and Island Parks.

Peninsula Amusement Company Formed.

Dover, Del.—The Peninsula Amusement Company is a new organization, of which L. M. Day, of the Metro Film Service, is the president. Associated with him are S. Richard, as secretary-treasurer, and George Schwartz, as general manager. The corporation contemplates the operation of a number of theaters and expects to open some time next month in Dover, Del., where it has taken a lease to the new theater on the ground floor of the building being erected by the Odd Fellows of that city.

Changes in Louisville --- Expiring Leases

Several Local Picture Houses May See Marked Changes in Early Fall—Leases Expire on Casino, Walnut and Several Smaller Theaters.

Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, Ky.—It is probable that several changes will be made in local moving picture circles about September 1. At that time the lease on the Casino theater, the Princess Amusement Co., will expire. Judge W. Allen Kinney has not decided definitely whether he will renew the lease or not.

The Walnut theater, leased to the Spencer Amusement Co., and operated by the Broadway Amusement Interests, may also make a change at that time as the present lease will expire. It is rumored that Sullivan & Constadine will lease the building and put in vaudeville. Nothing definite has been decided in either case, however.

In addition there are several small houses vacant at this time, and it is probable that in September they will be re-opened as fall business is generally active, summer business this far South being dull with the small cramped houses. However, business as a whole has been extremely good all summer, and the outlook is for the biggest fall ever known. This is due to high wages for all classes of labor, good agricultural, manufacturing and jobbing conditions, and the fact that the big local cantonment will open in the fall.

Joe Steurle May Run for City Office.

Louisville, Ky.—Joe Steurle, of the Broadway Amusement Enterprises, is making an excellent campaign to receive the nomination as city auditor on the Democratic ticket. Incidentally all the screen houses in Louisville with the exception of two, are running campaign slides for Mr. Steurle has interests in a number of picture theaters in Louisville, and is unusually well known, with the result that many of his friends predict a walk away in the fall elections.

Will Build Theater at Oldsmar, Fla.

Louisville, Ky.—Jacob Bornstein, of Louisville, manager of the Republic Realty Co., and a well known contractor, is planning to erect a moving picture theater at the new boom town of Oldsmar, Fla., where Mr. Bornstein has considerable realty interests. He is at Oldsmar at the present time, and his exact plans could not be secured. His son, Jacob Bornstein, Jr., stated that the theater would be erected this summer or fall.

Amusement Clean Up Before Camp Opens.

Louisville, Ky.—Due to the fact that the Government cantonment will open at Louisville in the fall an investigation of the amusement enterprises of Louisville has been under way, and it is possible that in the fall certain amusement restrictions will be placed in effect. A general clean up is promised throughout the city. Whether this will have any effect on censored or uncensored films is a question, but it is hardly thought that any films shown would be barred.

New Theaters and Changes in Kentucky.

Louisville, Ky.—In connection with the recent announcement that the International Circuit had taken over the Gaiety theater, and that W. Woolfolk had been named as manager, the deal has been actually consummated, and work on remodeling the interior of the house has been started and will be completed in time for opening about September 2.

Louisville, Ky.—At the Hippodrome theater, Second and Market streets, feature pictures are now being shown two days a week at advanced prices. During the balance of the week admission is held at five cents, but on feature days the price is ten, and the crowds have been good for summer.

Helier, Ky.—The New Star theater, capital \$3,000, has been incorporated by R. G. Wells, R. R. Armstrong, and R. F. McClure. This company is now erecting a building and recently purchased the equipment of another theater which quit business.

Winchester, Ky.—McMahan & Jackson, of Cincinnati, O., recently leased the Family theater, of Winchester, from Bloomfield & Minor, for a two-day run of the film "Purity," which was shown at well attended screenings.

Monticello, Ky.—A lease has been closed whereby C. W. Simmons has taken over the Gem theater from Grover Burton, and will operate it for the next two years. Mr. Simmons is also in the photo business.

Harlan, Ky.—George G. Whitcomb is now the sole owner of the Cumberland theater, having purchased the interest of J. N. Landrum. The latter expects to take a long vacation and rest easy for a while.

Somerset, Ky.—Glenn Lovelass and Forrest Shinneman have closed a deal with Garvel Burton, and have taken over the management of the Dixie theater.

Louisville, Ky.—August Ansbeck, electrician and well known local relief moving picture operator, is the proud father of a fine boy.

Murray, Ky.—Ernest Smith has taken over the active management of the Dixie theater, and is putting up some good feature shows.

Nicholasville, Ky.—Sparks & Nave, owners of the Savoy theater, have sold the property to W. C. Jackson of Franklin, O., possession to be given August 1.

Pembroke, Ky.—The Lyric theater has been sold by Mrs. J. R. Paine to the Board of Education, which will use the theater as an auditorium for school entertainments, etc., and probably arrange to run shows when the building is not in use otherwise.

Hellier, Ky.—Cockill & Bartley, operating the Princess theater, one of the largest in the Big Sandy valley, have cancelled their lease and closed the place. The equipment has been purchased by the management of the Star theater, which will be completed shortly. This house will have the stage and screen at the entrance, with passageways at both sides.

Loew Promises Beautiful Atlanta Theater

E. A. Schiller Announces Big Extension of Loew Circuit in the South—Will Cover a Dozen or More Cities—Conference in Chicago.

By Alfred M. Beatty, 43 Copernhill Ave., Atlanta, Ga.

ATLANTA, Ga.—E. A. Schiller, local manager for Atlanta and the Loew theaters in Birmingham and Memphis, upon receipt of a telegram from Marcus Loew Saturday, made the announcement that Mr. Loew has definitely decided to establish in the South an extensive circuit covering a dozen or more cities.

Mr. Schiller also announced that Mr. Loew has decided definitely to build in Atlanta one of the most beautiful vaudeville and motion picture theaters in the South.

Mr. Schiller left Saturday night for Chicago, where he will hold a conference with Mr. Loew as to his plans for Loew's southern circuit and for the new Loew theater for Atlanta. It is likely that Mr. Schiller

Cleveland News Letter
By M. A. Malaney, Columbia Bldg., Cleveland, Ohio.

Fewer New Theaters in Cleveland.

CLEVELAND, O.—According to revised figures, there are 153 theaters in active operation in the city of Cleveland.

About ten theaters are closed, but half of these will open up again in the fall, being closed only temporarily.

Several new theaters are now being built. The following will open in September:

The Gaiety, on East Ninth street, near Superior avenue, seating about 500.

The Yale, East Eighty-second street and St. Clair avenue, seating about 800.

The Union, East 105th street and Union, to seat about 700.

Another theater is to be built at Lorain avenue and West Eighty-fifth street.

The percentage of new theaters has not been equal to that of former years during 1917. Usually 10 or 12 large theaters are built each year. The reason for this is that most every neighborhood in Cleveland has its full quota of theaters—as many as they can support.

E. E. Oliver Gets Larger Territory.

Cleveland, O.—E. E. Oliver has returned from the Chicago exposition and reports having secured the northeastern Ohio territory for exclusive distribution of the Simplex projection machine.

The Oliver Moving Picture Supply Company has moved to its new location in the Corona theater building, Cleveland, and has the Simplex on the floor at all times for inspection of possible purchasers.

Nelson Morris at Manager's Desk for Time.

Cleveland, O.—C. R. Nelson Morris, the Bluebird road representative in Northern Ohio, has just returned from an extensive trip and is holding down the job as manager while Manager Joe Diener is on a vacation.

Mr. Morris reports conditions to be fair this summer because of the cool weather, which kept up until the 20th of July. Very few theaters were closed, he said.



R. Nelson Morris.

When writing to advertisers kindly mention

The Moving Picture World.

will be in position to make an announcement in some detail upon his return from Chicago.

W. L. Schmidt Goes to Paramount.

Atlanta, Ga.—W. L. Schmidt, former manager of Savoy theater, has taken service with the Southern Paramount Picture Corporation and is now in Mississippi, for that company.

Worth a Passing Glance.

Atlanta, Ga.—The Georgia Legislature has finished over half of its session and has been kind enough not to have introduce a bill of any nature detrimental to the motion picture industry.

Camp Harris, at Macon, Ga., has added to its amusement features moving pictures, much to the delight of the soldiers of the brigade.

U. T. Koch, one of the Southern Paramount Picture Company's representatives, left this week for a tour through Florida.

Several Atlanta exchangers spent a day at the Convention of the Louisiana Motion Picture Exhibitor's League held in New Orleans, last week.

At the Criterian theater this week is being shown to crowded houses, the picture which was refused the stamp of approved censorship of Chicago, "The Little American." Atlantians are receiving it with applause at every showing. The Criterian is appropriately decorated in the National colors.

Pine Tree State Film News.

From John P. Flanagan, 147 Park View Ave., Bangor, Me.

Bangor General Film Branch Notes.

Bangor, Me.—The Bangor branch of the General Film is teeming with activity after a comparatively quiet early summer period. Branch Manager Harry P. Smith is most enthusiastic over the program lined up for the fall season and is contracting with some of the leading Maine theaters for the same grade of service that the larger branches of the company are handling. Among the new subjects just being placed on the Maine market are "The American Girl," a Kalem series of 17 weeks' duration, 22 reels of O. Henry stories, the new four-reel Fortune features and the American War News Weekly. These, supplemented with the regular releases of the General, combine in making one of the most attractive programs offered by the Pine Tree state exhibitors.

Earle B. Tinker, well known to Maine exhibitors, and one time connected with the Bangor General office, now personal representative of J. D. Levine, Boston branch manager of the company, is spending several days in Bangor in conference with Manager Smith in regard to the future policies of the branch.

Manager Smith, during his year's stay in Bangor, has made many friends among the local exhibitors, and they, like the Moving Picture World correspondent, will no doubt be pleased to learn that his efforts are getting results even in the face of severe competition and the hot weather.

Harry P. Smith Weds.

Bangor, Me.—Announcements have been received in Bangor of the marriage of Harry P. Smith, manager of the Bangor branch of the General Film Co., to Miss Frances Irene Bond, daughter of Mr. and Mrs. James Bond, of Revere, Mass., in Revere. The ceremony took place at the parochial residence of the Immaculate Conception church and was performed by the Rev. William Tierney. The bridegroom was Miss Helen Bond, sister of the bride. Herbert Thurston was best man. A reception was held at the home of the bride's parents, where a dainty wedding supper was served. A squad of men from the Fifth company, C. A. N. G., of Chelsea, under command of Sergeant John H. Snow, furnished much entertainment. Mr. and Mrs. Smith spent their wedding trip in Montreal and are now residing in Bangor.

Toronto, Ont.—L. N. Nathanson, managing director of Regal Films, Toronto, and A. Aranson, secretary of the same company, were among the film folk of Toronto who attended the great convention at Chicago. William McLaughlin, moving picture editor of The Journal Newspapers, Ottawa, was another Eastern Canadian who took in the Chicago exposition.

Canadian Picture Business and the War

W. A. Bach of the Toronto Universal Company Says That Film Men in the Dominion Have Not Risen to the Occasion as a Whole.

By W. M. Gladish, 1263 Gerrard Street, East Toronto, Ont.

TORONTO, ONTARIO.—After spending several weeks in New York City, during which time he had his experiences and views somewhat broadened through contact with big men of the American film industry, W. A. Bach, of Toronto, publicity and service supervisor of the Universal company, has rebuked the Canadian moving picture interests for their lack of attention to war matters. Bach says:

"By their business-like attitude, their reasonable demands and oft-assured desire to cooperate with the Government, the moving picture men of the United States have made the legislative powers respect and admire the moving picture industry.

"In Canada, no concerted action has been taken by moving picture men to cooperate with the Government in the furtherance of the war. True, we have paid our share of taxes, perhaps more than our share; but, as for the industry as a whole offering its services and working with the Government, such has not been the case to date.

"The result is that the Government in Canada does not respect and admire the industry in the same degree as holds in the United States. Proof of this is found in the statements of men like the Hon. George P. Graham and the Hon. Mr. Murphy, both of whom classed moving pictures with the saloons, billiard rooms and other diversions of like nature in their recent speeches before the Canadian House.

"Moving pictures, it is needless to say, should not be classed with unnecessary luxuries and recreations. Clean, wholesome and educational recreations are essential to the welfare of the community and even more so in the present days of war and its attendant horrors. The industry has been urged to present a solid front, not against the Government, but with the Government, and to prove by its actions and cooperative offers that it is an industry of such dimensions that the Government cannot afford to despise or neglect it or impose upon it."

Picture Show House for Wounded Soldiers.

Toronto, Ont.—Word has been given by the Dominion Hospitals Commission, Ottawa, that a large theater is being established for the Whitby Convalescent Hospital at Whitby, Ontario. The house will seat 1,000 people, it is declared, and the latest appliances for the projection of pictures are being installed. Moving pictures will be the main amusement dish served up to these somewhat isolated soldiers. The complaint was made some time ago that time was hanging rather heavily on the many wounded warriors at Whitby, but now the Government has come to the rescue.

Local 173 Elects Officers.

Toronto, Ont.—At the annual meeting of the Moving Picture Operators' Union, Local 173, Charles Dentelbeck, of the York theater, formerly vice-president of the Toronto local, was made president in succession to William Covert of the U-Cum theater, who becomes business agent and organizer. William Dineen, of the Strand theater, was elected vice-president and C. A. McMahon, of the Hippodrome, was re-elected to the post of secretary. Mr. Covert is also representative of the Toronto local to the District Trades and Labor Council.

Secretary McMahon has just arranged a special question competition for all projection machine operators in Canada, with the conjunction of the Canadian Universal Film company. Two valuable prizes have been offered for the contest, the first of

which is a solid gold watch and the second is a pair of field glasses, both of which will be suitably engraved. A series of some twenty questions will be asked. These will bear upon the practical requirements of the operating booth, equipment and allied subjects. The competitor will not become a highly technical one, it is announced, nor will the contestants be confronted with difficult mathematical problems. Every contestant must be the holder of a moving picture operators' license and the competition is restricted to Canada. Replies must be mailed to Mr. McMahon within eight days after a question has been issued. The first question will be issued shortly.

Secretary McMahon will be the referee of the bout.

Globe and Peerless Exchanges Merge.

Toronto, Ont.—The amalgamation of two exchanges of Canada has just occurred in the joining of the Globe Film Company, Ltd., with the Peerless Film Company. Harry Kauffman, formerly president of the Peerless company, and previously Montreal branch manager of the Famous Players, has become vice-president of the Globe. The president is Arthur Cohen, formerly manager of the Globe and Rialto theaters, Toronto. The Globe exchange will handle Ivan productions, "Mothers of France," Evelyn Nesbit Thaw's "Redemption," and other specials for the whole of Canada.

S. Taube Will Represent Goldwyn in Toronto.

Toronto, Ont.—S. Taube, for some time the Montreal branch manager of the Canadian Universal, has been appointed the special Toronto representative for Goldwyn productions by Regal Films, Ltd., Canadian distributors for the new brand. The Regent theater, Toronto, and the Patricia theater, London, Ont., have already closed for the whole Goldwyn series.

Arthur J. Reddy to Manage Montreal K-E-S-E.

Montreal, Que.—Announcement has been made that Arthur J. Reddy, formerly with the General Film Company, Toronto, has been appointed Montreal manager for the K-E-S-E in succession to Arthur Larente, who was with Pathé and Mutual for several years.

Toronto, Ont.—Moving picture projection operators of Toronto are "pulling" for the appointment of Mr. Elliott of the Moving Picture Theater Department of the Ontario Government as chief Inspector of theaters in succession to the late Robert C. Newman. Elliott is a former operator and is well versed in the electrical science. His practical knowledge of projection has made him a general favorite in Ontario film circles and he is looked upon as the logical successor to the important position now open.

Toronto, Ont.—Because there are now very few troops in training in Camp Borden, Ontario, the Strand theater, which constitutes the chief amusement center of the encampment, has been cut in half. The screen has been brought half way up the house, thus cutting the throw from 800 feet to 150 feet. The whole building seats 2,300 people, but under the present arrangement the seating capacity is now only about 1,000. If conscriptive measures are adopted by Canada, the camp will again have probably 32,000 troops. R. S. Marvin, manager of the Strand theater at Camp Borden, and of the summer picture theater at Angus, Ont., has been seriously ill in New York City.

Agreement on Indianapolis New Fire Code

City Council and Men in the Film Business Meet in Conference and Reach an Understanding on the Proposed Fire Prevention Ordinance.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Owners of motion picture theaters and film exchanges of this city have reached an agreement with members of the City Welfare Committee of the city council relative to changes in the proposed new ordinance governing the storage, handling and manufacture of motion picture films. The agreement was reached at a conference last week between representatives of the motion picture industry and the committee.

Following the hearing the motion picture men were advised to seek another conference with Jacob H. Hilken, city building commissioner, to draw up changes in the proposed measure. It is expected that the revised ordinance will be introduced at the first meeting of the council in August.

Contrary to expectations and despite the stringent provisions of the measure, the motion picture men made only a few objections to it. They let it be known that they wished to assist the authorities in safeguarding life and property, and that they would be willing to conform with any reasonable objections.

On hearing the objections of the motion picture film exchange owners relative to the placing of sprinkler systems in buildings where large quantities of films are handled, the council committee decided to remove the provision, regarding the installation of a sprinkler system, from the ordinance. The proposed measure also provided that a wall of some fireproof material should be built between the vaults where films are stored and where the films are inspected. It was decided to also eliminate this provision, and to substitute a provision that the doors of all vaults should be equipped with self-closing fire-proof doors.

The ordinance in its original form provided that it would be unlawful to store films in buildings housing theaters. It was pointed out that many of the motion picture theaters have been so constructed as to provide for film exchanges on the second floors of the buildings, and that the enforcement of such a provision would work a hardship on the owners of such properties. The council committee decided to permit the storage of films in buildings of this type, provided that great precautions would be taken in preventing fires.

The provision regarding the employment of a motion picture inspector at a salary of \$90 a month was decided, and the motion picture men declared that a competent man should be employed for this position. They suggested that the inspector be paid \$100 a month instead of \$90 a month, and the members of the committee decided to recommend that change.

E. M. Sellers, manager of the Indiana inspection bureau, and H. H. Friedley, Indiana state fire marshal, attended the meeting and explained the reasons for inserting some of the provisions in the proposed law. Mr. Friedley also explained to the motion picture men the nature of the fire prevention campaign that he has started throughout the state, and pointed out the importance of such a movement.

New Theater for Crawfordsville.

Crawfordsville, Ind.—The contract has been let for the construction of a modern motion picture theater here, the plans for which indicate that Crawfordsville is going to have one of the most up-to-date photoplay houses in the state. In all likelihood the name of the new house will be "The New Strand."

Realizing the growing need for such a theater in Crawfordsville, R. E. Grimes, manager of the Arc theater, has made arrangements to convert his present theater and the adjoining room, formerly occu-

pied by the French tea room, into a large motion picture theater, with a seating capacity of at least 1,000. The contract for the work was let to Carr & Son, and work will be started immediately.

The new theater will be equipped with a balcony and a wide auditorium down stairs. The front of the place will be built in a manner similar to the Circle theater in Indianapolis and will have a canopy extended over the sidewalk at the entrance. The stage will be large enough so that vaudeville and stock company productions can be given if desired. The stage will be equipped with a full line of scenery, which will be used surrounding the screen.

The operating room for the motion picture machines will be constructed of hollow tile, making it an absolutely fireproof affair. Exits will be built on all sides of the theater, in the auditorium there will be two four-foot aisles, with a section of seats in the center and on each side. A novel system will be installed in the lobby and inside the house.

Manager Grimes has become affiliated with the National Exhibitors' circuit, which assures the patrons of the new theater of some of the best films made. Mr. Grimes has employed Lawrence Jenkins, of Louisville, Ky., as the leader of the new orchestra at the theater. In all probability the place will be ready to open about September 1.

Charles Spray Buys Princess Theater.

Frankfort, Ind.—The Princess theater, the motion picture house on the west side of the public square, has been sold by Joseph Lockwood to Charles Spray. Mr. Spray, who formerly operated motion picture theaters at Sheridan and Covington, took possession Monday. It is also reported here that deals are now pending for the purchase of the Blinn theater, owned by Sam Carlton, and the Royal theater, by a syndicate which Mr. Spray represents.

Operators of Evansville Win Better Scale.

Evansville, Ind.—By all of the big motion picture theater owners here signing the proposed new wage scale of the moving picture machine operators, the new scale will go into effect August 1. Nine hours will constitute a day for the operators, with an increase from \$18 to \$22 a week. The night men will get an increase from \$12 to \$13.50 and overtime at 50 cents an hour.

Cincinnati News Letter

From Kenneth C. Crain, 307 First National Bank, Cincinnati.

Airdome on Great Baseball Field.

CINCINNATI, O.—The warm weather which finally struck Cincinnati a short time ago, after the most abnormally cool summer the city has ever experienced, has illustrated again that it's an ill wind that blows nobody good. The regular houses have been helped to some extent by the continued cool weather, although bad weather tends on the whole to keep people at home, and therefore hurts business, but up to the recent belated start of summer the airdomes have been badly handicapped, as they have been the reverse of alluring with cold and rainy evenings the rule.

Now, however, they are all doing a rushing business, from the breezy roof of the Orpheum, where Manager Hettesheimer's "sky theater" is as popular as ever, to what is probably the largest airdome in the country, conducted at Redland Field by John J. Huebner, Jr. Mr. Huebner can

claim a seating capacity of about 25,000, although a good many of these seats afford a slightly less desirable view of the screen, which is placed on the diamond, than of the ball games. Indications are that Cincinnati is now to have some summer weather, and with the airdome doing a big business and the downtown houses, with the fans and ventilating systems, offering cool comfort indoors, business should be fine for the exhibitors in spite of the heat.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

"Country Store" Night Again Causes Trouble.

CINCINNATI, O.—The "country store" question has bobbed up again, the exhibitor now involved being John J. Huebner, Jr., who shows pictures at night at the Cincinnati ball park. He was recently arrested on a charge of violating the city's anti-gambling act by running a "country store" gift stunt in connection with his pictures, and it is to be decided whether this method of getting business and exciting interest is in fact to be classed as gambling, by reason of the drawing for prizes which is involved. The Juvenile Court has frowned on the stunt for some time, holding it tends to impart a gambling interest which is undesirable for children, but none of the other courts have so far indicated that they consider the rather innocuous idea of giving prizes to members of an audience to be in the same category as illegal gambling.

C. C. Hite Organizing Goldwyn Exchange.

CINCINNATI, O.—C. C. Hite, who recently gave up the Triangle office in Cincinnati to become manager of the new Goldwyn office, is getting together an organization which promises to be a winner. One of the newest members of his staff is Nate Le Vene, Jr., who was formerly with the Mutual, working there for a time under Mr. Hite. He will cover the entire Cincinnati territory with and for Manager Hite, including Ohio and West Virginia, and as he is well known to exhibitors in this section on account of his four years' service hereabouts, Mr. Hite looks for excellent results from him.

Lorain, Ohio, to Have New Theater.

LORAIN, O.—A large and modern new theater is planned for the city by the Penfield Theater Co., recently organized by local men with a capital stock of \$75,000. Among those interested in the enterprise are George and John Schenker, Wesley L. Grills, F. A. Newhall and C. J. Love.

CINCINNATI, O.—One of the most successful of the Strand's recent offerings was the all-star Famous Players production of "What Money Can't Buy," a film version of the Broadhurst play, with Jack Pickford and Louise Huff in the leading parts, while such actors as Theodore Roberts, Hobart Bosworth and James Neill were in the supporting cast. Manager Libson has been handling capacity business pretty regularly at the Strand, which has decided advantages of location, and has been ever since its start one of the most popular houses in the downtown section.

PIQUA, O.—The Princess reports excellent results with a showing of the film portraying the life of "Buffalo Bill" on its engagement a short time ago. The publication of the famous scout's autobiography in a popular periodical recently afforded a bit of special advertising for the film which helped materially, according to the management.

IN THE AUTOMOBILE CITY.

Charles Carlisle Dangerously Sick.

Saginaw, Mich.—Charles Carlisle, of the Mecca theater, Saginaw, is dangerously ill with heart trouble. We hope for his speedy recovery.

Among the Names on First Draft.

Detroit, Mich.—Among those hit by the selective draft in Detroit were A. I. Shapiro and Harry Zapp, Goldwyn; Lew Cohen, exhibitor, while W. C. Rowell, traveling for the Casino Feature Film Co., joined the Michigan National Guard.

Metro Service to Release Chaplin Comedies.

Messrs. Kunsky and Trendle, of the Kunsky Enterprises, have decided to release the new Charlie Chaplin comedies (which they secure by virtue of their affiliation with the First National Exhibitors' Circuit) through the Metro Film Service of Michigan, which they own.

Michigan Sabbatarians Would Close Shows.

Detroit, Mich.—Michigan need well be prepared during the ensuing two years for the proposed fight of the Michigan Baptists, who declare that when the legislature convenes in 1919 they are going to propose that theaters be closed on Sundays, are now getting ready for the fight. The officers of the Michigan Association of Exhibitors should get busy with a membership campaign and line up every theater owner in order that there can be the proper opposition to such drastic and unreasonable legislation.

Lew Foster Transferred to Cincinnati.

Detroit, Mich.—Lew Foster, for the past few months with Paramount in Detroit, and who did splendid work, has been transferred to Cincinnati as manager of sales of the Paramount-Artcraft exchange in that city. While Lew hated to leave Detroit he could hardly pass up such a big promotion.

J. V. Pearson New Triangle Manager.

J. V. Pearson has been appointed Triangle manager in Detroit to succeed W. C. Preller. Mr. Pearson has had considerable training in the film industry.

Sandusky Likes Bill Hart.

Sandusky, Ohio.—Over at Sandusky, Ohio, where the World correspondent spent one day last week, he learned that the whole town—comprising three houses—is booked by George J. Schade, proprietor of Schade's theater. In talking with Mr. Schade the World correspondent learned that the town is "Hart crazy." He is the only star for whom Mr. Schade raises his prices to 25 cents. "Well, how about Fairbanks and Pickford," the writer asked. "Oh, they go well, too, but not as well as Hart," came the response.

The Schade theater seats 700, and is one of the prettiest theaters in the state. The other two theaters in Sandusky are the Star and Plaza.

The Broadway-Strand theater, of which Mr. Garson is the managing director, has signed for first-run in Detroit on 52 Artcraft-Paramount pictures, including those featuring Douglas Fairbanks, Marguerite Clark, Pauline Frederick, the Griffith and DeMille productions and others. Each will play at least one full week. At present the Broadway-Strand is showing Fox pictures.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.

What Michigan Thinks of the Convention

Dissatisfaction with Manner in Which It Was Conducted—Ochs Not Thought to Be Man to Promote Harmony—Strong for the Association.

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

DETROIT, MICH.—The Michigan visitors to the Chicago convention are now back home recalling the panorama of events that took place in the Windy City. There seems to be general dissatisfaction among the delegates from Michigan as to the method of carrying on the convention, inasmuch as the procedure methods were entirely contrary to parliamentary rules. This probably explains the reason why the Michigan delegation was solidly opposed to the re-election of Ochs, and why they refused to be affiliated with any organization that had such a man at the head.

Few of the Michigan exhibitors know Lee Ochs personally, but they do not approve of the tactics he uses and they are very outspoken in the matter. They don't believe that an antagonist is the right man to be at the head of a national organization—but rather the president should be a man who can keep the members together in harmony. This Ochs has not and does not seem able to do. Was it any wonder then that the Michigan delegation bolted along with many other states and decided to have their separate organization?

Michigan has two members on the board of directors of the National Exhibitors' Association, namely—S. A. Moran, of Ann Arbor (who is also president of the Michigan association) and Peter Jeup, of Detroit, formerly treasurer of the national organization.

The Michigan delegation to Chicago represented the following: King Perry, Luna theater; F. A. Schneider and E. V. McGrath, Stratford; Peter Jeup, Luna; Wallace Baker, Our; Mr. White, Beechwood; John Brennan, Cozy; Ben Cohen, Coliseum; John E. Niebes, Dawn; John H. Kunsky and George Trendle, Arthur D. Baehr, Crystal, and William F. Klatt, Earl Hennessy and Will Richards, all of Detroit; George Wilbur, Wyandotte; Don Miller, Muskegon; Steve Springett, Jackson; W. S. McLaren, Jackson; H. S. Gallup, Marquette; L. J. Jacobs, Escanaba; Mrs. Florence Signor, Ypsilanti; Col. W. S. Butterfield and Lipp & Cross, Battle Creek; Lew Barnes, Kalamazoo, and A. J. Moeller, Saginaw. Among the allied trades were J. O. Brooks, Madison Film exchange; George N. Montgomery, Metro; A. J. Reed, K-E-S-E; A. I. Shapiro, Harry Zapp and Richard Wernick, Goldwyn; Leo Dennison, Henry Field and Julius Singer, Universal; L. J. Gardiner and A. P. Lombard, Gardiner Theater Equipment Co.; Ray Branch, United Theater Equipment Corp.; Harry S. Lorch, State Film Co.; A. W. Blankmeyer, Tri-State, and Jacob Smith, Moving Picture World.

Prominent Visitors in Detroit.

Detroit, Mich.—This city had a number of very distinguished visitors the week ending July 21. Among them were Adolph Zukor, president of Paramount; Marcus Loew, New York exhibitor; Aaron Jones, Chicago exhibitor; James Steele, district manager for Paramount; Louis J. Selznick and M. H. Hoffman, of New York City.

Selznick-Garsen Suit Again Postponed.

Detroit, Mich.—The Selznick-Garson suit has again been postponed—this time until Saturday, August 4. It is understood that Selznick offered to buy out the Harry I. Garson productions and then to establish his own exchange in Detroit, but nothing of the kind has been consummated.

Geo. W. Weeks a Four-Square Official.

Detroit, Mich.—Another big change in

Detroit film circles—George W. Weeks, formerly division manager for Universal, and recently manager for Bluebird in Michigan and Northern Ohio, has resigned to become division manager for M. H. Hoffman, who has Four-Square pictures. Mr. Weeks is succeeded as Bluebird manager by W. W. Drum, who, for the past two years, has been associated with the World Film on the Pacific Coast.

Joseph Kaliska Gets Special Department

Detroit, Mich.—There has been a change and a promotion at the Detroit branch of the Fox Film Corp. Jos. Kaliska, who recently came as manager, succeeding Nell Kingsley, has been promoted to manager of the Special Department handling the Fox-Standard pictures, while J. M. Erickson, recently of New York, has been appointed manager of the program department.

No Smoking in Michigan Projection Booths.

Detroit, Mich.—A representative of the state fire marshal's office visited the World office the other day and requested that attention be called to the Michigan law which prevents absolutely any smoking in projection booths. A number of complaints have reached the fire marshal's office that operators were smoking. Exhibitors are cautioned to keep their eye on the operator's booths and to prevent smoking. An ounce of prevention is surely worth a pound of cure. The law is there and should be obeyed. Its purpose is to protect the property of the exhibitor and that of his neighbors. There is nothing to be gained by permitting operators to smoke. The projection room is no place for such habits.

Harry Zapp and Richard Wernick to Travel for Goldwyn.

Detroit, Mich.—A. I. Shapiro, Goldwyn manager in Michigan, announces the appointment of Harry Zapp and Richard



Harry Zapp and Richard Wernick.

Wernick as traveling representatives. Mr. Zapp was formerly with Paramount, Fox and Casino Feature Film Co., while Mr. Wernick comes direct from the Selznick organization, having been with them a year. Previously he was for 18 months with Fox through the east, and at one time had his own feature film company. His experience in the film business has been both in the United States and England.

Palace at Saginaw Changes Hands.

Saginaw, Mich.—The Palace theater in Saginaw, one of the prettiest houses in the state, which has had more or less of a checkered career since it was built, has been taken over by Messrs. Forrest and Oppenheimer, who now operate the Mecca in that city. They have signed for first-run Artcraft and Paramount in town, and will show them at the Palace.

Film News of Week in Kansas City Territory

A Number of Local Exchange Men Honored by First Call to Serve in Army—Notes About Distributors and Exhibitors—Business Jottings.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, Mo.—Kansas City film men to be called by the draft included George Bowles, manager of the Bluebird office, R. A. Allison, of the bookkeeping department of the Kansas City Feature Film Company, and R. H. Fairchild, booker of the General Film. Mr. Bowles was one of the first to be drawn, while Mr. Fairchild was one of the very last. The Universal Film and Supply Company was the exchange hit hardest, as they had five men called.

Kansas City Feature Opens Omaha Office.

Kansas City, Mo.—The Kansas City Feature Film Company has opened a branch office at Omaha, Nebraska, which will be located in the Crenshaw Hotel building. John W. Hicks will be in charge of the new office.

C. L. Matson Joins Publicity Dept.

Kansas City, Mo.—C. L. Matson has been added to the publicity department of the Kansas City Feature Film Company. He has had considerable experience as an exhibitor in Fort Madison, Iowa.

Norman Moreny Goes to New York.

Kansas City, Mo.—Norman H. Moreny has been transferred from the Kansas City office of the World Film Corporation to the home office of the company. He was a salesman here and will continue in that capacity.

Standard Film in New Offices.

Kansas City, Mo.—The Standard Film Corporations announces that W. C. Taylor, the Standard manager at Omaha, Nebraska, has completed moving arrangements and now has his office in fine new rooms at 1417 Farnum street.

New Theaters in Kansas City Territory.

Little Rock, Ark.—The Palace theater has been leased and the new manager, who is from San Antonio, Tex., will make some extensive improvements in the building.

Ozark, Ark.—Charles Chancey has sold his interest in the motion picture house here to Sam Mullen.

Newton, Ia.—Walter Heki has purchased half interest in the Lyric theater and in the new theater to be opened by John and Ella Jackson on First avenue east.

Fredericksburg, Ia.—The Burg theater, owned by Upham Bros., has been badly damaged by fire.

Wellman, Ia.—Eardley Bell, Jr., is now the proprietor of the Majestic theater.

Hiawatha, Kan.—Cornelius Wagonsvelt has sold his interest in the Victoria theater to E. A. Van Doran.

Junction City, Kan.—The Columbia Realty and Amusement Company will erect a theater at Tenth and Washington streets to be known as the Columbia. The building will be 93x139 feet and will have a seating capacity of 2,200. A theater is also being built on East Seventh street.

Kinsley, Kan.—The new Palace theater has been opened recently.

Luray, Kan.—Work has commenced on the new Hickman theater.

Olpe, Kan.—The Princess theater was sold recently. The purchaser was from Augusta.

Pleasanton, Kan.—W. H. Cummins has purchased the Regent theater from J. W. Ashley. Mr. Cummins has put W. W. Kincaid in charge of the theater.

Wichita, Kan.—Contracts have been let for another Wichita theater adjoining the Innes store on the east, to cost \$75,000.

The third floor of the building will be used by the Innes company as offices, but the two lower floors will be devoted to the amusement company. C. C. McCollister, secretary and treasurer, and W. D. Jochems, president of the company, are planning on a fall opening.

Joplin, Mo.—The Gem theater has been purchased by Mrs. Fannie Jacobs.

New Florence, Mo.—The Herrig Bros. have sold the motion picture theater to Dr. E. E. Evans.

Lincoln, Neb.—Fred Maryland will open a motion picture house here shortly.

Glenville, Neb.—C. J. Harris, manager of the Orpheum theater at Fairfield, has opened a motion picture theater here.

Orchard, Neb.—Brayton & King have again taken charge of the Rex theater.

Grand Island, Neb.—The Empress theater has installed a 1917 model Motionograph machine.

Enid, Okla.—Mrs. H. C. Henry will build an addition to her motion picture house 25x50 feet and costing \$5,000.

Lawton, Okla.—M. S. Simpson is remodeling the lower floor of the Masonic building preparatory to installing a moving picture house.

Sapulpa, Okla.—The Hippodrome has been moved to Dewey street, opposite the court house.

Medford, Okla.—Fisk & Tharp have purchased the Alvo theater.

Wirt, Okla.—The motion picture house was destroyed by fire July 15.

St. Louis, Mo.—Work on the \$40,000 Maffitt theater, Vandeventer and Maffitt avenues, has been commenced. The building will be two stories, 140x132, of brick and stone.

Dallas, Tex.—The Standard Film Service, Inc., has been chartered with a capital stock of \$20,000 by R. L. Coffee, N. F. Wertheimer, J. H. Hester and Ray Nesbit.

Vernon, Tex.—Moore's theater has been incorporated with \$30,000 capital stock by R. L. Moore, L. K. Johnson, L. G. Hawkins and F. L. Massie.

Waco, Tex.—Fire originating in the Queen theater July 16 caused damage of between \$90,000 and \$100,000. \$15,000 insurance was carried on the theater.

Stray Notes from Southwest.

Beaumont, Tex.—John I. Pittman has sold his four-year lease on the Kyle theater to E. H. Hulsey of Dallas. Mr. Sasser of Galveston is the new manager.

Okarche, Okla.—E. E. Waters has left for Purcell, Okla., where he will engage in the moving picture business.

Corsicana, Tex.—M. L. Levine has let the contract for the building of an extensive addition to his motion picture building, to cost \$35,000. This will provide an opera house for Corsicana with a seating capacity of 900.

Lubbock, Tex.—The Lyric theater is closed while being remodeled.

Hamburg, Ark.—L. J. Serrett has leased the Grand theater from W. R. Goyne and will operate under the name of the Pastime.

Marietta, Okla.—Clem Renfro of Ardmore has associated himself with his brother, J. C. Renfro, and will assist in conducting the picture show.

Raton, N. Mex.—Mr. Yeager, manager of the Rex theater, will install a new \$1,000 screen in his motion picture house.

Beaver, Okla.—Spangler Brothers are moving into the new Globe theater.

Waco, Tex.—J. P. Everett, manager of the Hippodrome theater, has been at work for several weeks remodeling his house.

Marietta, Okla.—Renfro & Burnett, proprietors of the Majestic theater, have closed the building on West Main street and will operate only two houses from this time on.

Kerrville, Tex.—J. F. Edwards has purchased the airdome and also the Pampell moving picture business and will operate both places.

Bartlesville, Okla.—The Lyric theater has opened under the management of Carl Gregg. The Lyric was formerly the Grand and has been remodeled.

Kansas City Business Notes.

Kansas City, Mo.—The Alamo Open Air theater broke all records last week on the showing of "The Eagle's Wings." The picture was shown under the auspices of the D. A. R. The airdome was filled completely. It has a seating capacity of 1,500. The show was given as a benefit to the D. A. R. The Kansas City Star devoted a half column to the picture the day of its showing.

P. H. Goldstone, manager of the Fine Arts Film Company arranged for several new pictures while attending the convention. Included in these were "Marvelous Maciste," "The Avenging Conscience," "The Great White Trail," "I Believe" and "Birth". These pictures will be released soon.

The Kansas City Feature Film Company held a private showing of the "Amazons," featuring Marguerite Clark, in the exhibition room at the plant last week. This meeting was attended by A. D. Flint, district manager for Paramount, and the salesmen of the Kansas City Feature Film Company. This is the first picture to be released under the new booking plan.

The Standard Film Corporation held a meeting of the special representatives of the Billy West Comedies at the Kansas City office July 22. The meeting was attended by F. J. Warren, treasurer of the company, Lee D. Balsley, manager of the Kansas City office, Calvin Baird, representative of the Kansas City office, W. C. Howard, representative of the Omaha office, and Barney Fagan, of the St. Louis office. The meeting was called by Phil Ryan, sales manager of the company. The purpose of the meeting was to explain and criticize the campaign that has been outlined on the pictures.

The Mid-west Photoplay Corporation has received "The Submarine Eye" for release.

Personal Jottings Hereabout.

Kansas City, Mo.—F. A. Wisely, an exhibitor of Hollywood and Claflin, Kansas, was a visitor in Kansas City attending the national convention of photographers here. Mr. Wisely also conducts photography establishments in the towns mentioned.

Sam Benjamin, manager of the Bluebird office at Oklahoma City, Oklahoma, was a visitor in Kansas City last week. He spent several days here on his return from the convention at Chicago. He was accompanied by his wife.

Joseph Howe, formerly shipping clerk at the General Film company, is now with the Vitagraph Company.

A. W. Friemel, representative of the General Film Company, returned to Kansas City last week after a month's trip to Oklahoma.

Marty Williams of the Standard Film Corporation has moved his family back to Kansas City from Des Moines, Iowa, where he worked for the Standard. He is now associated with the home office at Kansas City.

Miss Francis Albright has been added to the billing department of the General Film Company.

Visitors in Kansas City last week were: Charles Blaine, Morgan theater, Henryetta, Okla.; C. H. Lathrop, Novelty theater, Winfield, Kan.; Fred Savage, De Luxe

theater, Hutchison, Kan.; Stanley N. Chambers, Palace theater, Wichita, Kan.; R. H. Holmes, Royal theater, Emporia, Kan.; O. C. Canary, Wareham theater, Manhattan, Kan.; F. E. DeVore, Star theater, Gates Center, Kan.; F. C. Thompson, Platteburg, Mo.; Henry Crife, Victoria theater, Windsor, Mo.; Mr. and Mrs. Cravens, Buckner, Mo.; Leucht and Engali, St. Joseph, Mo.; A. Kuchs, Marysville, Mo.; J. D. Wineland, Joplin, Mo.; F. G. Humphreys, Miami, Mo.; Mr. Nelson, Cowgill, Mo.; W. A. Talbert, Kingman, Kan.; E. H. Pearson, Star theater, Ottawa, Kan.

Illinois Film News.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Joliet Theaters Honor D. E. Powell's Memory.

JOLIET, Ill.—As a tribute to the memory of David E. Powell, hero of the Cherry mine disaster in 1909, four Joliet theaters, the Princess, Lincoln, Chystal and Colonial halted their performances for one afternoon. Mr. Powell was a stockholder in the Princess Theater company.

New Chicago Amusement Company.

Springfield, Ill.—Secretary of State Emerson has issued a certificate of incorporation to the Flower & Meyer Amusement company, Chicago; capital, \$10,000; incorporators, Alexander Flower, Max Meyer Harry J. Meyerson.

Theater Changes in Illinois.

Rockford, Ill.—Chicago men have been making an effort to obtain a lease on one of the local theaters to secure a location for the erection of a new house. Negotiations were opened with the management of the Ophéum and Colonial theaters.

Davis, Ill.—The U-No movies has been opened and will give Saturday night performances.

Springfield, Ill.—The Vaudette theater suffered a serious film fire but there was no danger to the spectators.

DeKalb, Ill.—Mr. and Mrs. Glen Reynolds were visitors to the exposition in Chicago, Mrs. Reynolds devoting most of her time to securing pointers for the musical programs at the Princess theater.

Morris, Ill.—The Royal theater showed Mary Pickford in "Hulda From Holland," for the benefit of the Red Cross.

Peoria, Ill.—The Manual Training High School has purchased a new moving picture machine.

Pekin, Ill.—Manager O. W. Frederick of the Capitol theater donated his house as a benefit to the local chapter of the "Red Cross." Sarah Bernhardt was shown in "Mothers of France."

Michigan Theater Items.

Saginaw, Mich.—The Mecca Theater company of Saginaw has filed articles of incorporation at the state capital at Lansing, with capital stock of \$30,000.

Iron River, Mich.—Charles J. Hanold has taken a lease on the Empire theater which formerly was conducted by John Anegon.

IN THE TWIN CITIES.

C. E. Davis, former assistant manager of the Minneapolis Mutual exchange, is now manager of the employment bureau for the Mutual general offices at Chicago we have been informed by Ben. Judell, also a former Minneapolis Mutual exchange manager.

Manager Joseph E. Schwartzbine of the Pathé exchange tried his best to break away from business in time to get to Chicago to meet Pearl White, Doris Kenyon and Sheldon Lewis, but the best he could do was to get there a day too late. However, he met his predecessor, H. E. Friedman and bride, much to his surprise, and Mr. Schwartzbine states this was a real treat.

In Minneapolis After the Convention

Local Delegates to League Convention Bring Back Honors—David G. Rogers Is National Organizer—Will Make Excursion Tour in East.

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, Minn.—The return of exhibitors and exchanges from the Chicago festivities and the draft have caused some slight flutter in the local sea of film news and it may be that some of the future changes hereabouts will not be entirely because of desires of film men but more likely because of Uncle Sam's direction.

The draft has not hit local exchanges and exhibitors as hard as in many other cities, but nevertheless the iron hand of war has grasped a sufficient number of film men. William K. Howard, youthful manager of the Minnesota Metro Service and Mannie Gottlieb, former manager of the Favorite exchange and now engaged in the launching of the exchange branch of the United Theaters Co., were among the prominent local film men to be called in the first draft. Arthur Lund, Earl C. Sly, Lew Francis and more than a score of other film men have also been honored with selection.

The Minnesota delegation to the Chicago convention returned to the Twin Cities apparently none the worse for exposure to Chicago's extreme heat or the heat of the convention. Nearly all of the Minnesota delegates returned home as members of some national committee and David G. Rodgers returned as national organizer, succeeding Fred Herrington of Pittsburgh. Mr. Rodgers plans an extensive tour of the East beginning next week.

Among the late arrivals at Chicago from the Twin Cities were: Joseph E. Schwartzbine, Pathé; Neton Davis, Universal; Al Steffes, Northern theater; R. E. Bishop, Vitagraph; Harry Graham, K-E-S-E; George W. Malone, Metro; W. K. Howard, Metro; William A. Lochren, Lochren service, of Minneapolis, and Mr. and Mrs. Henry J. Breilein of the Breilein theaters, St. Paul.

E. A. Westcott to Manage Local Fox Office.

Minneapolis, Minn.—E. A. Westcott, organizer of the Westcott Film Corporation who resigned from that firm several weeks ago, has returned to the local Fox exchange as manager. A year and a half ago Mr. Westcott was manager of the Fox exchange, but he resigned to enter business for himself. He enjoys the distinction of being manager of one exchange while another exchange bears his name.

Westcott Exchange Buys Rex Beach Travel Features.

Minneapolis, Minn.—J. Earle Kemp of the Westcott Film Corporation has secured territorial rights on the three Rex Beach travel features and has begun the exploitation of them in Minnesota, the Dakotas and Northern Wisconsin.

M. H. Lawrence with American Maid Film.

Minneapolis, Minn.—M. H. Lawrence has resigned from the Fox exchange forces and joined the sales department of the American Maid Film Co. exchange.

Manager Bill Howard of the Metro exchange has purchased an "Overland" and he gets down to the offices ten minutes earlier. Previously, Howard was unfortunate to have to take one of the slow, cross-town street car lines. One could never expect such a "peppy" manager as Mr. Howard to stand for the street car stuff very long.

Dan Michalove at Triangle Helm.

Minneapolis, Minn.—At last the new manager of the local Triangle exchange has been selected and, to be sure, he's the same gentleman that has been doing the

manager's work for three weeks bearing the title of special representative. Dan Michalove is the successor to R. E. Bishop as the Triangle executive. Mr. Michalove comes here from the South where he has had experience at the Lynch and Paramount exchanges of Atlanta and Dallas.

That's the Kind of Fisherman He Is.

George "Governor" Malone, salesman for the Metro exchange has been spending his vacation and some loose change in what he calls "Southern Michigan fishing." We saw "the Governor" in Chi. Saturday last and expect that he will return home with some Chicago trout or in other words "Southern Lake Michigan fishing." As a fisherman Malone is a darn good film salesman.

At the Twin City Exchanges.

Minneapolis, Minn.—R. E. Bishop, former manager of the Triangle exchange and more recently salesman for the local Greater Vitagraph exchange has resigned his position and is now in Chicago "looking around."

James V. Bryson who controls the Northwest rights for "20,000 Leagues Under the Sea" has returned from a nine weeks' trip through Wisconsin and reports that the under sea feature is enjoying good business all through the Badger territory.

D. M. Karalis has resigned as auditor of the Pathé exchange here and has been succeeded by M. Mainen, formerly of the Omaha Pathé branch.

C. A. Novotny of the Palace Theater Co., of Waterloo, Iowa, while spending his vacation in the Twin Cities last week secured the Iowa agency for Teco products from the Theater Equipment Co., here and also bought the entire stock of the American Theater Equipment Co. from O. H. Dutton, of Minneapolis.

R. C. Harper has sold the Grand theater at Enderlin, N. D., to James Moran and has joined the United States Hospital Corps in Minneapolis.

Dan C. McClellan of the Supreme exchange has returned from a long tour of Iowa with "Civilization" and reports film conditions generally good despite the heat.

Walter H. Stafford, former manager of the Minneapolis Mutual exchange, is now in Chicago and expects to line up shortly with the Jones, Linick & Schaefer interests.

Bright Spots from Film Land Hereabouts.

Sprague Greene, former manager of the New Garden theater, Minneapolis, and Rex theater, St. Paul, Minn., is now looking after one of Alfred Hamburger's theaters in Chicago he informed the writer at the convention last week.

Charles G. Branham, assistant manager of The Strand, Minneapolis, is enjoying his vacation near his former home at Litchfield, Minn.

Manager Arthur Gossell of the New Unique has begun a four-day run of Triangle's "Flame of the Yukon" with Dorothy Dalton and the film has created more favorable comment amongst film fans than any the New Unique has run in some time.

Billy Moran and George Wilson, two clever local lobby artists have purchased the Strand studios from James A. Keough and are continuing their work in the same quarters in the Jewelers' Exchange building. Mr. Moran came to Minneapolis recently from Chicago and together with Mr. Wilson he has brought before the local theater-going public undoubtedly the most artistic lobby displays it has ever seen.

Stars Will Grace Iowa's Fall Convention

National Association of the Industry Promises Its Support to Local Trade Body and Will Send Stars to Next Convention.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, Ia.—It was officially announced that the officers of the National Association of the Motion Picture Industry had promised Iowa a splendid showing of stars and their earnest support at the meeting to be held in Des Moines the first week in October, or about that time.

The first number of the official organ of the Iowa Industry was published the first of July under the title of the Industrial Magazine. The little magazine is edited and published by John J. Clark, of the Clark theater in Bedford, Ia. Hugh Bennett is acting as publicity manager. The slogan is "Real Action by Reel Fellows" and it is sold at the rate of 50 cents a year if paid in advance. The magazine is of value to the exhibitor.

Fire in Unique Theater.

DES MOINES, Ia.—On Sunday, the fifteenth, a bad fire was discovered in one of the dressing rooms, back stage, in the Unique theater here. Before Manager Wagner and assistants could get the fire department there, the screen, shadow box and ornamental decoration on the front of the room were badly damaged. It was ten o'clock when the fire was discovered, but by calling in a number of electricians, all lights in the house having been cut off, the Unique was enabled to open its doors at twelve o'clock to the Sunday crowd.

New Manager at Majestic Makes Improvements.

DES MOINES, Ia.—Manager O'Hare of the Majestic has put in a new Gold Fibre screen and correcting his projection in very marked degree. Now a perfect picture is obtained. Mr. O'Hare has redecorated the stage with white side trellis work, covered with vines. At the footlights he has installed a beautiful flower box, softly illuminated by dim lights. The whole effect is most pleasing. Mr. O'Hare is making the Majestic into a most desirable photoplay house.

Marty Williams Leaves for Kansas City.

DES MOINES, Ia.—Marty Williams, formerly manager of the Standard Film office in this city, left Friday, the 19th, for Kansas City, where at the home office of the Standard he will supervise the distribution of the Billy West comedies. Marty was always a consistent booster for anything and everything that would benefit the industry and always had a helpful and pleasant line of talk for everyone. Kansas City film people lamented his departure to Des Moines and now it is Des Moines people's turn.

Two Successful Iowa Exhibitors in City.

DES MOINES, Ia.—W. A. Middleton of the Rex in Iowa Falls was a Des Moines visitor recently. Mr. Middleton has operated the Rex in Iowa Falls for three years this August. While there are but two houses in that little city, there were formerly three. The Rex is an attractive little house, seating 350 people comfortably. He changes his program every day, making it a practice to bring back the good ones in from two to three weeks. He runs the Triangle, Pathe and Mutual. Hart and Fairbanks are the big favorites in Iowa Falls, he says, while Pearl White has a wide following. He opened the Rex with "The Perils of Pauline" and has run a Pearl White serial as often as he could get them, to capacity houses. He witnessed the opening of "The Fatal Ring" in the Pathe projection room Saturday, having already booked the serial, sight unseen. Mr. Middleton is a good-natured

fellow who knows his business from A to Z, and has made a success.

The other successful exhibitor is Mrs. C. F. Erickson, of the Empress in Cedar Falls, who was a caller at the Blank office. Mrs. Erickson, with her husband, son and daughter, operates the Empress by themselves. The Empress is a beautiful little house seating 550 easily. They show the Selznick pictures whenever possible to capacity houses and furnish remarkably good music, in fact the Empress can boast of one of the finest motion picture orchestras in the city. Five members of the Musical Faculty of the Iowa State Teachers' College in Cedar Falls come down to the Empress and play for two hours every evening. The Ericksons have operated the Empress for a little more than a year and it can be classed as one of the most successful houses in the state.

Iowa Visitors at Chicago Week of Convention.

DES MOINES, Ia.—D. B. Lederman, manager of the local Universal office, and Zach Harris, owner of the Iowa rights to "Twenty Thousand Leagues Under the Sea," attended the convention. While in Chicago Lederman purchased the Iowa rights for "Come Through" and "Should She Obey?"

L. A. Sheridan, of the local Pathe office, spent a couple of days early in the week at the convention. He was accompanied by E. E. McVicar of the Pathe sales force.

C. C. Quinn, owner of the Iowa theater in Emmettburg, motored to the convention. He is going from Chicago to Wisconsin on a pleasure tour. A card from him, received at the Pathe office, testified to the good time he is enjoying.

N. C. Rice, one of the foremost of the insurgent exhibitors at the recent formation of the Iowa Motion Picture Industry, also took in the convention.

R. S. Ballantyne, manager of the local Mutual exchange, attended a conference of the Mutual exchange managers in Chicago the week of the convention.

Des Moines Visitors and Trade News.

DES MOINES, Ia.—Orpha Keeney, manageress of the Palace theater in Carlisle, was in Des Moines last week, calling at the Pathe.

Herbert J. Billings, salesman for the local Pathe office, is just recovering from a serious illness. Billings was confined to the Mercy Hospital in Cedar Rapids for two weeks and has just returned to his work.

L. C. Williams, manager of the Play House in Cambridge, was a Pathe caller last week, and Frank E. Bryant, of the Plaza in Waterloo, motored to Des Moines the latter part of last week and called on the various exchanges.

Mrs. Ella Farrand, secretary at the Pathe exchange, has resigned from her position to make her home in Denver. Mrs. Farrand has been with the local Pathe office ever since it opened some three years ago. Her sister-in-law, Miss Blanche Farrand, will take her place. Mrs. Farrand has become a close friend of the motion picture people of Des Moines and will be missed.

Joe Gerbracht, of the Star theater in Ames, drove down to the A. H. Blank office a few days ago to inquire about the Chaplin comedies. Gerbracht is only one of the many Iowa exhibitors who are anxiously awaiting the first Chaplin release on the Exhibitors' Circuit, the first of October.

H. H. Russell, of the Humboldt opera house in Humboldt, was in the city last week making the rounds of the exchanges.

C. C. Mendenhall, whose continued ill-

ness has been the source of great anxiety among his many friends over the state, is reported much improved this week.

A. Kahn, salesman for the A. H. Blank Enterprises, just returned from a most successful tour over his territory in the eastern part of the state.

It is understood that M. A. Hoffman, president of the Four Square Pictures Corporation, is planning placing an office in Des Moines.

M. J. Frisch, branch booker at the local Pathe office, combined business with pleasure and spent a day or two in Webster City with relatives and friends. Upon his arrival he got in touch with the newspapers and screened the opening chapters of the "Battle of the Somme" at the Orpheum. In addition to the War pictures Mr. Frisch booked "Patria" with the Orpheum management and on the train going to Webster City he succeeded in placing "The Fatal Ring" at the opera house in Kamrar. Mr. Frisch is one live Pathe booster.

MORE KANSAS CITY NOTES.

By Kansas City News Service.

New State Law Indirectly Affects Exhibitors.

PAOLO, Kan.—Kansas exhibitors are up against a new trouble now, because of another state law passed by the latest legislature. This law had nothing to say about moving picture theaters; but it affects them indirectly just the same.

This law is the so-called nine-hour legislation, which says that no female shall be employed in any mercantile establishment in Kansas for more than ten hours a day, and shall not work more than nine hours of such day; except that they may be employed for a twelve-hour day once a week if they are not required to work more than nine hours of such 12-hour day. And no woman can work after 9 o'clock at night.

Here is the way it hits the moving picture theaters: Saturday evenings are busy times in the smaller towns of Kansas as well as in cities. On Saturday evenings, the visitors to town, like to go to the picture shows, either after an afternoon of shopping, or on their arrival from a Saturday afternoon of work. And they have formed the habit of dropping into the stores after the show. This late evening shopping has been profitable for the merchants. But it is now hard trade to handle, for the women and girls, the cashiers, and many of the clerks, have to quit at 9 o'clock.

The issue is therefore becoming direct between the merchants and the moving picture theaters. The shoppers have to get their buying done before 9 o'clock, or run the risk of not getting waited on—and there is a campaign in many towns backed by the state welfare commission and promoted by women's organizations, to urge people to do their shopping early in the evening. The shoppers naturally drift around until 9 o'clock, and many of them find it then too late to go to the second show at the theater, if a second show is given.

In the aggregate, the law may make a considerable cut in the business of Kansas theaters.

Jack Roth, former Fox salesman, has been added to the salesforce of the Kansas City Feature Film Company. He has already left on a long trip in Southern Kansas and Northern Oklahoma.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

PACIFIC COAST NOTES.**Triangle Ready for Paraalta Films.**

San Francisco, Cal.—Manager B. F. Simpson, of the local Triangle branch, has the office in readiness for booking the forthcoming Paraalta releases. Much interest is being taken by exhibitors in the first release, featuring J. Warren Kerrigan, "A Man's Man," from the story of Peter B. Kyne, the San Francisco writer. Miss Sadie Litbenstein, of the local Triangle office force, has returned from a vacation spent in the southern part of the State, where she visited many of the large studios.

Repeat Week Beats First Showing.

San Francisco, Cal.—The Portola theater recently booked the "Flame of the Yukon," with Dorothy Dalton, for a second week and did a larger volume of business than was the case with the first presentation. Following this came "Heroic France," furnishing an inspiration for a patriotic lobby display of unusual merit and interest.

Films to Advertise City.

San Francisco, Cal.—The City Council of Oakland, a suburb of this city, has made an appropriation to defray the expenses of showing films depicting scenes of an interesting nature in the different cities of the United States.

War Film at Salinas Rodeo.

Salinas, Cal.—O. V. Traggardh, of San Francisco, rented the White theater for Rodeo Week and presented his film "America's Peril," a portion of the receipts going to the Red Cross fund. I. H. Lichtenstein, of the Western Poster Company, came down from San Francisco to assist during the week.

Davis Bros. Expanding.

San Francisco, Cal.—Davis Bros. have purchased a portion of the stock formerly owned by Nat A. Magner, and are enlarging the quarters occupied by them at 187 Golden Gate avenue. They are now handling short subjects, as well as features and their quarters are taking on the aspect of a busy film exchange.

O. Henry Films Proving Very Popular.

San Francisco, Cal.—The Rialto theater continues to feature the O. Henry stories in film form and these are now being widely shown, proving to be one of the most attractive series of short subjects ever put out. The new U. C. theater of Berkeley, across the Bay, has also commenced showing these and they have met with favor with the critical college folks.

Division Manager Visits Branch.

San Francisco, Cal.—H. D. Naugle, western division manager of the Greater Vitagraph, paid the local office a visit recently. He was well satisfied with the showing made by this branch, for in spite of the heat in the interior, and the closing of several theaters of good size, Manager Quive was able to report the largest business ever done at this office.

Old Time Exhibitor Retires.

Berkeley, Cal.—C. L. Mehrten, who has conducted the Varsity Theater on San Pablo Avenue for several years, has disposed of this house to Roeder & Lange and expects to locate shortly on a ranch in Northern California. He is one of the pioneer exhibitors of the State, having started in the business more than thirteen years ago with a road show, and for years was treasurer of the State League. He owns a theater building at Mill Valley, which has been leased, and hopes to dispose of this at an early date.

Heat Closes Many California Theaters

Middle July Sees Exhibitors From Other Parts of the State Coming to San Francisco for Holiday and Fall Business Arrangements.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The past week has witnessed an influx of exhibitors from out-of-town points such as has never been seen before and film exchanges have done a large booking business. The immediate cause of the great rush of exhibitors to this city was the unprecedented intensity and duration of the heat wave that held the southern part of the state, together with the great interior valleys, in its grip for much of July. Following the intense hot spell in June considerable damage has been done to growing crops, especially oranges, and many exhibitors have found it advisable to close their theaters for the time being. In Imperial Valley almost unbelievable heat has been experienced and many persons have died from the effects of it, while the large cities in the south have been smothering for weeks. At San Francisco temperatures have not reached the ninety degree mark this season and visitors are arriving literally by the thousands daily to secure a respite from the heat.

Among the exhibitors who have been here during the past few days to enjoy the cool ocean breezes and to arrange for fall bookings have been: A. A. Richards, Tokay theater, Lodi; C. N. Williams, Fresno; M. R. Parra, Fresno; E. Howell, Porterville; A. H. Chamberlin, Madera; A. A. Berard, Modesto; L. H. Killingsworth, St. Helena; P. J. Rourke, San Anselmo; "Candy" Howard, Oroville; Charles Goddard, Sacramento; I. F. Morris, Sacramento; J. C. Dieppenbrock, Sacramento; C. F. Morse, Empire theater, San Jose; Gillein & Newell, Stockton; L. Frietas, Stockton; Mr. Van Buren, Oakdale; Mrs. May Pettengill, Eureka; P. Marino, Eureka; W. E. Norton, Montague; O. C. Peters, Gridley; Frank Atkins, Marysville; A. K. Adelberg, Marysville; R. Pezzaglia, Rio Vista; Mr. Alexander, Fort Bragg; Wood & Williams, Grass Valley; W. J. Clark, Martinez; W. D. Martin, Modesto; C. H. Douglas, Merced; S. Enea, Pittsburgh; L. Williams, Santa Cruz; T. C. Reavis, Santa Rosa; E. J. Miller, Williams; Glenn Hurst, Reno, Nev., and J. Di Stasio, Sacramento.

Progressive Exchange Expanding.

San Francisco, Cal.—The Progressive Motion Picture Company, which distributes the Paramount and Artcraft programs through the Pacific Coast, has been compelled to enlarge its quarters in the Pacific building on account of the recent increases in business and has taken over a number of additional offices. This concern is about ready to break into the Portland field with a branch exchange and C. M. Hill, who has been assisting Manager Herman Wobber during the absence of J. W. Allen in the Orient, will go north to open this office early in August. Mr. Allen has returned from his long trip with a fund of useful information concerning conditions in the Far East and the steps that will be necessary to make in order to build up a successful export business.

Attempt Made to Picket Theater.

San Francisco, Cal.—Although there is an anti-picketing ordinance in effect in San Francisco, W. A. Cory, of the Cory theater on Union street, asserts that an attempt was made recently to evade the law and annoy the patrons of this house. Cory Bros., who conduct the house, have always done their own operating, thus doing away with the need of a union operator, but it is alleged by the operators that at times a non-union man is employed there. Recently a picket appeared, the ordinance being evaded by the display of a paper supposed to recount the trouble and to be for sale. Mr. Cory tried to buy

a copy, but the picket refused to sell it and the argument resulted in a free-for-all and the unlimbering of heavy artillery which sent both combatants to the rear for first aid.

Frazier Joins Goldwyn Staff.

San Francisco, Cal.—J. L. Frazier, for some time with the Mutual Film Corporation at Salt Lake City, has resigned his position with this concern and affiliated himself with the local Goldwyn office, which is about ready for business. M. Frazier has been an exhibitor for fourteen years. Upon joining the Mutual organization he was located for a short time at Phoenix, Ariz., and was later transferred to the Salt Lake City branch. His former position is being filled by James A. Stanley, well known for his work with the North American Film Company.

Selznick Offices Being Improved.

San Francisco, Cal.—The offices of Lewis J. Selznick in the Easton building on Market street have proved so satisfactory that it has been decided to remain here, instead of attempting to secure a place on Golden Gate avenue, as planned. More vault room is being provided, office partitions are being put in and permanent quarters fitted up. District Manager Ben S. Cohen is making an auto trip to Los Angeles and will return to this city only after the Denver and Seattle branches have been visited.

Popular Film Man in Hospital.

San Francisco, Cal.—Nat. A. Magner, of the film distributing company bearing his name, recently underwent a serious operation in St. Luke's Hospital for a complaint of long standing. When the operation was performed it was found that he was in worse condition than was anticipated. He has sold most of his sort reels and is now handling feature films almost exclusively, the business being in charge of his partner, Reuben Cohen, during his illness. His latest acquisition, "The Bar Sinister," has been booked over the entire Turner & Dahnken Circuit and will be shown for two weeks at the Tivoli, with a chorus of eight colored singers. Mr. Cohen has also arranged for the presentation of "Beware of Strangers" at a downtown house for the second time.

Northern California Notes.

Livermore, Cal.—The Bell Theater has been purchased by A. M. Madsen, formerly of Hayward, Cal.

Oakland, Cal.—Oliver Kehrlein, for some time manager of the Kinema Theater at Fresno, Cal., has come here to assist his father and Emil Kehrlein, Jr., has taken charge of the Fresno house.

Oakland, Cal.—G. E. Thornton has retired as manager of the T. & D. Theater and his place has been taken for the time being by Ralph Clark, well known in San Francisco film exchange circles.

Lodd, Cal.—A. A. Richards, of the Tokay Theater, has purchased a Powers Cameragraph No. 6B from Walter Preddy, of San Francisco.

Manteca, Cal.—Walter Hodges, formerly associated with Ed. Stark, has taken over the full management of the local theater.

Sacramento, Cal.—Extensive improvements are to be made in the Nippon Theater conducted by Charles Ho.

Burlingame, Cal.—Jack Green, formerly with Nat A. Magner, of San Francisco, is now assistant manager of the Photo Play Theater.

Expressman's Strike Almost Ties Up Film

Co-operation Saves Day When No Wagons Appear at Exchanges to Carry Film Cases—Manager J. A. Koerpel Drives for Neighbor Offices.

By J. S. Anderson, East Seattle, Wash.

SEATTLE, Wash.—The express drivers' strike which was called more than a week ago came very near being more disastrous to the motion picture business than the street car employes' strike. Seattle's twenty-five exchanges faced the problem of getting their film to the trains without the aid of the express companies or of letting their exhibitors go without shows. As the latter alternative was out of the question, the exchange managers put their heads together and decided on a cooperative course of action. J. A. Koerpel, manager of the World office, volunteered to drive one of the express wagons and deliver the film for all exchanges in his immediate part of town; and the express company agreed to this plan. Mr. Koerpel found that, according to the rules of the union, he could do this without antagonizing them, since he was an employer.

Several managers in other part of town donated the use of their private cars to the delivery of their own and their neighbors' film. George Endert, manager of Pathé, turned his car into a delivery wagon for the exchanges in the Central building, and Al. Rosenberg, of De Luxe Features, delivered for the offices in the extreme north end of town, except Univesal, which boasts a delivery truck of its own.

So far not a single exhibitor has missed a show because of the strike.

Street Car Strike Hits Seattle Downtown Theaters for First Day or Two.

Seattle, Wash.—When conductors and motormen on all cars of the Puget Sound Light, Power and Traction Company, which operates Seattle's street car lines except one, called a strike on July 17th, it killed the downtown picture theater business for one day, at least. The jitney busses had just been ruled off the streets two days before, on account of a suit being brought against them by the traction company; and Seattle residents who did not own motor cars had no way of getting downtown except walking. The consequence was that the big downtown motion picture houses looked pitifully empty. On the second day of the strike, however, the judge who was trying the case against the jitneys gave them permission to operate until the strike was called off; so the downtown motion picture business resumed normal proportions after a day or two, when people got used to the new order of things. The strike has continued for four days at this writing with no settlement in sight. The neighborhood houses have, however, been prospering during the mix-up. It's an ill wind that blows nobody good, even in the picture business.

Coliseum's Jazz Band Makes Hit.

Seattle, Wash.—Manager E. D. Tate of the Coliseum has introduced something entirely new to Seattle motion picture patrons in the person of "Chief Constable Si Pukkins" and his "Jazz Band." In announcing in the newspapers the inauguration of the "Jazz Band" on Sunday, July 15, J. O. Hovick, advertising manager, promised "Fourteen (14) musicians, every one an artist, playing the sole-tickling, syncopated, hyphenated tintintabulations of our present-day masters of razzin', frazzin', jazzin', 'Jaz Band' music. Directed by Chief Constable Si Pukkins."

Although Mr. Hovick kept the identity of the "Jazz Band" enshrouded in dark mystery, it was none other than the Coliseum Orchestra that had been treating Seattle folk to classical music all winter and spring, and Constable Si Pukkins was Herr Adelmann, their conductor. They were all dressed as rubes, and the music they rendered was the kind that you just

could not listen to and keep your feet still. It is making a big hit with the majority of Coliseum patrons.

Greater Theaters Officials Attend Liberty Opening.

Seattle, Wash.—The Greater Theaters Company of Seattle, owners of the new Liberty theater in Portland, was represented at its opening on July 17, by M. Gottstein, president, J. von Herberg, manager, and Gordon F. Fullerton, advertising manager. To represent the Triangle whose feature, "The Flame of the Yukon," was used to open the Liberty, E. I. Hudson, salesman from the Seattle Triangle office, went to Portland and engaged a box for the opening performance, to which he invited all the managers of the large theaters in Portland.

Edward J. Fisher Represents Washington at Convention.

Seattle, Wash.—Edward J. Fisher, secretary of the Washington Theater Managers' Association, represented that organization at the Chicago convention.

Metro Manager Goes to Chicago.

Seattle, Wash.—C. J. Kerr, manager of the Seattle Metro, was present at the national convention in Chicago and the convention of Metro managers held there later. During his absence W. A. Crank, road representative, had charge of the Seattle office.

New Managers for Premier.

Seattle, Wash.—Ray Kelsal and Manie Finkelberg have taken over the management of the Premier Feature Film Company. They will continue in the present location at 2016 Third avenue. P. M. Mendelsohn, former manager, will leave for New York in a few days.

Baker Exhibitor Buys Out Partner.

Baker, Ore.—J. P. Cotter, formerly of the firm of Haish and Cotter, has bought out Mr. Haish's interest in three of the theaters in Baker, and the only one left, one which belongs to Mr. Haish, has been closed for the summer.

Seattle, Wash.—The De Luxe Feature Film Company is making a special offer to exhibitors of the Northwest of twelve of their big five- and seven-reel subjects at reduced prices for the summer. The salesman, M. Nieder, who is following up this offer with personal calls throughout the territory, is sending in contracts from every section.

Spokane News Letter

By S. Clark Patchin, E1811 11th Avenue, Spokane, Wash.

Tyrone Power Looking Over Localities.

POKANE, WASH.—C. J. Ward, of Los Angeles, manager of Tyrone Power, accompanied by Billy Favre, is in the city casting about for a new location for moving picture productions and is being assisted by W. G. Oves, industrial secretary, and James A. Ford, managing secretary of the Spokane Chamber of Commerce. To the writer Mr. Ward said he expected Mr. Power to be here in a short time to look over the sites suggested.

"The Spokane country presents many new possibilities, and we are recommending this territory highly to Mr. Power. Our plans call for two companies here. In conjunction with the studio we will open a dramatic picture school."

"Four Minute Men" Organize Here.

Spokane, Wash.—National needs and achievements during the course of the war are to be presented to Spokane moving picture patrons in four-minute speeches during the war. This plan was decided upon at a meeting of Spokane business men and attorneys and a company of "Four Minute Men" to deliver the addresses was partially organized.

This is in connection with the national movement and George Creel will furnish the topics and censor the prepared speeches.

War Pictures in Demand in Spokane.

Spokane, Wash.—Patriotism is running high in Spokane at the present time, and aside from donating heavily to the Red Cross and for Liberty Bonds the people rush in crowds to see any war feature pictures. This was also true of the "official British War Pictures" shown at the Clemmer theater July 18 to 21, which pictures are being distributed under the direction of W. K. Vanderbilt through the Pathé exchange. The pictures drew large audiences at each performance.

"A Modern Babylon" Shown.

Spokane, Wash.—"A Modern Babylon, Depicted by the Movies," proved a good attraction at the Hippodrome theater. Many Spokane people obtained, in this manner, an impression of New York City by day and by night.

THEATERS IN WISCONSIN.

By Frank H. Madison, 623 South Wabash Ave., Chicago.

What Exhibitors Are Doing.

JEFFERSON, Wis.—The Idle Hour theater is no longer the management of the Jefferson Amusement company with M. G. Dillenbach of the Lyric theater as president and manager and Mrs. Dillenbach as secretary and treasurer. A policy has been outlined whereby both houses will show pictures and later it has been planned to add vaudeville. As a special inducement to patrons a ticket is sold on Wednesday and Sunday evenings for 15 cents that will entitle the holder to see both shows.

Berlin, Wis.—J. D. McWilliams has closed the Atlas theater.

Waukesha, Wis.—Following the changes in the local amusement field whereby the Waukesha Amusement company takes over the Colonial, Auditorium and Unique theaters, officers have been elected for the company as follows: President, W. E. Ladewig; vice president, Mrs. Florence Jones; secretary, W. H. Hardy; treasurer, Charles E. Newbury; additional director, Clarence E. Keebler.

At the Auditorium vaudeville will be used in addition to pictures at 10, 20 and 30 cents admission. The Colonial will be a 10 and 15 cent show and the Unique will charge 5 and 10 cents.

Milwaukee, Wis.—"The Birth of a Nation," played a return engagement at the Davidson theater.

Madison, Wis.—Films have been made of the famous Babcock test for milk and will be used for illustration at farmers' institutes and educational gatherings in Wisconsin.

LaCrosse, Wis.—The Casino theater was closed for two weeks for re-decoration.

Chippewa Falls, Wis.—C. M. Waterbury has installed new equipment in the Rex and Lyric theaters.

Milwaukee, Wis.—The Butterfly theater has adopted a policy for first-run Paramount pictures.

Eau Claire, Wis.—The Chippewa Theater Company has filed articles of incorporation with capital stock of \$15,000. The incorporators are: Dayton E. Cook, Holmes Ives and C. M. Waterbury.

In answering advertisements,
please mention
The Moving Picture World

FILM NOTES FROM NEBRASKA.

By Frank H. Madison.

Glenville, Neb.—A moving picture show has been opened here by Manager C. J. Harris of the Orpheum theater at Fairfield.

Falls City, Neb.—The Airdome has been opened for the summer season with musical comedies and moving pictures. Photo-plays will be used extensively.

Wahoo, Neb.—The Rex theater playing pictures and vaudeville has been opened.

Orchard, Neb.—The Rex theater is again under the management of Drayton & King, Manaer Johnson's lease having expired.

Lincoln, Neb.—Manager M. H. Cinberg of the Magnet theater is making a special bid for the children on Mondays and Tuesdays. On one of these programs he offererd little Mary McAllister in the "The Wonderful Event."

Hebron, Neb.—J. B. Reid of Stratton purchased the Elite theater from C. C. Boyes.

Gothenburg, Neb.—N. Desky, who recently purchased the opera house, has been planning to make a number of changes in the same.

ITEMS FROM EDMONTON, ALB.

Max Allen's All Feature Show.

Edmonton, Alberta, Can.—With the week of July 9 the Monarch theater of this city completed its first month as the only theater in Western Canada that runs all-feature films an entire week, at the 25 cents top scale of prices. Manager Max Allen, who is responsible for this innovation, has used Paramounts, Artcrafts and Selznicks ever since he took over the Monarch theater two years ago.

IN PORTLAND, OREGON.

Patrons Brave the Heat.

Portland, Ore.—W. E. Tebbetts, Alhambra theater, is an ardent admirer of Douglas Fairbanks, so he puts a lot of enthusiasm into exploiting the famous gloom dispeller. Recently, during Portland's hottest weather, Mr. Tebbetts worked in his shirt sleeves superintending the distribution of his bills with the result that everybody in the district knew Fairbanks was going to appear and the Alhambra certainly did the business in spite of the heat.

"Tanks at Ancre" Popular.

Portland, Ore.—W. W. Kofeldt, manager of the local Pathé exchange, reports that he has been able to obtain but one print of the French tank pictures for the three western offices, and that he is having a hard time to give the exhibitors the time on it they desire. The films have been booked at the Peoples theater.

With the Road Men.

Portland, Ore.—R. H. Allan, representative for Greater Vitagraph, stationed here, reports a profitable trip through the Willamette Valley and the South to the state line. He advises that there is very little of the customary summer "holier" among the valley exhibitors this year and that in the Coos Bay country things are excellent.

Jos. Deitch, representing K-E-S-E in this territory, was also a returned traveler from the eastern district, journeying as far as Butte. He stated that business was entirely satisfactory in spite of the hot weather that prevailed in the section he visited.

Distributors Lose Much Oregon Business

Long Distances Make Business Dealings Awkward and Withdrawal of Exchanges from Local Field Shows Marked Decrease in Contracts.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—Those exchanges which have withdrawn their offices from Portland during the past two years have suffered a heavy loss in business in the Oregon territory, although it was argued when they withdrew that business could be handled just as well from Seattle. That they are doing a minimum business here now is the opinion of exhibitors who formerly did business with them and is not merely prattle of competitors.

The General Film, the last to withdraw from Portland, is a most striking example of this condition. The number of accounts of this firm in the Oregon territory have dropped to a degree that is a matter of open comment among Portland exhibitors. One exhibitor ventured that G. F.'s business in Oregon had dropped to a small per cent. of what it was when the company was established in Portland.

It is clear to Oregon exhibitors that the loss of business is not due directly to any fault of the Seattle office, which now serves the territory, but is caused to a large extent by the same unsatisfactory long-distance shipment system that other exchanges have so long unsuccessfully tried to maintain in this district.

Oregon is not the only state in which business has declined by reason of withdrawal of exchange facilities. In Montana, where an exchange has left Butte, the same rule follows, the road men say.

However, several distributors have come to see the advantage of Portland's central location. The establishment of a Paramount and Arclight exchange is assured and during a recent visit of Mike Rosenberg, plans were discussed for the establishment of a branch of the De Luxe Feature Film Company here.

Baker Theaters Spruce Up.

Portland, Ore.—J. P. Cotter, controlling the Orpheum, Empire and Grand theaters at Baker, Ore., was a visitor in Portland recently and told of a number of improvements he was making in his theaters preparatory to an increase of fall business. He is remodelling the fronts of the Orpheum and Empire and plans to fit the lobbies of both houses with real metropolitan ideas.

The Orpheum is having a new steam plant installed, also a new organ, which, Mr. Cotter says, will be the finest in this part of the state.

Mr. Cotter is a vice-president of the Motion Picture Exhibitors' League of Oregon.

Some Exchange Inconsistencies.

Portland, Ore.—Four suburban exhibitors met in the rooms of the Motion Picture Exhibitors' League of Oregon one day and compared notes. A feature of a well-known brand which has been circulating in the state recently was under discussion. One exhibitor frankly admitted that he only paid \$7.50 for two days for this picture. Another shouted he had been held up. Why, he had been charged \$20 for two days for the same picture! The same feature had cost another exhibitor \$10; all the exhibitors were getting the picture about the same time and operating about the same class of theaters.

The League room is becoming a great place to exchange trade secrets for the exhibitors' benefit.

Kelso Has Local Troubles.

Kelso, Wash.—To be compelled to pay to the municipality a license fee of \$80 for a theater of about 250 capacity as long as the price of admission is not over 10 cents, and then to have to pay \$2.50

a night additional license when more than 10 cents is charged, for a feature, for example, is what E. R. Peck, of the Edison theater here must contend with. The condition discourages high-class entertainment in the town and has worked such a hardship on Mr. Peck that he is compelled to close his house occasionally.

Ed. Hudson Gives a Box Party.

Portland, Ore.—The accompanying photograph shows who comprised the box party given by Ed. Hudson, representative



Ed. Hudson's Box Party at the Lyric Theater.

for Triangle, to some of the Rose City film fraternity at the recent opening of the Liberty theater. Reading from left to right there is: H. D. Green, Majestic; Frank Lacey, Sunset; W. E. Tebbetts, Alhambra; F. M. Simonton, Mutual; Ed. Hudson (with his arms folded) Triangle; C. W. Meighan, Peoples; Guy Robinson, Yeager; John A. Jennings, Sunset; C. A. Malarky, Peoples, and W. W. Ely, Hippodrome.

Film Row Gleanings.

Madras, Ore.—G. T. Pierce has taken over the show business here and will move his theater to the new Athletic Hall building.

Portland, Ore.—The following theaters have been reported closed for the summer: Oakland theater, Oakland, Ore., and the Mutual and Broadway theaters, Portland.

Skamakawa, Wash.—William Elliot has opened the Midway theater formerly conducted by E. W. Ingles.

Hood River, Ore.—A. S. Kolstadt contemplates closing the Gem for the summer. He also owns the other theater in the town, the Electric. Myrtle Stedman appeared in person at the Electric July 21, Miss Stedman making the trip to Hood River from Portland by automobile over the Columbia Highway.

The Dalles, Ore.—Lew Collins, Casino theater, is showing occasional vaudeville acts with his pictures, charging 25 cents admission when vaudeville is added. Louis Christ, former manager of the Star, Portland, played Kulolia's Hawaiians at the Casino recently en route east.

Medford, Ore.—George Hunt contemplates opening his other house, the Star, soon.

Pendleton, Ore.—In spite of the heat at 107 degrees at times, Greulich & Matlock are doing a nice business in their three theaters and may open the Arcade in the fall.

Hillsboro, Ore.—O. Phelps, Liberty theater, has been touring the Willamette Valley with a war lecturer.

Albany, Ore.—E. R. Cummings is reported as the new manager of the Globe and Rolfe interests here.

Stories of the Films

General Film Company, Inc.

SPARKLE COMEDIES.

THE SPY (One Reel).—The cast: Stephen Wiltsack (Tom McEvoy); Zeb Hunker (Wm. Mandeville); Patzy Higgins (May Abby); Major Lord (Henry Carlton). Scenario by John C. Brownell.

Stephen Wiltsack, a young designer of ladies' costumes, is sent by his firm to a quiet town to work out a series of fashion designs. A fort is located in the town, and Stephen chooses a spot overlooking the fortifications for his sketching. Zeb Hunker, a wise village constable, jumps to the conclusion that the young fellow is a spy. One night Zeb follows Stephen to his cottage and the young man, surprised at seeing him peeking in the window, points a gun at the constable who, badly frightened, disappears. Stephen laughs while Zeb tells his companions that the city fellow was about to fire when he saw his badge and dropped the gun.

One day Stephen sends a message to his firm saying that he is working hard on the fortification grounds. Zeb makes the boy give up the message. His suspicions being confirmed, he rushes madly to the fort and tells the commander that a spy is making sketches. Stephen is arrested. Zeb seizes the drawings and thrusts them in front of the commander's face. The latter drops back bewildered as he finds himself looking at a sketch of a new corset. Stephen explains the situation and the constable is ejected from the house.

A NIGHT OF ENCHANTMENT (One Reel).—The cast: Nora, Mrs. Van Worden's Maid (Marguerite Chaffee); Skuyler Van Worden (Dean Raymond); Mrs. Skuyler Van Worden (Maude Cooling); Ferdinand, Chauffeur (Fritz De Lindt); Kelley (Herbert Roderick).

Pretty Nora, maid of the Van Worden's, beholds the other servants spooning with their sweethearts every night while she, with a heart full of romance, has no beau. Her dream of a husband is a big handsome fellow, preferably in a uniform. Later she is informed by a fortune-teller that her husband-to-be is near at hand. Not long after, a new chauffeur appears across the street who is soon making love to her. He teaches her to drive the automobile and takes particular interest in Nora's descriptions of her mistress's wonderful jewelry. One bright moonlight night Ferdinand takes Nora to ride, incidentally taking with him a priceless rug from the hall. He speeds up and they go at break-neck speed. Nora begs him to stop, only to discover that her hero is a common thief running away with her mistress' jewels.

Nora drops the rug and when the chauffeur goes back for it she drives off, meets a motorcycle cop, tells her story and they return in time to apprehend her former idol just as he is making his getaway. In the policeman Nora finds the man of her heart.

SELIG.

SELIG WORLD LIBRARY NO. 11.

PUEBLOS of Southwestern United States.—The Spanish name "Pueblo" was applied by the conquistadores to native communities which they found in New Mexico. Within this region of 200,000 square miles there are about 45 tribes speaking nine different languages.

The Pueblo of Isleta, largest of Tancan Pueblos, located on banks of the Rio Grande, near Albuquerque, N. M. Among Rio Grande Pueblos there has been no progress owing to slow but sure Mexicanization. Within a short period certain Indian villages will cease to exist as such. The early enumeration of the inhabited Pueblos in the 16th century was 65, at present the permanently occupied villages number 26. The Pueblo of Tesuque. The occupation of the men is chiefly agriculture; they also do all the spinning and weaving. The women are the house builders and in addition to household work, they engage extensively in the manufacture of pottery.

Hazardous Occupations.—While thousands pass over the structure, painters find an airy perch high over East River in the super-structure of the famous Brooklyn Bridge.

Ancient Island of Sicily.—Sicily in ancient times was the seat of many flourishing Greek colonies. At the close of the Punic War, 264-

241 B. C., Carthage relinquished Sicily to the Romans, who in 212 B. C. became masters of the island by the conquest of Siracusa. Siracusa, the Greek amphitheatre of the amphictyonic council of ancient Greece.

The Washington Elm.—Famous Washington elm, under which George Washington assumed command of the American army, July 3, 1775.

THE TOLL OF SIN (Two Parts).—The cast: The Temptress (Adrienne Kroell); The Man (Harold Vosburg). Written by James Oliver Curwood. Directed by Oscar Eagle.

The woman believes that she can sacrifice love and worship an idol of gold. She summons her suitors and tells them that she will give her hand to the highest bidder. The aged capitalist bids \$1,000,000 for her hand. The young woman marries the old man. After she is bound by shackles of gold, the woman discovers that her heart is really in the keeping of Walter Page, a young business man.

However, Page marries another girl and is happy in his home life. The woman resolves to sacrifice everything and seek happiness with Page. He refuses to listen to her pleadings. Too late, the woman realizes that happiness and love in this world does not always mean wealth and power.

THE BUSH LEAGUER (One Reel Comedy).—The cast: Spike (Lee Morris); Carrigan (John Lancaster); Dr. Phulem (Wm. Hutchinson). Written by J. J. Roberts. Directed by Norval MacGregor.

Spike, drafted from the hush league by the Chicago Cubs, fails to make good. He realizes it will not be long before his return to the tall and uncut. He passed the office of Dr. Phulem, teacher of hypnotism, and later takes lessons from the professor in the art.

Later Spike hypnotizes the manager in permitting him to pitch another game. He hypnotizes the batters and when his team is at the bat Spike hypnotizes the opposing pitcher. Naturally he is the hero of the day, for the fans applaud him as he leaves the ball field.

BROADWAY STAR FEATURE.

THE COMING OUT OF MAGGIE (One of the O. Henry Series—Two Parts).—The cast: Maggie Toole (Miss Nellie Spencer); Dempsey Donovan (Mr. Carlton King). Directed by Martin Justicee.

Maggie Toole of the east side is no belle. She is unsought and unsung for by the gallant of the Give and Take Association, which each Saturday night holds a dance for the girls of Rhinegold's paper-box factory. Maggie's hero is Dempsey Donovan, the valiant leader, who wears a dress suit—sometimes. But Dempsey is far beyond poor Maggie's reach, until—

Well, one Saturday Maggie blossoms in with the grandest specimen of dandified manhood ever seen in the district, Terry O'Sullivan, she calls him. After the stranger has danced twice with Dempsey's paper-box factory girl—trouble is in sight. Dempsey, one of "Big Mike" O'Sullivan's lieutenants, ascertains that the latter does not know Terry O'Sullivan. So Dempsey picks a fight, and takes "Terry" to a rear room, where private grudges are settled.

Maggie, learning of this, is panic-stricken. She breaks into the room just in time to catch "Terry's" arm upraised with a stiletto to strike Dempsey. "I knew it, Dempsey," she wails. "His name is Tony Spinelli! Tony and his cheese-cutter are kicked out, and poor Maggie starts to cry. Dempsey, with an altogether new gentleness in his manner, takes one of Maggie's hands and say, "I'll see you home, Mag. And how about next Saturday? Will you come to the hop with me if I call around?" "With you?" she stammers, "Say—will a duck swim?"

KALEM.

THE GHOST OF THE DESERT (Last episode of "The American Girl"—Two Parts).—The cast: Madge King (Marin Sais); Roger King, her father (Frank Jonasson); Larry Kerwin (Edward Hearn); Henry Burbank (Frank M. Clark); "Devil" Dorgan (R. E. Bradbury); Piute (Edward Clishee); Sam Grice (Karl Formes); The Sheriff (Hart Hoxie). Directed by James W. Horne.

Larry Kerwin, the superintendent of the industrial interests of Roger King, asks King for the hand of his daughter, Madge. Upon King's consent, Henry Burbank, a ranchman from a neighboring town, arrives at King's ranch and proposes that they pool their cattle interests.

During the discussion, an arrow is shot into the room. Examining the arrow, they find attached to it a note which reads: "The desert has given up its dead. Beware!" Burbank appears visibly affected by the note.

The following morning Sam Grice, a neighboring rancher, informs King that he has just seen "Devil" Dorgan! Burbank explains that such a thing is impossible since, when he was sheriff twenty years ago, he captured Dorgan, who was then a bandit, and killing him after an attempted escape, he buried him in the desert where he fell.

At this point a strange Indian sneaks through the bushes nearby and shoots an arrow into the side of a shed. Attached to the arrow is a note which Burbank gets and reads: "Follow the Indian or I will come." He tries to conceal his intention, but Madge sees him sneak off after the Indian, and she follows him.

The Indian leads Burbank to a shack in the woods, where he finds "Devil" Dorgan. "You sent for me—what do you want?" Burbank asks. Dorgan says he came back because he needs money. He demands five thousand dollars. Burbank leaves for town to get that amount.

On his way to town, Burbank meets King and Larry, and retraces his steps. They follow him to Dorgan's shack, and arrive in time to rescue Madge, who has been made a prisoner. Dorgan tells King his story. When Burbank captured him twenty years ago, he bribed Burbank to let him go. They made a grave to account for his disappearance, and Dorgan promised never to return.

Burbank attempts a getaway, but is captured. Upon the return to the ranch, Madge receives the congratulations of all the "hoys" upon the announcement of her engagement to Larry Kerwin.

THE MARK OF STINGAREE (An Episode of "The Further Adventures of Stingaree"—Two Parts).—The cast: Stingaree (True Boardman); Howie (Hal Clements); Jack Falcon (Barney Furey); Nettie (Edythe Sterling).

Stingaree and his partner, Howie, have a friendly argument. Howie boasts that he can hold up a stage singlehanded, and to prove his words rides off to make the attempt.

Stingaree meets a girl whose horse is in trouble. In assisting her, he finds a note on the ground nearby, which reads: "Nettie—Meet me at the Three Mile Bridge at two o'clock and we will go to Melbourne and be married, Jack." Nettie acknowledges the note as hers, and when Stingaree puts his monocle to his eye, recognizes him. She rides away in fear.

Howie, successfully holding up the stage, is seen by Jack Falcon, the sender of the note. Falcon, in turn, holds up Howie, and relieving him of the leather pouch of valuables, ties him to a tree and makes a getaway. The troopers of the mounted police find Howie and read the note of bravado which Falcon has pinned to the tree. Several of the troopers take Howie in charge, while the others ride after Falcon.

Stingaree sees Falcon and attempts to hold him up. Falcon flees, and Nettie sees them as Stingaree captures Falcon and takes the valuables from him. Falcon explains where he got them and Stingaree realizes Howie's predicament. In Falcon's boots Stingaree finds thirteen hundred pounds in bank notes. Falcon confesses that he has defaulted with the bank's funds. Stingaree makes him an offer to join hands with himself and Howie, and Falcon, unable to tell Stingaree about his waiting sweetheart, agrees. Nettie has seen Stingaree take the money from Falcon and thinks that the bushranger is robbing him. When Stingaree rides off with Falcon, she follows them. As the troopers had found and taken her horse with them, she is forced to travel on foot, tracking the hoofprints to the bushranger's camp.

That night, as Falcon and Stingaree are sleeping side by side in his camp, Falcon takes Stingaree's gun and is about to shoot the bushranger when he hears a shrill cry. It is Nettie, who has just arrived at the camp. At this point, Howie, who has escaped from the troopers, arrives and recognizes Falcon as the man who held him up. Then Stingaree tells the girl the story of Falcon's crimes. Nettie is astounded. She turns to Stingaree with a piteous "Please—take me home!" Stingaree instructs Howie to escort the girl to her home.

When they have gone, Stingaree ties Falcon to a tree and heats the end of his shotgun barrel in the camp fire. Then Falcon pays the penalty of his treachery to the girl when Stingaree burns a little round hole in his forehead—the mark of Stingaree.

ESSANAY.

OUR BOYS (A Black Cat Feature—Two Parts).—The downfall of Bobbie Browbeat, the hulky of the school, presents a crisis in the life of Miss Patience, the teacher. Bobbie's cruelty to the smaller children leads Average Fellows and Howard Herows to trounce him

severely. The affair winds up in a fight in the school, and the teacher, learning the real cause, suspends the bully. Bobbie induces his father, a school trustee, to "get" Miss Patience's job. The other children enlist on her side and, with their parents, threaten to "get" the jobs of the trustees if the teacher is discharged. The trustees change their minds quickly.

PETE'S PANTS (Black Cat Feature—Two Parts).—The cast: Pete (Harry Todd); Ben Turpin (Himself); Sophie Clatts (Margaret Joslin); Slippery Slim (Victor Potel).

Pete had a pair of fine, new, Sunday-go-to-meeting pants. He wanders out to air his regalia and discovers two hoboes, Ben and Slippery, drinking up his milk. He chases them into the barn, where they pull the coup d'état and lock his neck in a cow yoke. They punch him with a pitchfork until the seat of his trousers looks like a salt shaker with the top off. Sophie, his wife, finds him and belabors the unhappy man for spoiling his pants. Both chase the hoboes when they find them swallowing the last of Sophie's pies. The constable joins in. The hoboes leap into the river to escape, but the constable follows and lands them in the calaboose. Escaping, they make love to the debutantes of Snakeville, whose father has just inherited a fortune. He will have none of the two low-brows, but at a blown-in-the-glass society function, the two catch a dress-suit poseur from the city taking the girls' jewels. The hoboes detect him and, after a battle, conquer him and return the jewels and are awarded the hands of the two rich debutantes.

VERNON, THE BOUNTIFUL (A Black Cat Feature—Two Parts).—The cast: Hazel (Virginia Valli); Vernon (Rodney LaRock).

Possessed of millions but little brain power, Vernon is creating a sensation along the primrose paths of the Gay White Way. He is in love with Hazel of the chorus, who regards him rather disdainfully. She marries him, however, at the conclusion of a wild night, then she separates from him and tells him he must earn a living before she will live with him. The trustees of Vernon's vast heritage learn of the marriage and, by virtue of the will, cut off his allowance. It is the girl's rejection of him, more than the loss of the money, that wakes Vernon up to a proper estimation of himself. He staggers his old-time friends by going to work in partnership with a fashionable tailor. His reputation draws the moneyed crowds and before long he is enabled to tell the trustees to "keep their money." Hazel comes back to him.

THE LONG-GREEN TRAIL (A Black Cat Feature—Two Parts).—The cast: Yvonne (Virginia Valli); "Bobby" Hopper (Rodney LaRock); Jim Dykeman (J. C. Carroll).

"There's many a slip betwixt the cup and the lip," the adage has it, and so it proves with young Bobby Hopper. His father wants him to marry the daughter of his business competitor in order to consolidate the businesses. Bobby refuses, and his father employs Jim Dykeman, an ex-convict, to force the in marriage. Dykeman plans to kidnap the two and force them into marriage. He gets Bobby but mistakes the girl for her maid, Yvonne. Bobby and Yvonne effect a thrilling escape, fall in love with each other and are married. Just how it turns out for the best is told in the next chapter. Sure the whole thing is just the picturization of a newspaper story a hobo is reading.

Universal Film Mfg. Co.

STAR FEATURETTE.

THE UNTAMED (Two Parts—Rel. Week of Aug. 6).—The cast: Casga (Mary Fuller); Clem Wytall (William Welsh); Howard Pike (Johnnie Walker); Rose (Helen Slosson). Scenario by Catherine Carr. Directed by Luclus Henderson.

Casga is a moonshiner's daughter, and sees nothing wrong in making whiskey in your own still. Clem Wytall, the owner of the dance-hall in town, realizes that she is grown up when he comes to get a supply of the illicit liquor for his place. Casga repulses him.

Revenue officers attack the moonshiners, and her father is shot. She continues to run the still herself. One day Clem brings her a pretty frock to wear and invites her to come to the dance hall. She is delighted and goes. Howard Pike, revenue officer, is visiting the dance hall. He sees Casga, and admires her wild beauty. Clem introduces her, but she is very shy. When he tries to kiss her, she runs home.

Howard Pike, investigating in the mountains, is joined by his fiancee and her father. Casga sees them in the distance and is jealous of the pretty, well-dressed girl. Later their auto

frightens her horse and she is thrown and hurt. Rose is fascinated by the wild charm of the mountain girl, and takes her home with her. In confidence Rose tells Casga that her father wants her to marry Howard, but that she loves someone else.

Casga is introduced to Rose's friends at a dance, but she does not acquit herself well. She tries to dance and loses her slippers. The people laugh at her, and Pike says:

"I can't understand Rose's bringing a wild thing like you here."

Casga is terribly hurt. She runs away to her room, puts on her tattered frock, and leaves the pretty clothes Rose has given her. She writes a note saying that she cannot stay. Clem has been slinking around the house watching for her. He follows her to her cabin, and she shoots him in the hand. He determines on a coward's revenge. Meeting Pike, he informs him that there is an illicit still in the place, and shows him where it is. In going to investigate, Pike is struck by a rattlesnake. Casga hears his cry for help. She shoots the snake, and helps Howard to her cabin, where she takes care of him, giving him the prohibited whisky to save his life. She has no idea that he is a revenue officer.

Clem comes in while Pike is there. He tells him that Casga is the owner of the still that he is looking for. Casga drives him away from the cabin, and getting Pike on a horse, takes him to the nearest doctor. In the meantime, Rose has eloped with the man she loves, and telephoned to ask her father's forgiveness. Casga tenderly nurses Howard back to health, and when he is well, they break up the still and pour out the whiskey.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 31 (August 10).

Floriculture.—Rose breeding. Two healthy parents of definite character are selected—one of the staminate or male parent, the other the pistillate or female parent. An unopened bud is selected for the pistillate parent and the petals and stamens are removed to prevent self-pollination. Sub-titles: The pistils are then covered with a paper sack until they mature or are ready for pollination. In from three to five days the pistils are ready for pollination. A matured flower of the desired color with ripe pollen is selected and the pollen dusted over the matured pistils. The pistils are again covered with the sack to prevent foreign pollen from gaining access to the pistils. The parentage and date are written on the tag attached to the male parent. The pods develop and ripen slowly. It sometimes requires six months to produce a mature pod. The seeds are then removed and soaked for at least twenty-four hours to soften and insure germination. The seeds are then sown in sandy soil and should germinate in from four to six weeks. The seedlings may bloom in six months; it is better to pinch off the buds in order that a strong plant may be developed which will produce normal flowers.

New Inventions.—New motor. This new engine is so constructed that the propellers perform the double function of driving the aeroplane ahead at top speed and at the same time keep the motor cool. A hot motor means a stalled and balky machine.

Screen Oddities.—Bear mascots. These ungainly and sometimes ferocious brutes often make fine pets. They exhibit many human traits and failings. Sub-titles: A real feat. Stealing a bite while the bosses are away. A "nip" is appreciated when the opportunity offers. They perform readily when a food reward is in sight.

Preparedness.—"Going to Sea" in an armory. Sailors are now taught the art of up-to-the-minute seamanship on land. In the completely-equipped armory of the Second Battalion Naval Militia at Brooklyn, New York, young men are developed into efficient sailors before they board a battleship. Sub-titles: Men are taught how to put up sleeping hammocks which are hung between decks on shipboard. Immaculate cleanliness is the rule on shipboard. Men are thoroughly drilled in the most approved sanitary methods. Crew's washing hung up to dry. Dummy guns are used as a foundation training for the proper handling of the big guns. Men are instructed in the subtle art of tying sailor's knots. The crow's-nest is the chief observation station at all times. From here with the spy glass the sea is searched for sign of enemy craft. Teaching the use of the searchlight—the great night-eve of the ship. Warships are great talkers. Flags and semaphores are used for sending messages by day, and Ardois lights and rockets by night.

Physical Culture.—Uncle Sam dependent upon feminine vigor. With men at the front, women should make themselves physically fit to take their places and learn the art of self-protection. These exercises should not be indulged in immediately after eating.

ART.—Miracles in mud produced by Willie Hopkins, noted sculptor. "The Darwin Theory Upset."

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 11 (July 28).

"Forty Acres and a Little Henry." Farmers' slogan no longer "forty acres and a mule" after the versatile Ford shows new tricks.—Ottawa, Cal. Sub-title: There's no telling what the "little cuss" can't do!

Record Time Marks U. S. Torpedo Boat Building.—Destroyer "Caldwell" is launched with guns mounted.—Mare Island Navy Yard, Cal. Sub-title: Keel for another destroyer is laid five minutes after launching.

Will Enjoy "Canned" Music While "Canning" the Kaiser.—Wizard Edison creates Army and Navy model phonograph, waterproof, fireproof and armored, which can be heard 300 yards.—East Orange, N. J. Sub-titles: Charles Edison, wizard's son, makes presentation. "The Star Spangled Banner." On its way to France.

"Daddy of All Wireless Towers," in ill Repute, Destroyed by Uncle Sam.—Famous experimental electrical unit, more than 100 feet high, built by Nikola Tesla in 1904, destroyed to prevent receipt of news of naval moves.—Shoreham, L. I. Sub-titles: Tamping one of the charges. And this probably killed a dangerous leak.

Pershing's Boys Make July 4 One Great Day for Paris.—United States regulars honored on every hand as hundred thousand strong line up march.—Paris, France. Sub-titles: At the tomb of Lafayette and at the Hotel Des Invalides, in which is the tomb of Napoleon, throng cheers incessantly. "There's a hot time in the old town tonight!" Poincare's lively interest in the Americans. "When good fellows get together"—Joffre, Pershing, Pelletier and other great fighters. "Sammies"—God bless 'em—pass in review. French veteran and escort of honor. Some boys! At the tomb of the immortal Lafayette an American of today aiding France lauds the valor of a Frenchman of yesterday who aided America!

Ten Million Americans in World's Greatest Lottery Draw Places as Democracy's Champs.

After Eastern Campaign, Famous Devil Chaser "Rests" on His Ranch.—"Billy" Sunday keeps in fine physical trim by following the strenuous life of the willing farmhand.—Hood River Valley, Ore. Sub-titles: The ever-present, ever-cheerful "Ma" Sunday. He christens a hay pile "Lucifer"—and then gives it the old pitchfork. His famous water bottle. "All I want is a little bit off the top."

Human Porpoise, World's Champion Swimmer, Shows Skill at Beach Revue.—Norman Ross, 21-year-old champion, with a gallery of bathing beauties, dive with wondrous grace.—Neptune Beach, Alameda, Cal. Sub-titles: Some dives! The swan. The back flip. High dive. Beauty looks on. Four aces! A junior submarine chaser.

With Wings Like These Our Eagles Will Come Through Unscathed!—Fireproof treatment of aero wings shows in severe test, the removal of one of flying's worst menaces.—Newark, N. J. Sub-titles: A section of the style of wing in Universal use—unprotected. The aero wings—"doped." U. S. Inspector Howell applies torch. A French Commissioner on the job.

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST (Episode No. 7, "Caught in the web"—Two Parts—Rel. Week of Aug. 6).—Hildreth makes an effort to escape from the mysterious house, but is overpowered by several men. Alone, he and Jack Olmstead become friendly. Jack shows a newspaper clipping stating that he is suspected of his father's murder.

In the basement of the mysterious house, Williams and the other crooks are looking at the loot when the "Gray Ghost" enters. They are forced to tell him that they have missed the necklace. They accuse Williams, but the Ghost believes in him.

Meantime, Jerry and his detectives question the boy at Arabin's. The phone rings and the doctor of the hospital summons Jerry to come quick: Jacques has spoken at last. Jerry rushes away and is followed by two crooks who have been waiting for him. At the hospital, one of the crooks waits while the other runs away to a phone to tell the "Gray Ghost" that Jerry Tryon has just rushed to the hospital. The "Gray Ghost" is angry and orders the crook not to lose sight of Jerry, for if he learns anything important, he must go. Marco decides to go to the hospital to see Jacques.

The doctor has taken notes of what Jacques has said and Marco reads, "Morn Light—Ted Daly—at Morn Light's apartment—see them." When Marco leaves the hospital, two crooks spring upon him and after a great fight get the note from him. Marco continues down the street.

In his own apartment the "Gray Ghost" is looking at the picture of Morn Light, murmuring to himself that he would kill her if he didn't love her, when a crook arrives with the note. The "Gray Ghost" is anxious.

Jerry, Marco and two detectives enter Morn Light's apartment with a skeleton key. Two crooks sneak into the apartment and when Marco looks about, the "Gray Ghost" steps from behind a curtain and asks if there is anything he can do for them. Marco looks at him and at the same time switches off the lights; the door opens and the figures of two crooks as well as those of the detectives are silhouetted. Many shots are fired.

L-KO.

THE LITTLE FAT RASCAL (Two Parts—Rel. Week of Aug. 6).—The cast: Saucy Mert (Merta Sterling); Phil Simpleton (Phil Dunham); Tinhorn Ted (Al Gerald); Tinhorn's accomplice (Lucille Hutton); Pop Snodgrass (Charles Inslee). Directed by Vin Moore.

Phil is a corn-fed country boy, and Mert is pleasingly plump and mischievous. She rakes the meadows and Phil at the same time. Pop Snodgrass, her father, does not like Phil. He chases him up the windmill, and Phil gets caught in the fans, and whirls around at a great rate. Pop thinks he is rid of him for good. However, a change in the wind throws him into Mert's room, and then Pop is mad.

Tinhorn Ted is in jail. However, he steals a saw from a passing workman, and escapes. He hides in a mail bag, and is delivered with the rest of the bags at Pop's place. Pop receives a letter introducing a famous artist, who is recommended to him by a friend.

"He wants to paint a pig," says the letter, "so I sent him to you."

Pop is delighted and says the artist shall be Mert's husband. Ted determines to impersonate the artist. He meets the real one, beans him and takes his outfit, locking the senseless artist in the hen house. Ted is then presented to Mert as the artist, and she plays and sings for him, to his great agony. They are spooning under a tree, when Phil puts a hen coop over Ted's head. Pop rescues him and spanks Mert. Phil and Mert then determine to elope. Phil is taking Mert out of her window down a ladder when Pop catches him and he runs off down the street balancing Mert on top of the ladder. Pop overtakes them and sends Mert to school.

Ted meets his accomplice, Melba Sundae, at the school to kidnap Mert, the heiress. The girls are all in overalls, and Melba puts on a wonderful silk pair. Phil arrives, too, following Mert. The snobbish girls are horrid to Mert, but surround Phil. The mistress throws him out, so he disguises as a little girl and returns. Mert says he is her twin. The girls go to bed, and Melba stays up waiting for Ted. The mistress takes Phil to her room to comb his hair, and his wig comes off. He runs. Mert is kidnapped by Melba and Ted, and Phil follows them to the city. Mert is taken to a cafe below the street level, and Phil slides through a manhole to get in. Ted introduces Mert as the new dancer, and Phil comes to rescue her. There is a fight, and Mert is carried off in an auto. Phil takes a bicycle from a cop and gives chase. At last they are both caught in the safety fenders of a street car.

VICTOR.

LIKE BABES IN THE WOOD (Two Parts—Rel. Aug. 6).—The cast: Violet (Violet MacMillan); Billie (Gordon Griffin); Hank (Fred Woodward); Fortune-Teller (Jack Nelson). Story and Scenario by Karl R. Coolidge. Produced by George Cochrane.

Violet and Billie are seated on a polar bear skin by the fireplace, tired from playing so hard. A fortune-teller comes to the door, and they tell the old woman they are alone. She gives them a ring, which she says is a wishing ring; that every wish of the owner's will come true.

Seeing Hank, the mule, in the yard, Violet wishes that he had a bag of oats, and immediately she sees a nose-sack of oats appear. They wish for a story book; it appears and they look at the pictures of the "Babes in the Wood." A spark flies from the fire and burns Billie's hand, and because he pounds the polar bear skin, Violet, to scare him, wishes that the bear would come to life. It does, and begins to chase them. They rush out to Hank and the three start to run. Violet looks back and exclaims:

"I wish it was a lion, I hate bears," and the bear changes into a lion. The children are more frightened than ever and run until they come into some dense woods. Violet becomes tired and wishes that the lion would go away. No sooner said, than the beast is not to be seen.

The children think of the story book and wish that they were the real Babes in the Wood. Their clothes change into rags and they become barefooted. But suddenly they see a big tiger creeping upon them and they begin to run in the opposite direction. The tiger continues to follow them, and finally Violet wishes that the birds would cover them up the way they did the Babes in the Wood, so that the tiger

could not find them. A crow starts to fulfill the wish, and Hank and the two children are soon all covered up except their faces. The tiger comes along and the crow drops a huge leaf upon his nose, causing him to start to fight with the leaf, for he thinks it is some one attacking him.

Violet and Billie, lying close together on the polar bear skin, are awakened from their deep sleep by the braying of Hank, who has stuck his head through the window. They realize it was all a dream.

NESTOR.

THE LOVE SLACKER (Rel. Week of Aug. 6).—The cast: Eddie (Eddie Lyons); Lee (Lee Moran); Edith (Edith Roberts); Proprietor of Drug Store (Fred Gamble). Story and scenario by F. A. Palmer. Produced by Roy Clements.

Eddie decides to become a woman hater because he is not popular. He goes to the country, and all the girls fall for him. Lee, the son of the owner of the drug store, is the only young man in town, and resents Eddie's arrival. Eddie goes fishing, to be by himself, but the girls find him. He sticks his fishing-rod in the mud, and Lee finds it. He starts to fish, and the constable arrests him, as it is forbidden. He is fined, and this does not make him love Eddie any more.

Lee and the girls are out motoring, and Edith sees Eddie and climbs out of the back of the car to go to him. She complains of a sprained ankle. Eddie is solicitous, until it begins to rain, and then she forgets all about it, and they both run and take refuge under the awning of the drug store. They become so interested in each other that they do not notice when Lee pulls up the awning and lets them get soaked.

JOKER.

O-MY THE TENT MOVER (Rel. Week of Aug. 6).—The cast: Launcelet Briggs (William Franey); Paprika (Lillian Peacock); Saharah Sarah (Za Su Pitts); Skootch (Eddie Baker); Sheik (Milburn Moranti). Scenario by Tom Gibson. Produced by W. W. Beaudine.

Launcelet Briggs, an old-clothes dealer, is lost in the desert. He is found by a caravan, with which the daughter of the Sheik is traveling. The Sheik dooms him to a life of drudgery unless he can make him laugh. Skootch knocks him down repeatedly and this makes the old man laugh, and he gives him his daughter, Saharah Sarah. But Skootch has fallen in love with Paprika, the younger daughter of the Sheik. He writes her a note, asking her to elope, and puts in some reflections against the Sheik. Paprika takes it to her father for translation.

Fortunately he can't read it, either, so Launcelet breathes freely again. He translates it into a flattering message for the Sheik. Plans for the wedding with Sarah are in progress, and Launcelet weighs the pros and cons. If he marries Skootch will kill him, if he does not, the Sheik will. At last he hides in a tent and has the idea of running away inside of it. He pulls up the pole and the last they see of him the tent is careening madly away over the desert, the natives thinking it a manifestation from their gods.

THE VAMP OF THE CAMP (Rel. Week of Aug. 6).—The cast: Little Butterfly (Gale Henry); Prop (Charles Haefli); Stranger (Milton Sims). Written by Tom Gibson. Produced by Allen Curtis.

Little Butterfly is the vamp of the camp, and her fickle heart is attracted by a stranger, who is about to commit suicide after losing his only dollar. She makes the proprietor give him a job as general cleaner of the place. She tries her best to win the stranger, but her charms have no effect upon him. She makes a bet with the proprietor that she can win the man in three days.

However, she loses her own heart, while he remains plunged in grief. At last she persuades him to tell her the cause of his sadness, and he says that the old homestead is to be sold, because he has not money enough to pay the mortgage. He promises to marry her if she will get the money.

Little Butterfly tries to vamp the money out of the men, but fails. Then she robs the gambling game, and is backing out of the hall with her loot, covering the men with a gun, when the sheriff arrives, and she learns that the stranger is Slick Stevens, wanted in a dozen places as a worker of a confidence game. However, he has already flown.

POWERS.

SEEING CEYLON WITH HY MAYER (One Reel Travelaugh—Rel. Week of Aug. 6).—The climate of Colombo, in Ceylon, is very hot, and the costumes of the natives suit it. Lace makers use the same patterns that their ancestors used. We see a Buddhist procession with

its dancers in their strange headdresses. Hy Mayer then suggests in a cartoon that this more picturesque headgear should be adopted on Broadway. The foliage of Ceylon is wonderful, and the variety of trees immense. We see the elephants' bathroom, and then Hy Mayer suggests the use of an elephant as a shower bath. Native dancing to the sound of a tom-tom is the suggestion for other cartoons.

BISON.

THE SOUL HERDER (Three Parts—Rel. Week of Aug. 6).—A synopsis of this picture was published on page 690 of the July 28 issue.

ANIMATED WEEKLY.

ISSUE NO. 81 (July 19).

Notables gather at Elks' convention. Governors, Senators, Mayors and thousands others—all regular fellows—invade Boston, Mass. Subtitles: Fred C. Harper, of Lynchburg, Va., Elks' new Grand Exalted Ruler. Extra! An Elk takes to water!—In the Frog Pond—Boston Common.

With comfort kits, recruits leave for navy. Union Square adds another quota to hundreds already enlisted there.—New York City. Subtitles: "Ditty bags," containing many necessities and comforts, gifts of patriotic women who made them, are given the boys.

Recruiting stimulated by lavish fireworks display. Riverside Park enjoys nightly treat for entire month.—Chicago, Ill.

The "Uplift" of the horse. From open man-hole, where he was imprisoned five hours, animal is rescued.—New York City. Subtitle: He went in feet first. He came out the same way.

Famous clog dancer aids Nation's recruits. Agnes DeVeaux does her bit by teaching recruits the Swedish foot movement, a necessity for proper drilling.—Pittsburgh, Pa. Subtitles: She tries it out on the captain first. A few may be awkward—but all are willing.

Red Cross head raises funds at home fete. Army and Navy flying units in air and on base ball diamond show skill.—Henry P. Davison's home, Locust Valley, L. I. Subtitles: Ball players arrive by aero. Mr. Davison and his son, Ensign Henry P. Davison, Jr.

Machine motor gun units to safeguard cities. Effective plan being considered by the American Defense Society safeguards coastwise and interior cities against aero attacks, invasion and riots.—New York City. Subtitles: Robert Charles Morris demonstrates the simplicity and effectiveness of the unit. A light car, driver and gunner, with 10,000 rounds of ammunition, makes a quick and powerful defensive unit. Hundreds of cars, thus equipped, will be distributed throughout cities. Easily pointed—it can hit an aero a mile in the air. A deadly hail of 400 shots per minute.

Picturesque kilts invade New York on recruiting mission. Forty-eighth Canadian Highlanders—the famous Gordons and McLeans—are after British subjects.—New York City. Subtitle: At City Hall Mayor Mitchel welcomes them. United we stand and the enemy stands! France's Tri-Color, Britain's Union Jack and America's Old Glory. Through Washington Arch escorted by the famous 71st New York.

Behind the lines with France's "Blue Devils." Famous fighters, during breathing spell, are caught by the camera.—On the French front. Official French war pictures. Artillery behind the first lines disguise guns against aero. Ammunition for firing line. Feeding time for man and beast.

Cartoons by Hy Mayer.

Mutual Film Corp.

GAUMONT.

TOURS AROUND THE WORLD NO. 40 (Aug. 7).—The Senegal River is the main artery of travel in French West Africa. In this number the spectator is taken on a trip down this tropical stream from Kayes, the head of navigation, to St. Louis, the commercial port seven miles from the Atlantic Ocean. Medina, the stopping place from the north for caravans, is pictured, as well as the Falls of Felou nearby. The spectator is glad he makes the trip only upon the screen, for the next stop is at Podor, a village 170 miles below Kayes, which is said to be the hottest place on earth. There are also entertaining pictures depicting the life of the native Senegalese.

The second section of this reel is devoted to Bruges, an old city of Belgium. The pictures were taken before the war. The city is the capital of West Flanders. Because of its many canals, the city has been called the "Venice of the North." The city is noted for its wonderful chimes. Among the places pictured are the Lion's Bridge, the Gruthouse, a seigniorial residence of the fifteenth century, and a view from the famous Belfry of Bruges.

The panoramas of the old houses, the old bridges covered with moss, and the shaded shores are beautiful in the extreme.

The reel concludes with pictures of fishing villages of France that cluster about Martigues, a town on the Mediterranean coast not far from Marseilles.

"REEL LIFE" NUMBER 67 (Aug. 9).—In this release is pictured the celebrated sea gardens at Miami, Fla. The views were taken by E. B. Gray. Equipped with a "divinghood," a diver explores the bottom of the ocean among the keys and coral reefs on the edge of the Gulf Stream, every move being caught by a motion picture camera operated from a diving bell. Spectators behold a wonderful display of coral and plant life.

Another interesting picture on this reel is a genuine colored baptizing in Virginia. The negroes make it a picnic and a holiday as well as a religious event. At the ceremony pictured by the Gaumont camera there are two hundred converts in line.

The tallest boy on earth is shown. He is seven feet ten and one-half inches in height. R. E. Madson, known as the Nebraska Boy Giant, is only eighteen years old. He weighs 195 pounds.

Everyone will be interested in seeing the human heart generate electricity. This issue of "Reel Life" has a demonstration of the electrocardiograph. As each disease of the heart records differently, the instrument is invaluable in making a diagnosis of the disorders of this vital organ. There is also a picture showing how an X-ray picture of the heart is made.

"Making School Safe" is a section which shows how a grammar school has created a fire department from among its own pupils. The school squad makes a splendid showing as it dashes up with its hose and makes a coupling in record time. There are also pictures of the novel fire escape with a fire drill which the pupils always enjoy.

The reel concludes with two "Leaves from Life," animated drawings based upon humorous illustrations in the world's leading magazine of humor and satire. These are called "Not a Shadow of a Doubt" and "A Bomb-and a Bomb-erang."

MUTUAL STAR PRODUCTION.

SOULS IN PAWN (American—Five Parts—Aug. 6).—The cast: Liane Dore (Gail Kane); Karl, Prince von Kondemarck (Douglas MacLean); Baron Arnold von Pollnitz (Robert Klein); The Comet (Robert Klein); De Courcy (Frank Rickett); Etienne Jaccard (Edward Peil); Sebastian Dore (Ashton Dearholt); Marie, Liane's child (Ruth Everdale). Directed by Henry King.

Prince Kondemarck, chief of the German secret service in Paris, has been ordered to secure the service of his government the cleverest and most beautiful woman obtainable in aid of plans important to his government.

Liane Dore, widow of the late Sebastian Dore, killed mysteriously at the door of his home, agrees to serve on Kondemarck's promise to reveal to her in one year the name of the man who killed her husband, against whom she has sworn vengeance.

The Prince himself killed Dore. The latter, posing as a bachelor, betrayed the former's sister in Germany. Kondemarck killed Dore accidentally in a scuffle. In the course of their association as spies, Liane and Kondemarck fall in love.

The war throws open Liane's home to wounded Frenchmen. Von Pollnitz, unsuccessful in inducing Liane to reveal French secrets in the absence of Kondemarck in Germany, denounces her as a spy. She is arrested and sentenced to death. Kondemarck returns from Germany, uses his spies to rescue Liane after she has agreed with the prefect of police to betray him, the latter having revealed to her that Kondemarck killed her husband. On the verge of arrest, Kondemarck produces letters showing that Dore betrayed his sister. Liane is carried on board the Kondemarck yacht and the lovers escape.

LA SALLE.

PIGS AND PEARLS (Aug. 7).—A caveman, his sister, and her pet pig, live contentedly in their wood cabin until one day Billy, his sister, Matie, and his sweetheart, Pearl, ride out to the woods and Pearl falls for the prowess of the caveman.

Later, Matie, in order to cure Pearl of her infatuation, invites the caveman to a dinner party. He comes accompanied by his sister and the pig. The guests receive one shock after another, and Billy, to get even with Pearl, makes love to sister. When Matie overhears the caveman planning to kidnap Pearl, she gets busy and putting sister in Pearl's hat and long cloak, the caveman is fooled and carries her off, leaving Billy. Matie and Pearl watching, relieved at their departure.

CUB.

JERRY ON THE RAILROAD (Aug. 10).

The cast: Jerry (George Ovey); Hank (George George); father (Harry DeRoy); daughter (Claire Alexander); Joe (Al. Blake); Mike (C. E. Fehan); Pat (Tom Riley).

Jerry selects a railroad track for a quiet siesta. He is interrupted by the whistle of an onrushing engine. He jumps to safety. Section hands give Jerry a hard job from which he escapes by jumping on a hand car.

Arriving at a bridge, Jerry seeks shade under a buttress. Here he finds a fuse leading to a charge of dynamite. He hurls the bomb away just as it explodes. The section hands seize Jerry and haul him off to jail. Jerry falls in love with the daughter of a neighboring rancher, who is the object of the affections of Hank, a railroad man, and Joe, a half-wit. In confinement he finds that his prison adjoins a store-room to which Joe has a key.

Jerry watches through a knothole and sees the half-wit plugging an apple with cyanide. He realizes that Joe is going to give this deadly poison to the daughter. Jerry makes his escape to where Joe is teasing daughter with the poisoned apple. Jerry strikes it from his hand and they fight. The battle rages until father and the section hands, attracted by daughter's screams, separate them, but not until Jerry has been felled. They carry him into the house where, finding his heart has stopped, they place him on a couch and fold his hands across his chest.

Jerry has been experiencing a nightmare. Sleep had overtaken him while waiting his call for a movie part.

MUTUAL.

MUTUAL WEEKLY 135 (Aug. 1).

San Francisco, Cal.—The "Mah-pe" wins annual yacht race. Time, 1:58:20.

Brooklyn, N. Y.—Training women for men's work. Bush Terminal Company prepares to release men for war service, replacing them with women workers.

Washington, D. C.—U. S. Engineers off to France. Secretary of War Baker and General Bliss review 6th Corps, U. S. A.

Los Angeles, Cal.—Great aqueduct is dynamited. This city's \$23,000,000 waterway is mysteriously damaged.

Washington, D. C.—Secretary McAdoo signs Servian loan. U. S. loans \$3,000,000 to stricken nation.

U. S. Presidio, Cal.—Army officers train rookies. Future generals receive bayonet and trench training.

New York City.—Latest styles in milady's footwear. Courtesy of I. Miller, N. Y. Subtitles: Posed for the Mutual Weekly by Miss Mollie King. Walking boot. Beaver kid with ivory buff top. Afternoon slipper. Champagne kid. Afternoon slipper. Patent leather, grey buckskin back.

Washington, D. C.—The White House intervenes. President Wilson pardons imprisoned suffrage pickets.

New York City.—America needs steel ships. Three months old wooden ship has whiskers and her seams have opened. Experts oppose wooden vessels for war service.

New York City.—Field artillery off to camp. A few weeks' intensive training and then off to France.

Somewhere-in-France.—General Pershing and staff visit an aviation camp near the front.

Paris, France.—Our 4th of July celebrated on French soil. U. S. regulars under Pershing march through city's streets.

Somewhere-in-France.—Captive balloons are invaluable for mapping the enemy's territory. Gun fire can also be directed by telephone connection.

Pathé Exchange, Inc.

HEARST-PATHE NEWS NO. 59 (July 21).

New York City.—Canadian Highlanders visit the land battleship Recruit, to help the U. S. forces fill their ranks to war strength. Subtitles: The Kilties' band attracts the crowds, while Colonel Guthrie appeals for enlistments. One hundred Naval recruits are obtained.

Toronto, Canada.—The big Lake Ontario Steamship Turbinia runs aground on the sand bars of Center Island during a heavy fog. Subtitles: The passengers are safely removed in the life-boats. Waiting for aid.

Mare Island, Cal.—Another fleet destroyer ready for war, as the U. S. S. Caldwell glides gracefully down the ways at the Navy Yard. Subtitles: Miss Charlotte Caldwell, of Tacoma, christens the vessel. The trim little warrior will soon join the hunt for U-boats.

Hoboken, N. J.—"Private" Hazel Carter is sad. She has been ordered back from France

where she went to fight with the "Sammies." Subtitles: She sailed aboard a transport dressed as a regular soldier, but alas, she was "discovered." And now she is back in feminine garb—determined to do her bit for Uncle Sam.

New York City.—Great activity reigns at the armories as militia organizations respond to President Wilson's call for war service. Subtitles: They come directly from their daily tasks and buckle right down to their new duties. Major-General O'Ryan, who will lead the N. Y. Militia abroad.

Los Angeles, Cal.—U. S. Army engineers give admiring crowds an exhibition of how rapidly streams are bridged during the war. Subtitles: This is what they have in store for enemy bridges. The dawn of battle draws near, and the crack artillery corps of this city is ordered to a secret destination. Good-bye; good luck.

Coronado, Cal.—The thrilling sport of aquaplaning is one of the latest pastimes adopted by society at the fashionable beaches. Subtitles: Some feel quite at ease on the swiftly-gliding plane. But they are not always so fortunate.

Liberty Shall Prevail.—America's Independence Day is gloriously vindicated on the battlefields of Europe, where her warriors prepare to struggle for its security. Subtitles: All France celebrates the birth of American liberty, and the U. S. contingent arrives in Paris to join in the ceremonies. "Vivent les Sammies." At the Invalides, President Poincaré, Marshall Joffre and General Pershing review Uncle Sam's stalwart soldiers. Old Glory is presented to the wounded heroes of France, a message of good cheer to the men who have done their bit. The American troops then journey to the Tomb of General Lafayette, to pay tribute to our gallant ally in the Revolution. Joffre and Pershing, France's gift to America is now to be reciprocated.

HEARST-PATHE NEWS NO. 60 (July 25). Salonica, Greece.—The populace celebrates the union of Greece with the Allies, and the return of ex-Premier Venizelos to power. Subtitles: The National hero comes to attend services in honor of the event. He is warmly greeted by the large crowds.

New York City.—The trotting sport is being rejuvenated and its enthusiasts are treated to one of the best pacing events ever held. Subtitles: The race is close. Legel W. wins the Parkway Classic.

Columbus, N. M.—Thirteen hundred I. W. W. members, deported unceremoniously from Arizona, are brought to the Refugee Camp. Subtitles: The men wash up after their long journey from Bisbee. W. B. Cleary, leader of the deported group.

On the Western Front.—The forty-second Division of French Infantry is especially distinguished for its great achievements during the war. Subtitles: At the Marne, the Seine, Verdun and the Somme it fought in all with remarkable bravery. And now it is ready for further and bigger sacrifices for France, the Allies and Liberty.

Southend, England.—The L-48 is the latest Zeppelin brought down by British aircraft guns, while attempting a raid on the East Coast. Subtitle: All that remains of the giant dirigible's car.

Peekskill, N. Y.—Governor Whittman visits the training camp of the N. Y. State Cadet Corps, composed of boys 16 to 18 years old. Subtitles: He reviews the patriotic lads, 1,800 strong, who are preparing to serve the Nation. A view of the camp.

Los Angeles, Cal.—The world's largest flower garden, covering 1,100 acres, promises a sufficient supply of seeds for the next season. Subtitles: Women enjoy picking the beautiful blooms. The dried flowers are then threshed like grain.

Hamilton, Ont.—Canada has already sent many thousands of her finest men to the firing line, and thousands more are on the way. Subtitles: Friends and relatives cheerfully give up their dear ones to the Nation's service. "I wish I were as tall as you." (Spoken Type.) On the International Bridge where Uncle Sam meets Jack Canuck.

Somewhere in America.—One of the largest battleships in Uncle Sam's Navy leaves an Atlantic Coast port on a secret mission overseas. Subtitles: Everything in tip-top shape. Jackles on other ships bid God-speed to the departing warrior.

Cartoon (Magazine Section).—Ready to do their bit.

CAPTAIN KIDDO (Lassalida—Five Parts—Aug. 5).—The cast: Marie (Captain Kiddo) (Marie Osborne); Marie's Mother (Marion Warner); Jack Laird (Philo McCollough); Mr. Cross (Harry Van Meter); Billy (Ray Clark). Directed by W. Eugene Moore.

Bored with each other's company, they decided to play pirates; Marie was to be captain and Billy, her playmate, was to be her assistant.

They must find some sign to convey their secrets. Looking through a pirate storybook, Marie found a mysterious cross that denoted secrecy and this sign they adopted. Marie's widowed mother was constantly annoyed by Mr. Cross, who persistently forced his attentions. Marie detested Cross, but liked Jack Laird, a secret service agent, because he taught her how to box. In search of Marie, one day, her mother found her engaged in a pugilistic match with Jack. At first she became angry but, on being reassured by Marie what a fine fellow Jack was, she relented. This coincidence developed into a close friendship.

Jack on the trail of some opium smugglers found a marked slip which he took as a clue. Suspecting Cross of being connected with the smugglers, Jack demands that he be searched. Marie's mother, becoming angry, informs Jack that he is insulting her future husband. Down hearted, Jack leaves. At Cross's request, Marie and her mother, accompanied by Billy, take a pleasure trip on his yacht. Marie and Bill determined to play hide and seek. Marie hides. Peeping through his hands, Bill sees Marie endeavoring to hide in a tank. Going in search of her, Bill returns and tells Marie's mother he is unable to find her. Cross has a search made, but to no avail. Broken hearted, Marie's mother returns home. Jack learns of the incident through Bill and sets out in search of Marie. From a cliff, Jack sees a tank floating. He dives into the water. At the tank he finds Marie waiting for him with outstretched arms. Later he discovers the real leader of the smugglers to be Cross. So as not to bring Marie's mother's name into notoriety, Jack gives Cross twenty-four hours to leave the country.

THE FATAL RING (Episode No. 6, "Rays of Death")—Two Parts—Astra—Aug. 12).—The cast: Pearl Standish (Pearl White); Nicholas Knox (Earle Fox); the Priestess (Ruby Hoffman); Richard Carslake (Warner Oland).

After helping Nicholas Knox recover the violet diamond, Pearl Standish, in a fit of anger at being unable to learn what it means, hurled it from a window in the temple of the Sacred Order of the Violet God and it was picked up by Richard Carslake. In the temple Pearl is slowly being lowered over a caldron of boiling metal. Knox pleads for Pearl's life, but the Priestess informs him that he has but one day more, and if he fails he will receive the same penalty for treachery to the Sacred Order of the Violet God.

Fastening the rope to the floor with a hammer and a clamp, the Priestess orders that some ferrets be placed in a box so that by degrees they will gnaw the rope and when their work is completed Pearl will fall into the blazing caldron. Climbing up the wall Tom Carlton finally manages to reach the window. The rats have gnawed the rope, and it is three-quarters parted. Breaking the window open, Tom gains admittance. He grabs hold of the rope and by deft manipulation he struggles toward her, still keeping the end of the rope in his hands and catching her around the waist swings her outside the caldron and lowers her to the floor. He starts to unbind her, but is attacked by one of the Priestess' followers. Pearl pushes the man backwards into the caldron. Pearl and Tom escape.

Seated at a restaurant table, Carslake, fugitive from justice, sees Detective Hana. Carslake jumps up and makes a hurried escape. Hana follows him. Carslake conceals himself underneath an embankment, where he hides the diamond. Thinking the way clear, Carslake leaves. Just then Hana discovers him, and after a struggle Carslake is finally overpowered and is made a prisoner.

Pearl receives a note from Knox, telling her that she has saved him before and now that his time is up he must die tonight. Escape is impossible and he pleads with her to save him and, as a reward he will tell her the secret of the violet diamond. Pearl phones Tom and asks him to meet her. He consents. Pearl and Tom arrive at Knox's house. Looking through the keyhole Pearl sees the Priestess. Knox is pleading with her to spare his life, but she will not listen to him, stating that he had sufficient time to recover the diamond and now that the time is up he must die.

She recalls to him that her father discovered an invention that would make the Secret Order of the Violet Diamond kings of this earth. Taking a crucible he poured some powder from it



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into a large metal retort. Sealing the retort he held it out and counted a certain number of seconds. Placing a black slave a few feet away from him he pointed the retort at him and in an instant the slave's body dissolved into nothingness. Pearl and Tom are still looking through the keyhole when suddenly four of the Priestess' band grasp them from behind. They are dragged into the den. Knox had met his fate by being strangled and now Pearl and Tom are before the Priestess. The Priestess gazes at Knox and, turning to Pearl tells her that it is her turn to pay the penalty.

THE NEGLECTED WIFE (Episode No. 14, "Desperation"—Two Parts—Balboa—Aug. 12).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corene Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

Horace Kennedy's humiliating denunciation is the last straw for Mary. She determines to leave him and later apply for a divorce. The next morning Kennedy arises late and finds Mary gone, with a note saying that the only condition on which she will return home is that he must promise never to see Margaret again.

Margaret is still afraid that Kennedy will find her, and that she might be unable to resist his influence. Norwood visits her, and is very much pleased to find that she has broken with Kennedy. Norwood suggests that the only way to protect herself from Kennedy is to marry him. Margaret refuses, saying that she cannot.

Having lost income, through neglect of his business, Kennedy wildly turns to speculation in an effort to retrieve his fortune. Bull Brady and Doyle seize the opportunity to pass a doctored tip to Kennedy. Kennedy swallows the bait, and Bull, through his influential connections, starts a campaign to ruin Kennedy.

Mary, at her hotel, reads that Kennedy is losing heavily in speculation. Determined to save him, she goes to Norwood, and pleads with him to use her fortune to save Kennedy. Norwood agrees and she binds him to secrecy.

Kennedy, desperate, searches for Margaret, but without avail. Learning that Kennedy has left Mary, Bull has the story published in the papers, that the wife of a nominee for congress has left him because of his infatuation for another woman. Mary reads the item, and is deeply distressed that her actions should threaten Kennedy's good name. She still loves him. Will she save him or not?

Miscellaneous Subjects

WORLD PICTURES.

THE IRON RING (Peerless—Five Parts—July 30).—The cast: Aleck Hulette (Edward Langford); Bess Hulette (Gerda Holmes); Jack Delmore (Arthur Ashley); Ellery Leonard (Herbert Frank); Stephen Graves (George MacQuarrie); Charles Brown (George Cowl); Mrs. Georgie Leonard (Alexandria Carewe); Dorothy Delmore (Gladys Thompson); Dr. Hogue (Victor Kennard); Sloane (Richard Clarke). Directed by George Archainbaud.

After two years, Aleck Hulette and his wife, Bess, still style themselves "The Doves." Stephen Graves, president of a large advertising agency, proposes merging Aleck's small agency with his firm. A partnership has been Aleck's particular ambition. Bess discusses the partnership with Mrs. George Leonard, a new and not altogether desirable neighbor. Ellery Leonard, her husband, is heartbroken over her frivolity and lack of sympathy.

Jack Delmore and his sister, Dorothy, are hurt in an auto crash near Mrs. Leonard's home. Ellery voices his dislike for the Delmores, and just then Jack carries Dorothy in, seriously injured. Dr. Hogue is called, while Jack goes next door for some brandy. Bess, be-

lieving Aleck has changed his mind and returned, is surprised when she sees a stranger. She gives him the brandy and then notices his wounded hand. Delmore pays her a pretty compliment, and Bess invites him and his sister to meet her husband some time. Young Dr. Hogue is married. He attends to Dorothy's injuries and becomes smitten with her.

The next day, receiving word that Aleck will not return until midnight, Bess is persuaded to go shopping with Georgie Leonard and have luncheon in town. Georgie secretly arranges with Charles Brown, a man-about-town, to meet them at the Plaza. At luncheon, Bess and Georgie are joined by Brown and Delmore (very casually) and Bess notes Georgie's intimacy with Brown.

On his return, Aleck does not tell Bess of his plans, which almost breaks her heart, but he assures her she will become accustomed to it, especially when he begins to shower luxuries upon her. Bess doubts if things will ever be the same again. As time passes, the relations between Bess and Aleck grow more strained, despite the moneyed success.

Delmore, wishing to check the growing intimacy between Dr. Hogue and Dorothy, declares that his professional visits are no longer necessary. Dorothy resents his interference, but Jack assures her that he desires only to cherish and protect her.

Bess confides to Delmore that Aleck and she have drifted apart. Aleck returns unexpectedly and sees Delmore alone with Bess. He commands Bess not to see him and his friends again, but she resents this, declaring it only the whim of a neglectful husband.

Ellery denounces Georgie as an unfaithful wife. The next day, she goes to Brown's apartment, but he has sent her a letter breaking the engagement for that evening and settling everything between them, as he is to be married shortly to someone else. She fears that Ellery will kill them both if the letter falls into his hands. She goes to Delmore, asking that he send Bess away when she comes to his apartment.

When Bess arrives, Delmore tells her that Georgie is coming with Brown very shortly. Georgie had told Bess she was to come with Ellery. Bess is alarmed at the deception, but forgets it in a toast to Delmore. He makes love to her and embraces her forcibly. She struggles and then her screams are smothered in a paroxysm of choking. Frightened, Delmore puts her down, while the butler rings for a doctor. The phone rings. It is Mrs. Hogue. She tells Delmore his sister and Dorothy and Dr. Hogue have eloped. She pleads with Delmore to stop them, saying she will forgive her husband everything. Delmore promises to do his best.

Aleck comes to Delmore's apartment, and the butler, believing him to be the doctor, shows him in. He sees Delmore alone with Bess. She is in a chair, disheveled and gasping. He denounces Delmore. He tells Delmore to keep Bess. Bess pleads with Aleck to take her home. Aleck takes Bess home. Delmore arrives at the railroad station in time to snatch Dorothy from Hogue. Ashamed, Hogue returns to his wife and children, who welcome him.

Bess and Aleck decide to make their mistakes stepping stones to future happiness and Aleck asks the forgiveness of his Little Partner, which is granted. A reconciliation dinner is tendered by the Hulette to Stephen Graves and his wife, who was formerly secretary to Graves and Aleck Hulette.

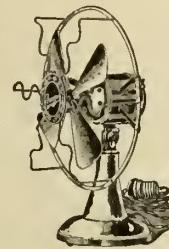
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WIFE NUMBER TWO (Five Parts—July 29).—The cast: Emma Rolfe, later Emma Bovar (Valeska Surratt); Dr. Charles Bovar (Eric Mayne); His Mother (Mathilde Brundage); Rudolph Bulwer (John Goldsworthy); Philip (Martin J. Faust); Leo (T. J. Lawler); Lheroux (Peter Lang); Old Soldier (Dan Mason); Priest (William Burton); Lheroux's Son (Dan Sullivan); Heminway (L. F. Kennedy).

Emma Rolfe is married to Dr. Bovar, a much older man than she is, whose every interest is in his work. Emma finds relaxation from her dull home life in the company of the young men of the town. Rudolf Bulwer, a wealthy youth, who had paid much attention to Emma before her marriage, is her favorite.

But in time the crash comes and the realiza-

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tou that she never meant anything to these youths. One by one they discard her and Emma finds herself steeped in debt for money which she expected them to pay for.

Seeing the utter hopelessness of her position, Emma takes a bottle of acid from her husband's satchel and strolls to a brook. As she lifts the vial she gets new courage and determines to face her husband and confess all. But when she turns, the bank of the brook caves in and she is drowned in the swirling current. Phillip sees her fall but cannot save her.

When Emma's body is brought home, the doctor has learned all from letters. He faces his neighbors and defends to the last the name of the girl whom he had unconsciously made unhappy.

EDUCATIONAL FILMS CORP.

THE LIVING BOOK OF NATURE. By Raymond L. Ditmars.—Wolves and Their Allies. In all parts of the world, from the torrid zones to the arctics, there are various representatives of the tribes of wild canines. These range in size from the savage wolves of Canada, Labrador and Siberia, to the jackals of Africa, the dingoes of Australia—and in the New World the diminutive wild dogs of Brazil and Argentina. It is surprising to observe the variety of form existing among these ancestors of the domestic dog. The foxes are included in the scenes and are the most attractive types of their race. Scenes of infant foxes, that have been tamed and are shown in intimate detail, are particularly interesting. There are entertaining portrayals of wolf bables and the photo-story follows the growth and development of one of these animals.

CHRISTIE FILM COMPANY.

SKIRTS (July 23).—The cast: The Girl (Margaret Gibson); The Boy (Harry Ham); His Chum (James Harrison); The Chaperone (Ethel Lynne); The Landlord (George French).

Having received notice of an inheritance, Harry and his chum, Jimmy, secure an automobile and a beautifully furnished flat on the strength of their anticipated wealth. Harry receives a telegram stating that a later will, just discovered, leaves the entire estate to his cousin, Mary, and to appease the impatient landlord Harry informs him that he will still share in the money, as he is to marry Mary that afternoon. Despite his protests, Jimmy is decked out by Harry in feminine array and paraded before the landlord as the heiress bride.

When the real Mary and her chaperon, Ethel, suddenly appear at the flat the landlord informs them that Harry is upstairs with his bride, at which Mary is greatly surprised and downcast. Jimmy is introduced as the bride, but when the girls go out he insists that upon their return Harry must tell that "she" is ill, and has retired. When Ethel goes to the kitchen to make the "bride" a cup of tea she discovers Harry and Mary in fond embrace, and feels more sympathetic than ever toward the unhappy Jimmy, who during her absence gets up, dresses in his own clothes and attempts to sneak out, only to be seen by Ethel. Harry is called to nab the strange man, and the girls discover Jimmy's discarded feminine togs, so the boys finally decide that their only course is to make a clean breast of the whole affair.

It turns out that everyone is satisfied—even the landlord, who perceives the likelihood of eventually renting two flats.

PARAMOUNT PICTURE CORP.

THE LONG TRAIL (Famous Players—Five Parts—July 23).—The cast: Andre Duhols (Lou-Tellegen); Louise Graham (Mary Fuller); Michette Dubois (Winifred Allen); Paul Graham (Sidney Bracy); Constable Joyce (Franklin Woodruff).

Andre Dubois is a French Canadian trapper. His little sister, Michette, and he keep house, and as she grows to womanhood he realizes that he must send her away to school. About the time she leaves, Andre makes the acquaintance of Louise Graham, niece of a prosperous fur-dealer who has come to the north country in search of rare pelts. Andre is struck by her beauty, but is greatly disturbed to learn that she is already engaged. However, Andre

is kind to travelers and offers to show Louise and her party some of the beauties of the place. On this trip Louise and Andre are separated from the others, are caught in a snowstorm, and obliged to take refuge in his cabin.

The next morning Louise's fiance breaks their engagement. Andre offers her the shelter of his name and home, and after a hasty housekeeping arrangement, each keeping strictly to his and her particular room in Andre's shack.

In the meantime, Michette, away at boarding school, is seeing a great deal of young Paul Graham, Louise's brother, and when Andre goes to get her, leaving Louise in the care of an Indian woman, he finds that she has left the convent with Paul. While he is looking for her, Michette herself, a broken-winged butterfly, comes back to the little shack on "The Long Trail." Louise and the Indian woman care for her until she dies.

Andre returns too late, but vows vengeance on the man, and tells the Mounted Police all he knows of him. Paul becomes involved in a gambling fracas and shoots a man. The police are on his trail and a large reward is offered for him. In his flight he stumbles into the shack of Andre, and is overjoyed at finding his sister.

The climax comes when Andre returns and recognizes him. Louise explains that it is her brother, and Andre relents, but after saving him from the police, who come to the shack looking for him, he provisions a sled and starts him on his way out of the country. It is just as they have parted that the police find Paul, and the evidence seems to implicate Andre. He is manacled and the party starts back to civilization, passing Andre's shack, where Louise, frantic at the delay, is waiting.

When she sees her brother dead and Andre, whom she has come to love for the goodness and kind heart, manacled, she explains everything to the mounted policeman, offering her own hands for the manacles. Instead, however, the policeman puts them in Andre's, now free, and rides off down the long trail, leaving the two together at last.

GREATER VITAGRAPH.

BY RIGHT OF POSSESSION (Five Parts—July 30).—The cast: Kate Saxon (Mary Anderson); Tom Baxter (Antonio Moreno); "Bells" (Otto Lederer); Trimble (Leon Kent). Directed by William Woibert.

Kate Saxon inherits the Blue Goose mine in Colorado, and goes there to manage her property. She arrives as rioting miners and a sheriff's posse are engaged in a battle. She personally quells the disturbance, and later readjusts wages and working conditions.

Affection quickly develops between Tom Baxter, sheriff and wealthy cattleman, and Kate, but neither acknowledges it. It is increased when the pair, on a tour of inspection in the mine, are trapped by a cave-in, and narrowly escape with their lives. Common peril further cements the regard of Kate and the sheriff, and their interest in each other is promoted by old "Bells," the mine engineer.

After a time the woman suffragists urge Kate to run for sheriff. She is reluctant to oppose her friend Tom, but finally accepts the nomination, and in the election is victorious. Tom, to test her mettle, has one of the cowboys tell her that he spent money for votes in the election, thus violating the law. She arrests and handcuffs him and Baxter. When he sees she is in earnest about enforcing the law he acknowledges that the story was false. She frees him, but does not forgive the lie.

She leaves her office, mounts her horse, and goes for a ride in the hills. Baxter follows her, and after riding for several miles suddenly stops, having been startled by an explosion. John Trimble, a labor agitator, has blown up a reservoir which supplied the mine and Baxter's cattle-ranch with water.

The explosion causes a stampede of Baxter's herds, and he and the girl have to race for their lives to avoid being trampled upon. When the danger has passed, Baxter professes his love for Kate, but she spurns him as a liar. She returns to the mine, leaving Baxter alone. However, old "Bells" later brings about a reconciliation.

BUTTERFLY PICTURES.

FOLLOW THE GIRL (Five Parts—Aug. 6).—The cast: Hilda Swanson (Ruth Stonehouse); Olaf (Jack Dill); Larry O'Keefe (Roy Stewart); Mrs. O'Keefe (Mrs. Witting); Donna

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(Claire Du Brey); Martinez (Alfred Allen); Hong Foo (Harry Dunkinson). Written by Fred Myton. Produced by L. W. Chaudet.

Hilda Swanson, an orphan, bound out to a life on a Swedish farm, but ever dreaming of America, spends much of her time studying English. A traveling agent for a Swedish-American colonization company comes to the farmhouse, and Hilda leaves.

In a foreign country, a woman is sent to America with important papers, her future depending upon their safe delivery. She embarks on the same steamer as Hilda, and soon receives a wireless that the Secret Service is aware of her mission and awaits her arrival.

Hilda has become acquainted with a young Swede named Olaf, and while the two young people are dancing on the steerage deck Donna, the secret agent, notices them. That night when all are sleeping, Donna goes to Hilda's bunk and, ripping a part of the hem of the girl's skirt, places the papers in it and resews the hem. She sends a wireless to Felix Martinez, importer of wines and international plots, telling him to watch out for a Swedish girl with a Belgian hare in a cage.

The steamer lands in New York and Martinez is at the dock waiting for Hilda, whom he follows when she boards a train with others under the direction of the agent of the colonization company. At a small station on the desert, Hilda and Olaf get off the train to get grass for her rabbit. The rabbit cage is broken, and the rabbit runs away, Hilda and Olaf after it. Martinez comes from the station just in time to catch the train. Hilda and Olaf look up from their chase to see the train rapidly departing them.

Meantime, Larry O'Keefe, a cattle owner, and his mother are having trouble with their Chinese cook, Hong Foo, who complains of having to wash dishes. Larry starts out to hunt for a dishwasher, and comes upon Hilda and Olaf on the desert. Hilda explains how they were left. He takes them back to the ranch. Hilda thinks him the most wonderful man in the world, while Olaf works in the yard and is the butt of all the cowboys' pranks.

Martinez becomes aware of the disappearance of Hilda when the conductor discovers that two passengers have been left behind. He returns to the station, but is informed that nothing has been seen of the boy and girl. Some days later Larry arrives at the station to inform the agent of Hilda's and Olaf's whereabouts. Martinez is sent for, and accompanies Larry to the ranch. Hilda refuses to leave the ranch. One night she rips the hem of her skirt to make it longer and discovers the hidden papers. She gives them to Larry, who throws them carelessly into a drawer.

Martinez arranges with some Mexican cattle thieves to kidnap Hilda. Donna has arrived on the scene. She is unaware that two Secret Service men have followed her.

When they get Hilda to the hut, they find that the papers are at the ranch house. Martinez determines to raid the house. Hilda escapes from the hut and rides away.

Larry hears of Hilda's kidnapping, and he and the cowboys start out to search for her. They meet her. A fight takes place between the cowboys and the Mexicans, several of whom are killed. The Secret Service men arrive to take Martinez. Hilda gives them the papers and they assure her that she has done a great service to her new country. Taking Hilda in his arms, Larry tells her that he will make an American citizen of her.

CONQUEST PROGRAM NO. 4.

(On the K-E-S-E Program)

THE HALFBACK (Three Parts—Aug. 4).—The cast: Joel March (Yale Boss); Bartlett Cloud (Scott Fletcher); Wallace Clausen (Ogden Childs); Wesley Blair (Tom McNamara); "Peg-leg" Duffy (Harry Harrington); Coach Remsen (Frank Gargan); Mr. March, Joel's father (William Wadsworth); Mrs. March (Jessie Stevens). Scenario by Paul H. Sloane.

Joel March, away from his father's farm for the first time in his life, arrives at Hillton Academy to take up his studies. There Bartlett Cloud, the wealthiest boy in school and halfback on the varsity team, sees Joel and makes no effort to hide his amusement. Cloud, together with Wallace Clausen (Joel's weak-willed roommate), arrange to initiate Joel into the ways of the wise.

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led by Cloud, enters and attempts to initiate Joel, but instead of a docile, trembling hick, the Sacred Order finds Joel to be fearless. But proceedings are disturbed by the appearance of "Peg-leg" Duffy, the night watchman. Remsen, the famous football coach arrives, and Joel asks for a chance. Wesley Blair, the football captain, allows him the chance he asks, and before long Remsen, Blair and the boys in school become admirers of Joel.

Joel is then placed on the substitute team. One day during a football game between the varsity and substitute teams, Cloud kicks Joel in the head because Joel is winning the game. This is seen by the captain and results in Cloud's dismissal from the team. Cloud plots to ruin Joel, and with the assistance of Clausen they cut the chapel bell rope. When "Peg-leg" Duffy goes to ring the bell the rope falls on his head, knocking him unconscious. He is found in this condition and nearby a letter of Joel's which Cloud had taken from his room and placed in the chapel to furnish evidence of Joel's guilt.

The faculty punish Joel, as it is impossible for Joel to prove his innocence. One day Joel, despondent, walks away from the campus and seats himself on the bank of the river. He hears cries, and in mid-stream sees two of his colleagues in a sinking canoe. He goes to the rescue and brings Clausen to shore, for Clausen did not know how to swim. Cloud reaches land unaided.

That evening Joel receives a note telling him that he is appointed to the varsity team and that he is to play halfback against St. Eustace, the opposing team, in the big game of the season, but Joel is unable to play because of the faculty's ruling, prohibiting him taking part in athletics. The day of all days arrive. The game starts and the Hilltons begin losing. Clausen, who can no longer stand the strain of having the honor of his school lost, tells the faculty of Joel's innocence in connection with the chapel bell incident.

Joel is released. He rushes into the game at the last quarter and saves the day for Hillton, while Cloud is denounced and forced to leave in disgrace. In addition to Joel's football honors he wins a scholarship which entitles him to another year's tuition at Hillton and six hundred dollars in addition. Joel had labored ardently to win this scholarship because he had to depend on it for his next year's schooling, as his parents were barely able to support him.

THE BOY WHO CRIED WOLF (Two Parts—Aug. 4).—The cast: Jimmy (Albert Hackett); Mr. McCoy (De Jafra West); Squire Harry Von Voorst (Jack Meredith); Clavering Gould (S. V. Phillips); The Professor (William Orlandom).

Jimmie, a Boy Scout, famed as a stalker and a path finder, longed for exciting work, and when somebody whispered "spy" to him, he followed the trail of a college professor, tramping through Westchester County, New York, seeking strange insects.

With rare cunning Jimmie shadows and trails the "suspect," often crawling on the ground after the approved fashion of Secret Service men. The explosion comes when Jimmie seeks to arrest the professor.

Another day, however, Jimmie arrests a stranger whom he found making maps of the roads; guarding his prisoner, he takes him before a magistrate, but the latter sets the prisoner free and warns Jimmie to be more prudent.

The former prisoner quickly disappeared and two hours after it is learned that he was a real spy. Jimmie's grief is finally transformed into happiness when he has an opportunity to assist the Secret Service man in capturing the spy for the second time.

CRYSTALS IN FORMATION (398 feet—Aug. 4).—The beauties and marvels of the chemical world are depicted in the changes which occur during the formation of these little-understood phenomena of nature. Grotesque and fanciful in design, they appear on the screen. Now a regiment of bayonets, now the paved block of a city street, a silver tree branching before one's eyes, a nebula of shooting stars, skyrockets and fantastic flowers come and go, each more wondrous than the last.

PLAYING IN FLORIDA (282 feet—On Same Reel).—This state is the winter mecca for thousands of wealthy people. While the rest

of us are worrying with the furnace, these folks are getting sunburned. There the floating palaces of the modern Methuselas dot the rippling waters. We peer on their decks and into their cabins and catch an intimate glimpse of those whose names adorn the Blue Book. We see them at the hotels, promenading the beaches, bathing and riding, or attempting to ride the frolicsome surf toboggan. An aeroplane-taxi costs only a dollar a minute. It was pretty steep, but the cameraman hired one for three minutes and took one of the most remarkable panoramas ever taken from the sky to use in this picture.

A JOY RIDER OF THE OCEAN (320 feet—On Same Reel).—An educational nature film devoted to the life and habits of the Remora, or Shark-Sucker. He inhabits the warm seas of the globe, and reaches a length of nearly three feet and a weight of four pounds. On top of his head is a curious disc which can exert a tremendous suctional power. Many large fish in the tropics carry one or more of these uninvited passengers. The strength with which a Remora can cling to an object is surprising—a 32-pound pail is an easy burden for a one-pound shark-sucker. The natives of China, Africa and Cuba use this strange fish for catching turtles and other denizens of the deep. They tie a string to his tail and haul in the prey to which he attaches himself. The last scene of this entertaining picture shows a turtle weighing 63 pounds which has been caught by a 1½-pound shark-sucker.

IN LOVE'S LABORATORY (One Reel—Aug. 4).—The cast: Jimmy Burton (William Wadsworth); Ellen Anderson (Jessie Stevens); Charles Henderson (Ivan Christy).

Jimmy Burton, an inventor, seeks to produce a safe safety match. Jimmy's cousin, Charles Henderson, is wealthy. He is in love with Ellen Anderson. She calls on him in his office and begs him to take her to see his eccentric cousin. He consents.

Jimmy is trying to "put off" several creditors by threatening to destroy them with his chemicals. One creditor, however, will not be dismissed, and Jimmy renders him unconscious with the aid of gas. He hears steps outside, and in order to hide his treachery, places a whiskey flask alongside the creditor, and claims that he entered his laboratory intoxicated. This alibi is accepted by his brother, Charles, and Ellen.

Jimmy makes another attempt to borrow money from Charles, but Charles refuses to lend any more. Ellen overhears this conversation from the outer office, and as she leaves drops her purse. As Jimmy inspects the purse he is caught in the act by a creditor and forced to part with most of the money. The next day Ellen returns on a pretext of looking for her purse. Jimmy confesses to her and offers Ellen ten shares in his safety match company, which she accepts. Charles, who has been waiting outside, enters and finds the couple clasping hands in what appears to be a love scene.

Shortly after, while Ellen is in Charles' office, Jimmy again haunts his cousin for more money. Ellen quietly slips into the outer office and comes to Jimmy's rescue by typewriting a letter, using Charles' office letter-head, and enclosing a \$1,000 check, requesting Jimmy to burn the letter when he succeeds, but not before. Jimmy receives the letter which contains \$1,000, and by means of its aid he succeeds in perfecting his invention and sells it for a large sum. Then he holds the letter over burning sulphur and the words "I will be waiting for your success, Ellen," appear. Jimmy hastens to Ellen and is received in open arms.

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Calendar of Daily Program Releases

Releases for Weeks Ending August 11 and August 18

(For Extended Table of Current Releases see Pages 998, 1000, 1002, 1004.)

Universal Film Mfg. Company

RELEASES FOR WEEK OF AUGUST 6.

BISON—The Soul Herder (Three Parts—Drama)	02602
NESTOR—The Love Slacker (Comedy)	02603
L-KO—The Little Fat Rascal (Two Parts—Comedy)	02604
UNIVERSAL ANIMATED WEEKLY—No. 84 (Topical)	
STAR FEATURETTE—The Untamed (Two Parts—Drama)	02605
JOKER—O-My the Tent Mover (Comedy)	02606
VICTOR—Like Babes in the Woods (Two Parts—Juvenile Comedy)	02607
UNIVERSAL SCREEN MAGAZINE—Issue No. 31	02608
UNIVERSAL CURRENT EVENTS—Issue No. 13	02609
JOKER—The Vamp of the Camp (Comedy)	02610
POWERS—Seeing Ceylon With Hy. Mayer (Trav- elaugh)	02611
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 7, "Caught in the Web"—Two Parts)	02612

RELEASES FOR WEEK OF AUGUST 13.

GOLD SEAL—A Wife's Suspicion (Three Parts—Drama)	02615
NESTOR—The Rushin' Dancers (Comedy)	02616
L-KO—Rough Stuff (Two Parts—Comedy)	02617
UNIVERSAL ANIMATED WEEKLY—No. 85 (Topical)	
STAR FEATURETTE—Cheyenne's Pal (Two Parts—Drama)	
JOKER—Out Again, In Again (Comedy)	02618
VICTOR—The Brass Girl (Two Parts—Comedy— Drama)	02619
UNIVERSAL SCREEN MAGAZINE—Issue No. 32 (Educational)	02620
UNIVERSAL CURRENT EVENTS—Issue No. 14 (Topical)	02621
JOKER—Back to the Kitchen (Comedy)	02622
POWERS—Doing His Bit (Com. Cartoon) and Al- geria Old and New (Scenic—Split Reel)	
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 8, Title Not Decided—Two Parts—Drama)	02623

Mutual Film Corporation

MONDAY, AUGUST 6, 1917.

MUTUAL STAR PRODUCTION—Souls in Pawn (American—Five Parts—Drama)	05700-01-02-03-04
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TUESDAY, AUGUST 7, 1917.

LA SALLE—Pigs and Pearls (Comedy)	05705
GAUMONT—Tours Around the World No. 40 (Sub- jects on Reel; Down the Senegal River in French West Africa; Bruges, Belgium; Fishing Villages of France (Travel)	05706

WEDNESDAY, AUGUST 8, 1917.

MUTUAL—Mutual Weekly No. 136 (Topical)	05707
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THURSDAY, AUGUST 9, 1917.

CUB—Jerry on the Railroad (Comedy)	05708
GAUMONT—Reel Life No. 67 (Subjects on Reel; An Under Sea Garden; A Colored Baptizing; Elec- tricity from the Heart; The Tallest Boy on Earth; Making Schools Safe; Animated Drawing from "Life"—"Not a Shadow of a Doubt," "A Bomb—and a Boomerang" (A War Cartoon; (Mutual Film Magazine)	05709

MONDAY, AUGUST 13, 1917.

MUTUAL STAR PRODUCTIONS—Bab the Fixer (Hork- heimer—Five Parts—Drama)	05710-11-12-13-14
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TUESDAY, AUGUST 14, 1917.

LA SALLE—The Widow's Might (Comedy)	05715
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WEDNESDAY, AUGUST 15, 1917.

MUTUAL—Mutual Weekly No. 137 (Topical)	05716
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THURSDAY, AUGUST 16, 1917.

CUB—Beach Nuts (Comedy)	05717
GAUMONT—Reel Life No. 68 (Subjects on Reel; Young Men's Christian Association; Learning to Be a Soldier; The Absent-Minded Dentist; an Animated Drawing from "Life")	05718

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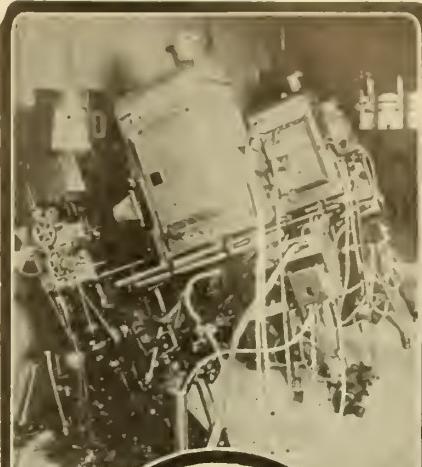
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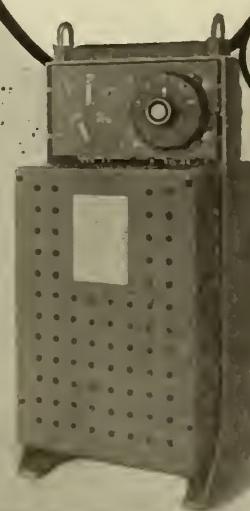
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List of Current Film Release Dates

ON GENERAL FILM, PATHÉ AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 994.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Gold That Glittered (One of the O. Henry Series—Two parts—Comedy-Drama).
No Story (One of the O. Henry Series—Two parts—Comedy-Drama).
The Love Philtrite of Ikey Schoenstein (One of the O. Henry Series—Two parts—Comedy-Drama).
Strickly Business (One of the O. Henry Series—Two parts—Comedy-Drama).
A Departmental Case (One of the O. Henry Series—Two parts—Comedy-Drama).
A Little Speck in Garnered Fruit (One of the O. Henry Series—Two parts—Comedy-Dr.).
The Gift of the Magi (One of the O. Henry Stories—Two parts—Comedy-Drama).
The Coming Out of Maggie (One of the O. Henry Stories—Two parts—Comedy-Dr.).
The Venturers (one of the O. Henry Series—Two parts—Comedy-Drama).

ESSANAY.

The Quarantined Bridegroom (Black Cat Feature—Two parts—Comedy-Drama).
Mr. Pringle and Success (Black Cat—Two parts—Drama).
The Rainbow Box (Black Cat Feature—Two parts—Drama).
Would You Believe It? (Black Cat Feature—Two parts—Comedy-Drama).
A Corner in Smiths (Black Cat Feature—Two parts—Comedy-Drama).
Two Laughs (Black Cat Feature—Two parts—Comedy-Drama).
Our Boys (Black Cat Feature—Two parts—Comedy).
Seventy and Seven (Black Cat Feature—Two parts—Comedy-Drama).
Pete's Pants (Black Cat Feature—Two parts—Comedy).
Vernon, the Bountiful (Black Cat Feature—Two Parts—Comedy-Drama).
The Long-Green Trail (Black Cat Feature—Two parts—Comedy-Drama).

KALEM.

Arrayed With the Enemy (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).
An Eye for an Eye (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).
A Double Deception (An Episode o' "The Further Adventures of Stingaree"—Two parts—Drama).
The Poisoned Cup (an episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
A Model Marauder (An episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
The Boot and the Loot (Ham and Bud Comedy).
The Ghost of the Desert (An episode of "The American Girl"—Two parts—Drama).
The Mark of Stingaree (Episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
An Order of the Court (Episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
At the Sign of the Kangaroo (an episode of the "The Further Adventures of Stingaree"—Two parts—Drama).

GEORGE KLEINE.

A Suit and a Suitor (One-Reel George Bickel Comedy).
Nearly a Husband (One-Reel George Bickel Comedy).
Some Statue (One-Reel George Bickel Comdy).

JAXON COMEDIES.

(Pokes and Jabs).
A Ride for Life.
Military Madness.
Pearls of Pauline.
Ploughing the Clouds.
The Rest Cure.

SELIG.

Selig World Library No. 6 (Educational).
The Right of Might (Two parts—Drama).
In the Talons of an Eagle (Drama).
Selig World Library No. 7 (Educational).
Trials and Tribulations (Two parts—Drama).
Through the Eyes of the World (Drama).
Selig World Library No. 8 (Topical).
In the African Jungle (Two parts—Drama).
Checkmate (Drama).
Selig-World Library No. 9 (Educational).
The Magic of Motive Power (Two parts—Edu.).
Love Victory (One Reel—Drama).
Selig World Library No. 8 (Educational).
In the African Jungle (Two parts—Drama).
Checkmate (Drama).
Selig World Library No. 10 (Educational).
A Daughter of the Southland (Two parts—Dr.).
The L-X. Clew (Drama).
Selig-World Library No. 11 (Edu.).
The Toll of Sin (Two Parts—Drama).
The Bush Leaguer (One part—Drama).

RAY COMEDIES.

The Candy Jag.
Muggsy in Bad.
A Laundry Mix-Up.
A Peaceful Flat.
Cheating His Wife.

SPARKLE COMEDIES.

Fresh Air.
The Spy.
The Trunk Route.
Bertie's Bath.
A Night of Enchantment.

Pathé Exchange, Inc.

RELEASES FOR WEEK OF JULY 15.

It Happened to Adele (Five parts—Drama—Thanhouser).
The Neglected Wife (Episode No. 10, "A Veiled Intrigue"—Two parts—Drama—Balboa).
Stop! Luke! Listen! (Two parts—Comedy—Rolin).
The Fatal Ring (Episode No. 2, "The Crushing Walls"—Two parts—Drama—Astra).
Sweden's Waterways (Scenic—Sveafilms), and Placer Gold Mining (Indust.).
Jerry on the Job, "Love and Lunch" (Cartoon), and New York's Giant Barge Canal (Scenic—International).
Hearst-Pathé News No. 58 (Topical).
Hearst-Pathé News No. 59 (Topical).

RELEASES FOR WEEK OF JULY 22.

The Last of the Carnabys (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 11, "A Reckless Indiscretion"—Two parts—Drama—Balboa).
The Fatal Ring (Episode No. 3, "Borrowed Identity"—Two parts—Drama—Astra).
Know America No. 16 ("Southeastern Texas"—Combitone—Scenic).
Hearst-Pathé News No. 60 (Topical).
Hearst-Pathé News No. 61 (Topical).

RELEASES FOR WEEK OF JULY 29.

The On-the-Square Girl (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 12, "Emberittered Love"—Two parts—Drama—Balboa).
The Fatal Ring (No. 4, "The Warning of the Ring"—Two parts—Drama—Astra).
Know America No. 17 ("Eastern Texas"—Scenic Combitone).
Hearst-Pathé News No. 62.
Hearst-Pathé News No. 63.

RELEASES FOR WEEK OF AUGUST 5.
Captain Kiddo (Lasalida—Five parts—Drama).
The Neglected Wife (Episode No. 13, "Revoltting Pride"—Two parts—Drama).
The Fatal Ring (Episode No. 5, "Danger Underground"—Two parts—Astra).
Know America No. 18—Stray Shots in the Lone Star State (Scenic—Combitone).
Lonesome Luke—Messenger (Two Parts—Comdy-Rolin).
Hearst-Pathé News No. 64 (Topical).
Hearst-Pathé News No. 65 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

May 28—Susie of the Follies (Comedy).
June 11—Her Fractured Voice.
June 25—Auto Intoxication.

FAMOUS PLAYERS.

June 28—The Little Boy Scout (Five parts—Drama).
July 2—At First Sight (Five parts—Drama).
July 9—The Love That Lives (Five parts—Drama).
July 23—The Long Trail (Five parts—Drama).

KLEVER KOMEDY.

June 4—Bungalowing (Comedy).
June 18—Commuting.
July 2—Oh Pop!
July 16—The Wrong Mr. Fox.
July 30—Motor Boating.

LASKY.

June 25—Her Strange Wedding (Five parts—Drama).
July 12—Forbidden Paths (Five parts—Dr.).
July 16—What Money Can't Buy (Five parts—Drama).
July 26—The Squaw Man's Son (Five parts—Drama).
July 30—The Crystal Gazer (Five parts—Dr.).

MOROSCO AND PALLAS.

June 21—Heir of the Ages (Pallas—Five parts—Drama).
July 5—Big Timber (Five parts—Drama—Morosco).
July 19—Cook of Canyon Camp (Five parts—Drama).
Aug. 2—A Kiss for Susie (Five parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

May 21—A Reckless Romeo (Two parts).
June 25—The Rough House (Two parts).

PARAMOUNT-ARTCRAFT.

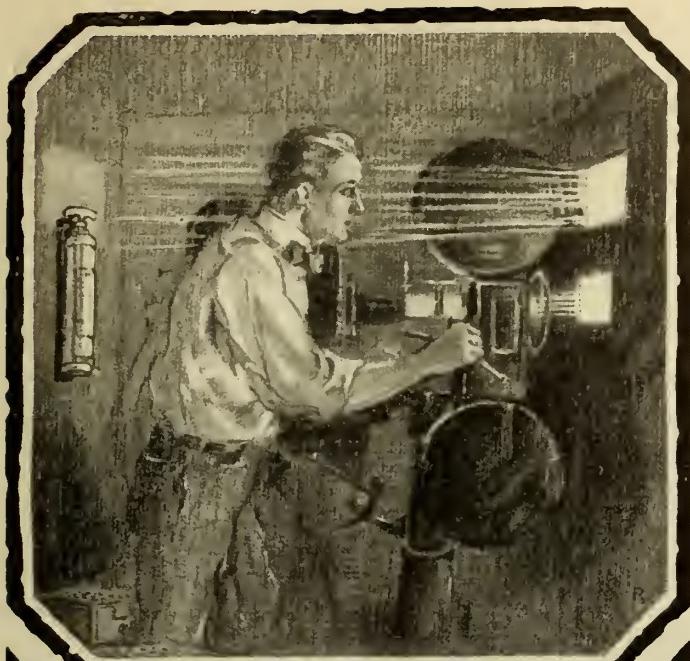
Aug. 5—The Amazons (Five parts—Drama).
Aug. 5—The Varmint (Five parts—Drama).
Aug. 12—Seven Keys to Baldpate (Five parts—Drama).
Aug. 12—The Law of the Land (Five parts—Drama).

PARAMOUNT-BURTON HOLMES.

July 2—How California Harvests Wheat (Educational).
July 9—In the High Sierras (Scenic).
July 16—An Oregonian Niagara (Scenic).
July 23—Catching and Canning Oregon Salmon (Industrial).
July 30—To the Summit of Mt. Hood.
Aug. 6—Geysers of Yellowstone (Scenic).
Aug. 13—Wonders of Yellowstone (Scenic).

PARAMOUNT-BRAY PICTOGRAPHHS.

June 11—Subjects on Reel—Soldiers of the Soil; Traveling Forts; Repairing a Sub-sea Cable; Cartoon—Evolution of the Dachshund.
June 18—Subjects on Reel—Unmasking the Medium; On Duty with the Coast Guards; Scientific Stock Breeding; Bobby Bumps' Submarine Chaser.



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in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 994.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

- July 4—Number 79 (Topical).
 July 11—Number 80 (Topical).
 July 18—Number 81 (Topical).
 July 25—Number 82 (Topical).
 Aug. 2—Number 83 (Topical).
 Aug. 9—Number 84 (Topical).
 Aug. 16—Number 85 (Topical).

BIG U.

- June 25—The Pointed Finger (Two parts—Dr.).
 June 25—Love's Turmoil (Drama).
 July 2—The Mad Stampede (Drama).
 July 9—The Punishment (Drama).

BISON.

- June 25—Money and Mystery (Two parts—Drama).
 July 4—The Wrong Man (Two parts—Dr.).
 July 9—Double Suspicion (Two parts—Drama).
 Aug. 6—The Soul Herder (Three parts—Dr.).

GOLD SEAL.

- June 25—The Golden Bullet (Three parts—Drama).
 July 2—The Young Patriot (Three parts—Dr.).
 July 9—A Limb of Satan (Three parts—Drama).
 July 16—Six Shooter Justice (Three parts—Drama).
 July 23—A Soldier of the Legion (Three parts—Drama).
 July 30—Right of Way Casey (Three parts—Drama).
 Aug. 13—A Wife's Suspicion (Three parts—Drama).

IMP.

- July 4—The Girl in the Limousine (Drama).
 July 9—Hatton of Headquarters (Drama).

JOKER.

- July 2—The Twitching Hour (Comedy).
 July 9—Kitchenella (Comedy).
 July 16—He Had 'Em Buffaloed (Comedy).
 July 23—Canning the Cannibal King (Comedy).
 July 23—The Soubrette.
 July 30—The Battling Bellboy (Comedy).
 July 30—The Stinger Stung (Comedy).
 Aug. 6—My Tent Mover (Comedy).
 Aug. 6—The Vamp of the Camp (Comedy).
 Aug. 13—Out Again, In Again (Comedy).
 Aug. 13—Back to the Kitchen (Comedy).)

L-KO.

- June 25—Her Daring Tearing Ways (Two parts—Comedy).
 July 2—Bombs and Bandits (Two parts—Comedy).
 July 9—Hearts and Flour (Two parts—Comedy).
 July 16—Surf Scandal (Two parts—Comedy).
 July 23—The Sign of the Cucumber (Two parts—Comedy).
 July 30—Blackboard and Blackmail (Two parts—Comedy).
 Aug. 6—The Little Fat Rascal (Two parts—Comedy).
 Aug. 13—Rough Stuff (Two parts—Comedy).

NESTOR.

- June 25—The War Bridegroom (Comedy).
 July 2—Poor Peter Plous (Comedy).
 July 2—Five Little Widows (Two parts—Comedy).
 July 9—Minding the Baby (Comedy).
 July 16—A Dark Deed (Comedy).
 July 23—Seeing Things.
 July 30—Married by Accident (Comedy).
 Aug. 6—The Love Slacker (Comedy).
 Aug. 13—The Rushin' Dancers (Comedy).

POWERS.

- July 2—China Awakened (A Hy Mayer Travel-augh).
 July 9—Monkey Love (Cartoon Comedy) and In the Rocks of India (Dorsey Educational).
 July 16—Box Car Bill Falls in Luck (Cartoon Comedy) and in the Heart of India (Educational).
 July 23—Hammon Egg's Reminiscences (Cartoon Comedy) and in The Land of Light and Gloom (Dorsey Edu.).
 July 30—The Good Liar (Cartoon) and "In Monkey Land" (Ditmar's Edu.).
 Aug. 6—Seeing Ceylon with Hy Mayer (Travelaugh).
 Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New (Scenic) (Split reel).

REX.

- July 2—Seeds of Redemption (Two parts—Drama).
 July 9—Three Women of France (Two parts—Drama).

STAR FEATURETTE.

- July 23—The Beautiful Impostor (Two parts—Drama).
 July 30—The Woman Who Would Not Pay (Two parts—Society—Drama).
 Aug. 6—The Untamed (Two parts—Drama).
 Aug. 13—Cheyenne's Pal (Two parts—Drama).

VICTOR.

- June 25—Swede Hearts (Two parts—Comedy—Drama).
 July 2—Not Too Thin to Fight (Comedy).
 July 2—Daredevil Dan (Comedy).
 July 9—Meet My Wife (Comedy).
 July 9—The Paper Hanger's Revenge (Comedy).
 July 9—Kicked Out (Two parts—Comedy—Drama).
 July 16—One Bride Too Many (Two parts—Comedy—Drama).
 July 30—Where Are My Trousers? (Two parts—Comedy).
 Aug. 6—Like Babes in the Wood (Two parts—Juvenile Comedy).
 Aug. 13—The Brass Girl (Two parts—Comedy—Drama).

UNIVERSAL SCREEN MAGAZINE.

- June 25—Issue No. 25 (Educational).
 July 2—Issue No. 26 (Educational).
 July 9—Issue No. 27 (Educational).
 July 16—Issue No. 28 (Educational).
 July 23—Issue No. 29 (Educational).
 July 30—Issue No. 30 (Educational).
 Aug. 6—Issue No. 31 (Topical).
 Aug. 13—Issue No. 32 (Topical).

UNIVERSAL SPECIAL FEATURE.

- June 24—The Voice on the Wire (Episode No. 15, "The Living Death"—Two parts—Drama).
 July 1—The Gray Ghost (Episode No. 1, "The Bank Mystery" (Three parts—Dr.).
 July 8—The Gray Ghost (Episode No. 2, "The Mysterious Message"—Two parts—Drama).
 July 15—The Gray Ghost (Episode No. 3—"The Warning"—Two parts—Drama).
 July 22—The Gray Ghost (Episode No. 4—"The Fight"—Two parts—Drama).
 July 29—The Gray Ghost (Episode No. 5—"Plunder"—Two parts—Drama).
 Aug. 6—The Gray Ghost (Episode No. 6, "The House of Mystery"—Two parts—Drama).
 Aug. 13—The Gray Ghost (Episode No. 7) (Title not decided) (Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

- June 23—Issue No. 6 (Topical).
 June 30—Issue No. 7 (Topical).
 July 7—Issue No. 8 (Topical).
 July 14—Issue No. 9 (Topical).
 July 21—Issue No. 10 (Topical).
 July 28—Issue No. 11 (Topical).
 Aug. 4—Issue No. 12 (Topical).
 Aug. 10—Issue No. 13 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

- June 4—Lady Barnacle (Five parts—Drama).
 June 18—The Greatest Power (Five parts—Dr.).
 June 25—Aladdin's Other Lamp (Five parts—Drama).
 July 2—The Trail of the Shadow (Five parts—Drama).
 July 9—Peggy, the Will o' the Wisp (Five parts—Drama).
 July 30—Miss Robinson Crusoe (Five parts—Drama).
 Special—The Slacker (Seven parts—Drama).

YORKE FILM CORP.

- June 11—The Haunted Pajamas (Five parts—Drama).
 July 16—The Hidden Spring (Five parts—Dr.).

METRO COMEDIES.

- June 4—Her Anniversaries (Drew).
 June 11—Tootsie (Drew).
 June 18—Monomania (Rolma).
 June 25—The Hypochondriac (Drew).
 July 2—The Matchmakers (Drew).
 July 9—Lest We Forget (Drew).
 July 16—Blood Will Tell (Rolina).
 July 23—Mr. Parker—Hero (Drew).
 July 30—Henry's Ancestors (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTION.

- June 17—The Clodhopper (Five parts—Drama).
 June 17—Paws of the Bear (Five parts—Dr.).
 June 24—Madcap Madge (Five parts—Drama).
 July 1—The Flame of the Yukon (Five parts—Drama).
 July 1—Hater of Men (Five parts—Drama).
 July 1—Her Excellency, the Governor (Five parts—Drama).
 July 8—A Strange Transgression (Five parts—Drama).
 July 8—Time Locks and Diamonds (Five parts—Drama).
 July 15—The Sawdust Ring (Five parts—Dr.).
 July 15—The Mother Instinct (Five parts—Dr.).
 July 22—A Successful Failure (Five parts—Drama).
 July 22—Sudden Jim (Five parts—Drama).
 July 29—In Slumberland (Five parts—Drama).
 July 29—Borrowed Plumage (Five parts—Dr.).
 Aug. 5—The Food Gamblers (Five parts—Dr.).
 Aug. 5—An Even Break (Five parts—Drama).

TRIANGLE KOMEDY.

- June 24—His Bitter Fate.
 June 24—Dad's Downfall.
 July 1—A Janitor's Vengeance.
 July 1—Aired in Court.
 July 8—His Thankless Job.
 July 8—A Joy of Fate.
 July 15—His Sudden Rival.
 July 15—The House of Scandal.
 July 22—His Fatal Move.
 July 22—An Innocent Villain.
 July 29—Sole Mates.
 July 29—His Widow's Might.
 Aug. 5—His Perfect Day.
 Aug. 5—A Matrimonial Accident.

KEYSTONE.

- June 17—Skidding Hearts (Two parts).
 June 24—The Dog Catcher (Two parts).
 July 1—Whose Baby (Two parts).
 July 8—Dangers of a Bride (Two parts).
 July 15—A Clever Dummy (Two parts).
 July 22—She Needed a Doctor (Two parts).
 July 29—Thirst (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 994.)

Mutual Film Corp.

CUB.

- June 28—Jerry's Hopeless Tangle (Comedy).
- July 5—Jerry's Gentle Nursing (Comedy).
- July 12—Jerry at the Waldorf (Comedy).
- July 19—Jerry's Star Bout (Comedy).
- July 26—The Red, White and Blew (Comedy).
- Aug. 2—Jerry's Big Stunt.
- Aug. 9—Jerry on the Railroad (Comedy).

GAUMONT.

- July 17—Tours Around the World No. 37 (Subjects on Reel: Avignon, France; Ruined Palace of Tiberius; Timbuktu, the Mysterious, a City of the Sudan (Scenic)).
- July 19—Reel Life No. 64 (Subjects on Reel: Incandescent Light; A Novel Bicycle Race; The Cocanut; The Boy Scout Signal Corps; Animated Drawings from "Life").
- July 24—Tours Around the World No. 38 (Subjects on Reel: Prague, Ancient Capital of Bohemia; Kairwan, Sacred City of Tunisia; In "The Dauphina," a Beauty Spot of Southeastern France (Scenic)).
- July 26—Reel Life No. 65 (Subjects on Reel: Juvenile Craftsmen; A Dangerous Eagle Hunt; Pedigreed Eggs; National Sylvan Theater; Animated Drawings from "Life") (Mutual Film Magazine).
- July 31—Tours Around the World No. 39 (Subjects on Reel: Marken, Holland; La Grande Chartreuse, France; A Trip to Majorca) (Scenic).
- Aug. 2—Reel Life No. 66 (Subjects on Reel: Making Machine Guns; Beads of Rose Petals; Saving a Wrecked Steamship; Keeping the Boys Home; Leaves from "Life") (Mutual Film Magazine).
- Aug. 7—Tours Around the World No. 40 (Subjects on reel: Down the Senegal River in French West Africa; Bruges, Belgium; Fishing Villages of France) (Travel).
- Aug. 9—Reel Life No. 67 (Subjects on reel: An Undersea Garden; A Colored Baptizing; Electricity from the Heart; The Tallest Boy on Earth; Making Schools Safe; Animated Drawing from "Life"; "Not a Shadow of a Doubt"; "A Bomb and a Boomerang" (a war cartoon) (Mutual Film Magazine).

LA SALLE.

- July 3—The Girl in the Frame (Comedy).
- July 10—When Lula Danced the Hula (Com.).
- July 17—The Kissing Butterfly.
- July 24—A Match in Quarantine.
- July 31—Man Proposes (Comedy).
- Aug. 7—Pigs and Pearls (Comedy).

MUTUAL WEEKLY.

- July 4—Number 131 (Topical).
- July 11—Number 132 (Topical).
- July 18—Number 133 (Topical).
- July 25—Number 134 (Topical).
- Aug. 1—Number 135 (Topical).
- Aug. 8—Number 136 (Topical).

MUTUAL CHAPLIN.

- April—The Cure (Two parts—Comedy).
- June 22—The Immigrant (Two parts—Com.).

MONMOUTH.

- June 29—Jimmie Dale, Alias The Grey Seal (Chapter No. 15—"The Tapped Wires"—Two parts—Drama).
- July 6—Jimmie Dale alias The Grey Seal (Chapter No. 16—"The Victory"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

- June 18—The Dazzling Miss Davison (Powell—Five parts—Drama).
- June 25—The Upper Crust (American—Five parts—Drama).
- July 2—The Masked Heart (American—Five Parts—Drama).
- July 9—Mary Moreland (Powell—Five parts—Drama).
- July 16—Betty Be Good (Horkheimer—Five parts—Drama).
- July 23—Melissa of the Hills (Five parts—Dr.).
- July 30—Pride and the Man (Five parts—Dr.).
- Aug. 6—Souls in Pawn (American—Five parts—Drama).

MUTUAL SPECIAL.

- July 23—The Great Stanley Secret (Chapter No. 1, The Gipsy's Trust—Four parts—Drama—North American).
- July 30—The Great Stanley Secret (Chapter No. 2, "Fate and the Child"—Four parts—Drama—North American).

SIGNAL PRODUCING CO.

- July 2—The Railroad Raiders (Chapter No. 13—"The Road Wrecker"—Two parts—Drama).
- July 9—The Railroad Raiders (Chapter No. 14—"The Trap"—Two parts—Dr.).
- July 16—The Railroad Raiders (Chapter No. 15, "The Mystery of the Counterfeited Tickets"—Two parts—Drama).

Feature Releases

ART DRAMAS, INC.

- July 9—Miss Deception (Van Dyke—Five parts—Drama).
- July 16—When you and I Were Young (Apollo—Five parts—Drama).
- July 23—The Millstone (Erbograph—Five parts—Drama).

ARTCRAFT PICTURES CORP.

- July 2—The Little American (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

- July 9—The Car of Chance (Five parts—Dr.).
- July 16—The Greater Law (Five parts—Dr.).
- July 23—The Rescue (Five parts—Drama).
- July 30—The Little Terror (Five parts—Dr.).
- Aug. 6—The Clean-Up (Five parts—Drama).
- Aug. 13—The Show Down (Five parts—Drama).

BUTTERFLY PICTURES.

- July 9—The Reed Case (Five parts—Drama).
- July 16—High Speed (Five parts—Drama).
- July 23—The Double Standard (Five parts—Drama).
- July 30—A Wife on Trial (Five parts—Dr.).
- Aug. 6—Follow the Girl (Five parts—Dr.).
- Aug. 13—The Midnight Man (Five parts—Dr.).

CINEMA WAR NEWS SYNDICATE.

- July 8—American War News Weekly No. 10 (Topical).
- July 15—American War News Weekly No. 11 (Topical).
- July 22—American War News Weekly No. 12 (Topical).
- July 29—American War News Weekly No. 13 (Topical).

EDUCATIONAL FILM CORP.

- July 2—Living Book of Nature Series (The Pigmy Circus—Educational).
- July 4—Florida to Louisiana (Scenic).
- July 9—Living Book of Nature Series (Biography of a Stag—Educational).
- July 11—China and the Chinese No. 3.
- July 16—Living Book of Native Series (The Life of a Moth).
- July 18—Alaska Wonders in Motion No. 3.
- July 23—Living Book of Nature (Wolves and their Allies).
- July 25—Among the Senussi (Educational).
- July 30—Living Book of Nature (Water Fowl).

FOX FILM CORP.

- July 1—Patsy (Five parts—Drama).
- July 8—Two Little Imps (Five parts—Drama).
- July 15—To Honor and Obey? (Five parts—Drama).
- July 22—The Kid Is Clever (Five parts—Dr.). Special Release—Jack and the Beanstalk (Ten parts—Drama).
- July 22—The Innocent Sinner (Five parts—Dr.).
- July 29—Wife Number Two (Five Parts—Dr.).

FOXXFILM COMEDIES.

- June 25—His Final Blow Out (Two parts).
- July 9—Bing! Bang! (Two parts).

GREATER VITAGRAPH (V-L-S-E).

- July 2—Caste (Five parts—Drama).
- July 9—The Message of the Mouse (Five parts—Drama).
- July 16—The Stolen Treaty (Five parts—Dr.).
- July 23—Richard, the Brazen (Five parts—Dr.).
- July 30—By Right of Possession (Five parts—Drama).
- Aug. 6—The Second Mrs. Tanqueray (Five parts—Drama).
- Aug. 13—Mary Jane's Pa (Five parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

- July 14—Conquest Program No. 1 (Subjects: Chris and the Wonderful Lamp—Four parts; Luck of Roaring Camp and Skylarking on Skis—Two parts; He Couldn't Get Up in the Morning and Captains of Tomorrow—One part).
- July 16—Range Boss (Five parts—Drama).
- July 18—When Sorrows Weep (One of the "Do Children Count?" Series (Two parts—Drama).
- July 21—Conquest Program No. 2 (Subjects: Knights of the Square Table (Four parts); Farmer Alfalfa and His Wayward Pup and Your Flag and My Flag (split reel); Making of 100-Ton Guns and What Form Means to an Athlete (split reel); The Story of the Willow Plate).
- July 23—A Runaway Colt (Two parts—Hoyt Comedy).
- July 23—The Golden Idiot (Five parts—Drama—Essanay).

- July 25—The Uneven Road (Episode of "Do Children Count?" (Two parts—Dr.).
- July 28—Conquest Program No. 3 (Subjects: Billy and the Big Stick (4 parts); Two Kentucky Boys (2 parts); Climbing Mt. Washington and Gathering Bananas and Cocoanuts).
- July 30—One Touch of Nature (Edison—Five parts—Drama).
- Aug. 1—The Season of Childhood (Episode of "Do Children Count?"—Two parts—Drama—Essanay).
- Aug. 4—Conquest Program No. 4 (Subjects: The Half Back (Three parts—Drama); "The Boy Who Cried Wolf" and "Playing in Florida"—Two parts; "Crystals in Formation" and "Joy Riders of the Ocean"—One Reel; "Love's Laboratory—One Reel).

INTER-ALLIED FILMS.

- July 14—Cine Topics No. 1 (War Topical).
- July 21—Cine Topics No. 2 (War Topical).

SEZNICK PICTURES.

- June—The Lash of Jealousy (Drama).
- June—The Lesson (Drama).
- The Moth—(Drama).

WORLD PICTURES.

- July 2—The Price of Pride (Five parts—Dr.).
- July 9—The Brand of Satan (Five parts—Dr.).
- July 16—The Beloved Adventuress (Five parts—Drama).
- July 18—When True Love Dawns (Brady-International—Five parts—Drama).
- July 23—A Self-Made Widow (Five parts—Dr.).
- July 30—Youth (Five parts—Drama).
- Aug. 6—The Iron Ring (Five parts—Drama).

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Littlest Rebel	6	E. K. Lincoln	150
Unwritten Law	7	Beatrice Michelena	200
The Lure	5	Claire Whitney	100
America	6	All Star	60
Little Miss Brown	4	Vivian Martin	50
What Happened to Jones	5	Fred Mace	60
Prisoner of Zenda	4	James Hackett	100

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List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 994.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

AMERICAN-JAPAN PICTURES CORP.
MAY—The Land of the Rising Sun (Ten parts—
Suitable as a serial or as separate features) Subjects: No. 1, First Impressions; No. 2, A Night in a Japanese Inn; No. 3, Odd Fishing Methods; No. 4, Jap Kiddies; No. 5, Ancient Industries; No. 6, Geisha Girls; No. 7, Japa at Worship; No. 8, Pearl Culture; No. 9, Korea; No. 10, A Fairy Tale of Old Japan.

ARIZONA FILM CO.
May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).

CAMERAGRAPH FILM MFG. CO.
June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.
May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.
May—Balloonatics.
May—Neptune's Naughty Daughter.
May—Automaniacs.
June—Alice of the Sawdust (Two parts).

CHARTER FEATURES CORP.
The Lincoln Cycle (First Release—"My Mother"—Two parts).
The Lincoln Cycle (Second Release—"My Father"—Two parts).
The Lincoln Cycle (Third Release—"Myself"—Two parts).
The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts).

CHRISTIE FILM CO.
June 18—A Bold, Bad Knight (Comedy).
June 25—He Fell on the Beach (Comedy).
July 2—Almost a Scandal (Comedy).
July 9—The Fourteenth Man (Comedy).
July 16—Down by the Sea (Comedy).
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).

CINEMA DISTRIBUTING CORP.
June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.
March—The Manx-Man (Eight parts—Drama).
June—I Believe (Seven parts—Drama).

E. I. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

EMERALD MOTION PICTURE CO.
May—The Slacker (Military Drama).

EUGENIC FILM CO.
April—Birth (A Picture for Women Only).

EXPORT AND IMPORT FILM CO.
June—Robespierre.
June—Ivan, the Terrible.

FACTS FILM CO.
April—The Big Question (Drama).
April—How About You (Drama).

FAIRMOUNT FILM CORP.
June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FOX FILM CORP.
April—The Honor System (Ten parts—Dr.).

FRATERNITY FILMS, INC.
May—Devil's Playground (Nine parts—Drama).

FRIEDER FILM CORP.
June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.
April—God's Man (Nine parts—Drama).

GRAPHIC FEATURES.
April—The Woman and the Beast (Five parts—Drama).

F. G. HALL PRODUCTIONS, INC.
May—Her Fighting Chance (Seven parts—Dr.).
(Mr. Hall has world rights to this picture.)

May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HANOVER FILM CO.
April—How Uncle Sam Prepares (Topical).

HILLER & WILK.
April—The Battle of Gettysburg.
April—A Mormon Maid (Six parts—Drama).
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.
June—Christus (Eight parts—Drama).

ILIDOR PICTURES CORP.
June—The Fall of the Romanoffs (Drama).

IVAN FILM PRODUCTIONS.
Apr. —One Law for Both (8 parts—Drama).

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

KING BEF FILMS CORP.
May 15—Back Stage (Two parts—Comedy).
June 1—The Hero (Two parts—Comedy).
June 15—Dough Nuts (Two parts—Comedy).
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).

A KAY CO.
Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.
June—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

M-C FILM CO.
April—America Is Ready (Five parts—Drama).

MILES.
April—The Test of Womanhood (Five parts—Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP.
January—In the Hands of the Law (Drama).
April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.
June—The Planter (Drama).

LEW FIELDS PRODUCING CORP.
Alma, Where Do You Live? (Six parts—Dr.).

OGDEN PICTURES CORP.
The Lust of the Ages.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 2—"Jimmy Wins the Pennant").
Mo-Toy Troupe (Release No. 3—"Out in the Rain").
Mo-Toy Troupe (Release No. 4—"In the Jungle Land").
Mo-Toy Troupe (Release No. 5—"A Kitchen Romance").
Mo-Toy Troupe (Release No. 6—"Mary and Gretel").
Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").
Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No. 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days").

PUBLIC RIGHTS FILM CORP.
June—The Public Be Damned.

PURKALL FILM CO.
July—The Liar (Six parts—Drama).

REOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama).

REX BEACH PICTURES CO.
March—The Barrier (Nine parts—Drama).

SELECT PHOTOPLAY CO.
May—Humanity (Six parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

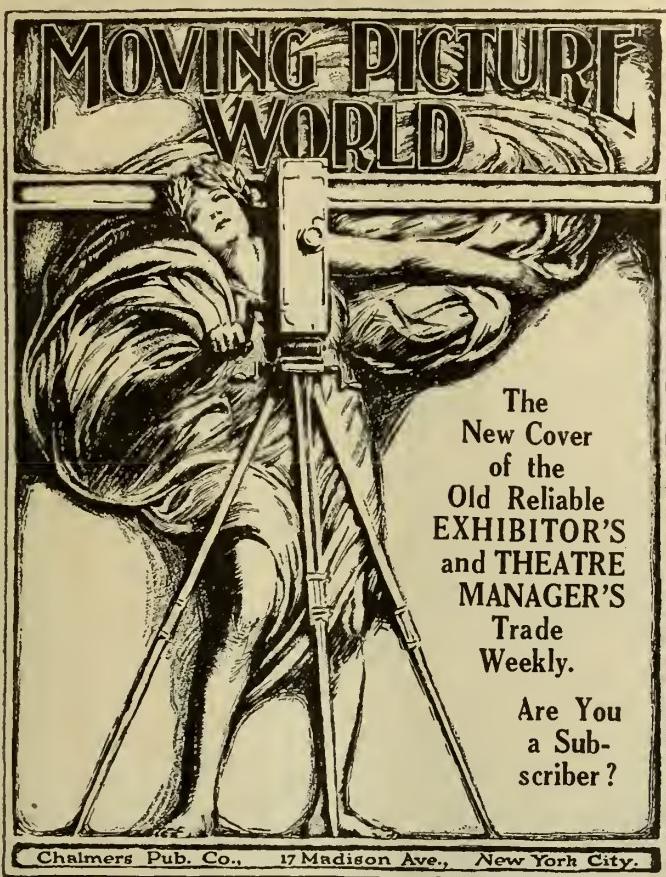
UNIVERSAL (STATE RIGHTS).
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

E. WARREN PRODUCTION.
April—The Warfare of the Flesh (Drama)

WHARTON, INC.
June—The Great White Trail (Seven parts—Drama).

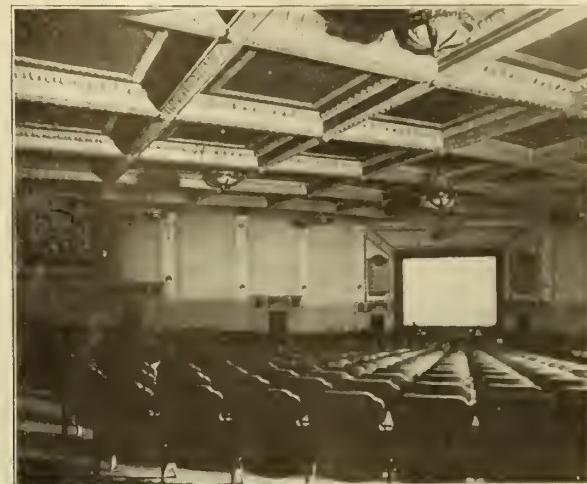
WHOLESOME FILMS CORP.
Everybody's Lonesome (Five parts—Drama).
The Penny Philanthropist (Five parts—Drama).

WILLIAMSON BROS.
April—The Submarine Eve (Drama).



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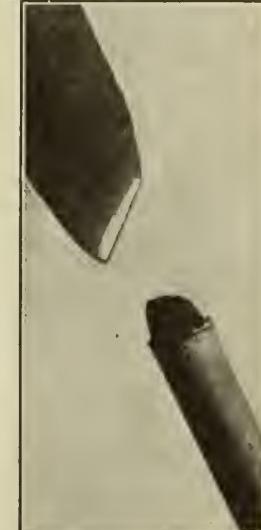
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Results such as these are obtained only by using a Speer Cored Upper and a Hold-Ark Lower.



Side View

The hard core of the Hold-Ark turns the trick—It prevents wandering of the arc and assures a bright, flickerless picture.

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Speer Carbon Company

St. Marys, Pa.



He Saves Best Whose Saving Lasts

(The Story of a Man Who Disregarded Two Laws.)

Once upon a time there was an Exhibitor.

He found that the best projector cost a little more than others.

It didn't occur to him that the price had to be higher because the Machine was better.

Nor did he realize that it was more better than that the price was higher.

He only thought of the Dollars he could "save."

Well, he "saved" the said "Dollars."

At that time those Dollars looked big to him.

So big that they hid the Law of Business, which says: "It's better to invest more at a profit than less at a loss."

So he patted himself on the back, and thought himself a clever business man.

But he was really a practical man, after all; and the present somehow always seemed more important than the past.

Therefore, as time went on, and he looked at his check book, he couldn't

see there those Dollars he so cleverly "saved."

Other things, however, became more evident, and impolitely forced themselves upon his attention.

One of these was the Operator's calls for repairs.

Somehow, the small amounts spent that way looked bigger to him than the dollars of months ago.

Another thing. The picture lost its erstwhile steadiness, and the Dimes diverted to the House in the next block made the Dollars of his memory seem still more insignificant.

Then he saw the light!

He remembered the Law of Compensation, which says:

"You can't get something for nothing.

If you want quality that endures you must pay for it; but you get it back in the long run."

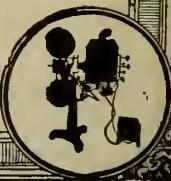
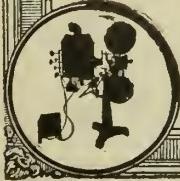
Through this experience he learned a valuable lesson.

But he would have been better off if he had bought the Simplex instead of the Experience.

Experience is a very expensive teacher, but the other man's experience is the cheapest thing on earth.

To profit by it see the Simplex Distributor in your section, or ask us for Catalog "A."

Experience Points to the Simplex for Permanently Profitable Projection





We could tell you how the shutters of some projectors are out of time whenever the picture is framed—

Or, how some projectors will destroy film—

BUT WE HAVEN'T TIME.—There are too many good points on the MOTIOGRAPH to talk about.

(Remember, the MOTIOGRAPH shutter when once set is always set, regardless of how many times you frame your picture.)

We don't say—it is bound to last a long time—or, it should do so and so;

But the **user** says—the GEARS CAN'T WEAR OUT; that the machine will operate as well after 365 days of use as it did on the day of installation.

The **dealer** will tell you that every part of the MOTIOGRAPH is **guaranteed** for one year (and the factory will back him up in this), and that no other machine, regardless of price, will give better service or more perfect projection.

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QUALITY IN SCREEN RESULTS

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NINETY, GOLD STREET,

NEW YORK, N. Y.

Vol. 33, No. 7

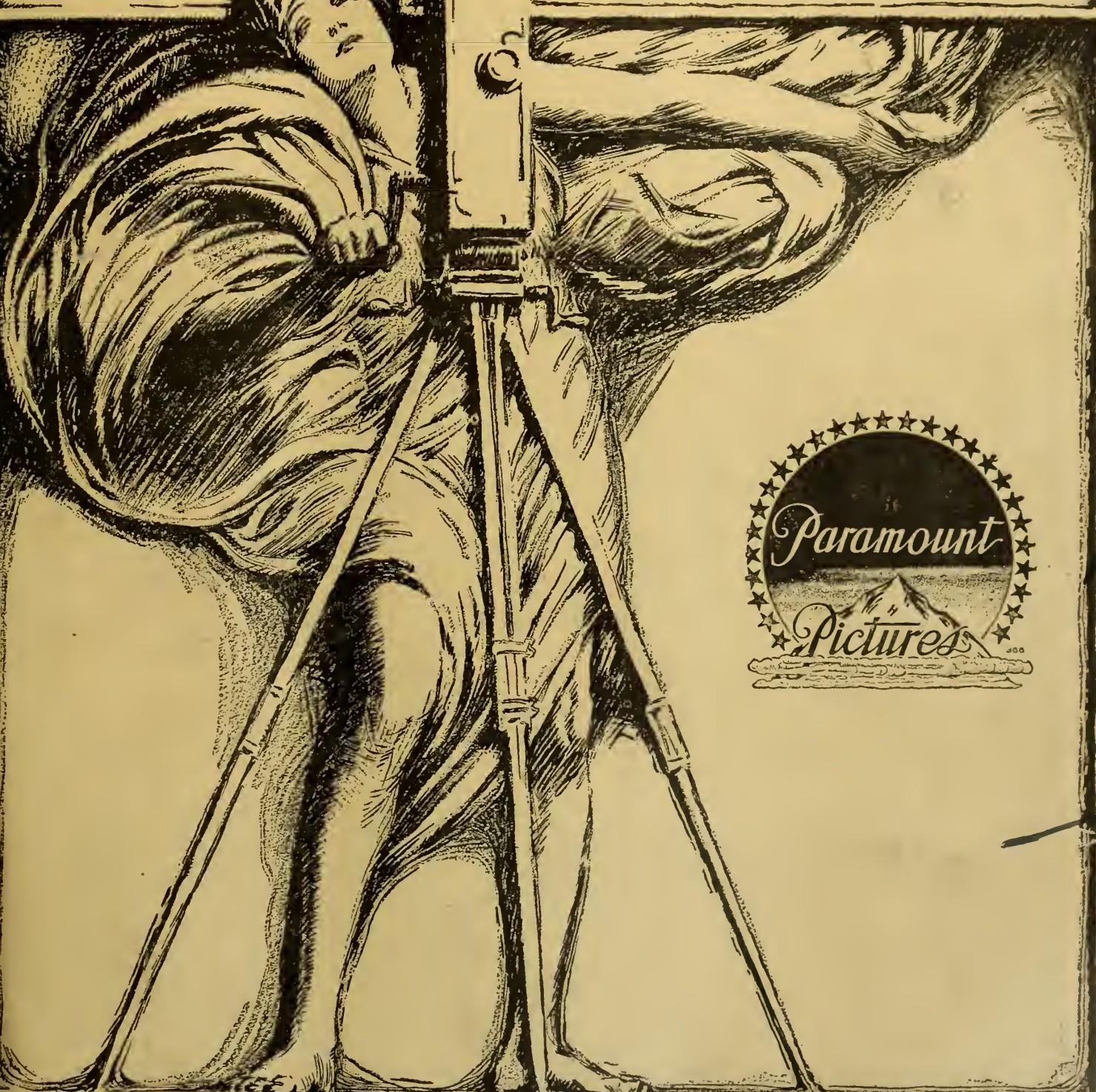
August 18, 1917

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Every time WOODROW WILSON refers to ABRAHAM LINCOLN

PRESIDENT DEMANDS CONGRESS DROP "WAR COMMITTEE" PLAN AS A REFLECTION ON HIMSELF

Writes to Representative Lever That Rider to Food Bill Would Make His Task of Conducting the War "Practically Impossible"—Joint Supervising Body, He Says. Would Amount to Assumption of the Executive.

CITES "DISTRESSING HARASSMENT" TO LINCOLN FROM A SIMILAR BODY.

Questioning Patriotic Motives of Congress, Mr. Wilson Said: Such Co-operation Is Not Practicable—Can Only Interpret Action as Lack of Confidence in Himself—The Statement Is Taken as Intimation That if Senate Amendment Is Retained He Will Veto Bill—Opposed Also to Triple Food Administration Board.

By Louis Seibold.

WASHINGTON, July 23.—Determined that the Administration shall not be harassed as was the Lincoln regime during the Civil War, President Wilson to-day plainly intimated that he will veto the Food Control Bill unless the section, injected by the Senate, creating a Congressional committee to supervise the conduct and especially the expenditures of the war is eliminated.

He made known his views in the following letter to Congressman A. F. Lever, who managed the bill in the House:

My Dear Mr. Lever:
I am very much obliged to you for your thoughtful courtesy in stating to me the circumstances of the present action on the Food Administration Bill, and I am particularly obliged to you for calling my attention to section 23. I deem it my duty to express my opinion about that section and its effect upon the whole administration of the war very frankly indeed, since the public interest manifestly demands that I should do so.

Section 23 is not only entirely foreign to the subject matter of the Food Administration Bill in which it is incorporated, but would, if enacted into law, render my task of conducting the war practically impossible.

I cannot believe that those who proposed this section scrutinized it with care or analyzed the effects which its operation would necessarily have. The constant supervision of executive action which it contemplates would amount to nothing less than an assumption on the part of the legislative body of the executive work of the Administration.

There is a very ominous precedent in our history which shows how such a supervision would operate. I refer to the Committee on the Conduct of the War constituted by the Congress during the Administration of Lincoln. It was the cause of constant and distressing harassment and rendered Mr. Lincoln's task all but impossible.

I am not, I beg you to believe, in any way questioning what might be the motives or the purpose of the members of such a committee. I am ready to assume that they would wish to co-operate in the most patriotic spirit, but co-operation of that kind is not practicable in the circumstances.

The responsibility rests upon the Administration. There are abundant existing means of investigation and of the effective enforcement of that responsibility.

I sincerely hope that upon the reconsideration of this matter both Houses of Congress will see that my objections rest upon indisputable grounds and that I could only interpret the final adoption of section 23 as arising from a lack of confidence in myself.

Gordially and sincerely yours,
WOODROW WILSON.

—and that is almost daily while the great war lasts—the Benjamin Chapin Cycle of Lincoln Plays receives gratuitous advertising.

Wouldn't You Like to Own the State Rights of a Feature With Such Publicity?

READY—

**"My Mother" "Myself"
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—each in two reels—making a splendid short serial, or a tremendous eight-reel patriotic feature, sufficient to entertain an entire evening.

As a high-class eight-reel feature, the Benjamin Chapin Cycle of Lincoln Plays has just concluded a smashingly successful run at the Globe Theatre, New York.

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UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres.

"The Largest Film"

The One Best Bet of the Week

J. Warren Kerrigan
Feature Two Reels

ALL the mystery suggested by the title underlies the plot of the J. Warren Kerrigan Feature, a two-reel romantic drama, "Hands in the Dark." Warren is the accepted lover of Edith, whose father is a miser with a penchant for precious stones. When our handsome hero goes to him to ask for the hand of the fair Edith, he surprises the old man gloating over his treasure. Enraged, the



J. Warren Kerrigan

punch and the whole picture will hold your audiences spellbound. Strong stuff that will get the business.

"Hands in the Dark"
Week of Aug. 27

miser throws a book at the lover and in doing so breaks a charm from the latter's watch chain. That night the old man is strangled and his safe looted. On the floor is the tell-tale charm. What happens after the trial of the lover for the double crime is a premier

"THE NIGHT CAP"

Nestor Laugh Promoters Present One-Reel Jollity

EDDIE LYONS and Lee Moran are in trouble again. A little farewell bachelor supper keeps them out pretty late, and a quiet game is one of the attractions. Eddie takes Lee home with him and they have a funny time getting home and into the house. Lee

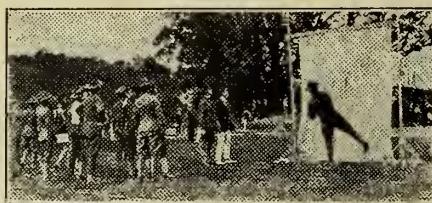


Eddie, Edith and Lee

dons a woman's nightie and boudoir cap, and is discovered by Eddie's mother-in-law, who thinks he is a woman. It's a scream thruout and will get the money for you.

UNIVERSAL ANIMATED WEEKLY

WHAT is the guy in the picture doing? He is practicing bomb-throwing at one of the U. S. Army Posts. That's the class of subjects through which the ever-popular Universal Animated Weekly is keeping the public alive to the activities of the world at home and abroad. There's always



U. S. Bomb Practice

something new, novel, interesting and entertaining in the Weekly. It is always first on the screen with the world's best news events, and it will draw crowds when a five-reel feature wouldn't attract a corporal's guard. Book it for your dull day thru your nearest Universal Exchange.

Week
of
Aug. 27

"JOKERS"

Two Corking One Reel Comedies—Are All to the Merry



Gale Henry

GALE'S hod-carrying father wins a wad in a lottery and the family gives an exhibition of "Busting Into Society"—One-Reel Joker, released week of Aug. 27.

If you want to see a scream watch Gale Henry doing the high society stuff. Bill Franey is ambitious, too. He wants to be an actor, and especially he wants

UNIVERSAL SCREEN MAGAZINE

BRIMFUL of interest every week is the Universal Screen Magazine, bringing delight to every kind of movie fan. Boy Scouts mobilized as gardeners; the strange haunts of fish from the seven seas; how to make a face powder cake, and other beauty hints; inter-

esting details of the logging industry; a patriotic subject illustrated by the wonderful miracles in mud, animated sculpture—these subjects give you an idea of the variety that are making the Screen Magazine more popular every week. Book it to strengthen your program.

Week
of
Aug. 27



William Franey

to follow a certain actress. What happens to Bill when he gets on the stage is enough, and one of the funniest one-reelers you ever saw. You never make a mistake booking Joker Comedies.

For Further Details of the Universal Program see the Moving Picture Weekly.

Service News

Manufacturing Concern in the Universe"

1600 Broadway, NEW YORK

Ruth Stonehouse — in "The Winning Pair"

RUTH STONEHOUSE and Roy Stewart are certainly a winning pair in this dramatic three-reel Gold Seal. They are engaged, and their fathers are rival shoe manufacturers, both at home suffering from gout. Ruth buys a trunkful of fancy footwear from Roy's father and goes to the country to join her family. She stops overnight at a hotel, and the shoe trunk breaking open the clerk sends out word that there is a female

Ruth Stonehouse
in the winning pair

*Three-Reel Gold Seal
Released Week of Aug. 27*

"shoe drummer" in town. In the meantime she has got Roy a position selling shoes for her dad, and the lovers meet at Ruth's stopping place as strangers. Roy introduces a big buyer and Ruth lands a huge order. Later she helps Roy get a big army contract, after which they have still to land their belligerent parents. There is a big fight scene, a lot of suspense, complications, and a most delightful love story thruout. The climax is logical and convincing and the whole picture a strong three-reel feature.

Fun Back of the Curtain

"Props, Drops and Flops," a Theatrical Mix-Up

EVERYONE is interested in what goes on back of the stage. There's a fascination about stage life, anyway, and the L-KO comedians have shown the humorous side in the laughable absurdity, "Props, Drops and Flops," featuring pretty Gladys Varden, funny Walter Stephens, Bert Roach and Walter Griffith. Directed by J. G. Blystone. Walter is the assistant property man, and when a traveling troupe comes to town there is plenty doing. He pinch hits for the actors, makes love to Gladys, is pinned to the wall by the knife thrower, and when the place takes fire—Oh, boy! Book this for your comedy night.

The FILM NEWS Printed Here Will Lead Any Exhibitor to Sure Success.

ETHEL AND FRED

Fearless Universal Stars in Thrilling Animal Pictures



Fred Church and Eileen Sedgwick

"JUNGLE TREACHERY" is a two-reel Bison, released week of August 27, featuring Fred Church and Eileen Sedgwick. Fred is sent on a survey into the jungle, and Eileen is the daughter of a white man who has lived a hermit's life there for

years. Fred is warned against the natives, who have routed every party that has ever encroached on their hunting grounds, and between them and the wild animals there are happenings enough to make a wonderful animal picture. Your fans will gasp at some of the stunts, and vote the whole show great entertainment.

UNIVERSAL CURRENT EVENTS

Week of Aug. 27

THE Universal certainly have hit the bull's eye with Current Events, the moving picture that records the world's events that are making history. Impressive as is the war and world news of the day, as read in the daily press it



King George and Queen Mary—Universal Current Events.

cannot compare with the war records shown week after week in Current Events. That is why it is not only tremendously popular with fans. Exhibitors and Exchanges, but it is getting better every week. Book this and get the opinions of your patrons—they will tell you that they want to see it every week.

Max Asher in "Scandal Everywhere"

NOW get ready for a big laugh. Book "Scandal Everywhere" and see how a flirtatious guy like Max Asher can get in wrong—especially in a hotel where the house detective has an eagle eye



Max Asher

and a ready gun. Everyone of your patrons will split their sides at this merry one-reel Victor, released August 27. Here's comedy that will get business for you; comedy that you can book with the intention of boosting. Go to it.

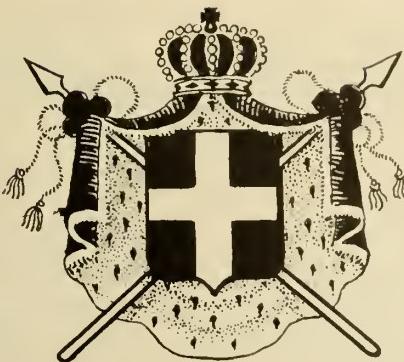


Francis Ford

and an All Star Cast in

"Who Was the Other Man?"

A Secret Service Drama of
Romance and Adventure by
Jessie Lowe
Directed by Francis Ford
Book thru any Butterfly
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Twenty-six *Goldwyn Pictures* a year written by the most popular and successful authors in the world, produced by the ablest specialists ever enlisted in the industry and starring

Mae Marsh Mabel Normand
Madge Kennedy Jane Cowl
Maxine Elliott Mary Garden

and other equally famous stars of the screen and stage to be announced later.

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**Looking America
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AT ALL LEADING THEATRES. THROUGHOUT THE WORLD.

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IN every town and city of 5,000 population or over in the United States this multi-color 24-sheet, beginning August 15, is being seen by America's millions.

On every main thoroughfare, on all motor boulevards and highways, near every downtown or neighborhood theatre, near all railroad terminals and parks or playgrounds, these famous stars of Goldwyn Pictures are introducing themselves to the audiences who will hasten to see them in *your theatre*.

These posters dominate every neighborhood in which they appear and lead in appeal to the eye—just as these stars themselves *will lead in appeal* to the picture audiences of the nation.

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Nance O'Neil	Charlie Chaplin
Olive Tell	Helen Holmes
Marjorie Rambeau	E. K. Lincoln
William Russell	Henry Walthall
Margarita Fischer	Mabel Normand
Jackie Saunders	"Fatty" Arbuckle
Richard Bennett	and many others.

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**JULIA
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The dainty Frohman star of such phenomenal successes as "The Arcadians," "The Siren," "The Girl From Utah" and "Sybil."

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Directed by DEL HENDERSON

A breezy, rollicking story of a dashing girl who dared to be unconventional.
Other coming Frohman Successes are

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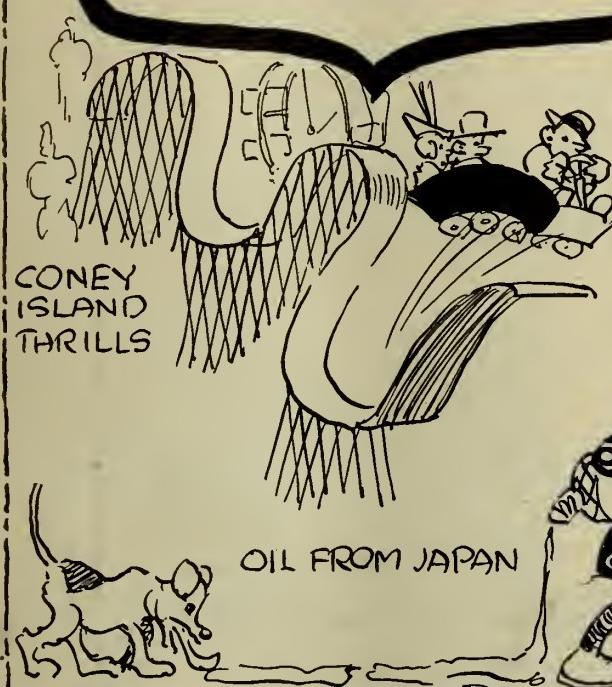
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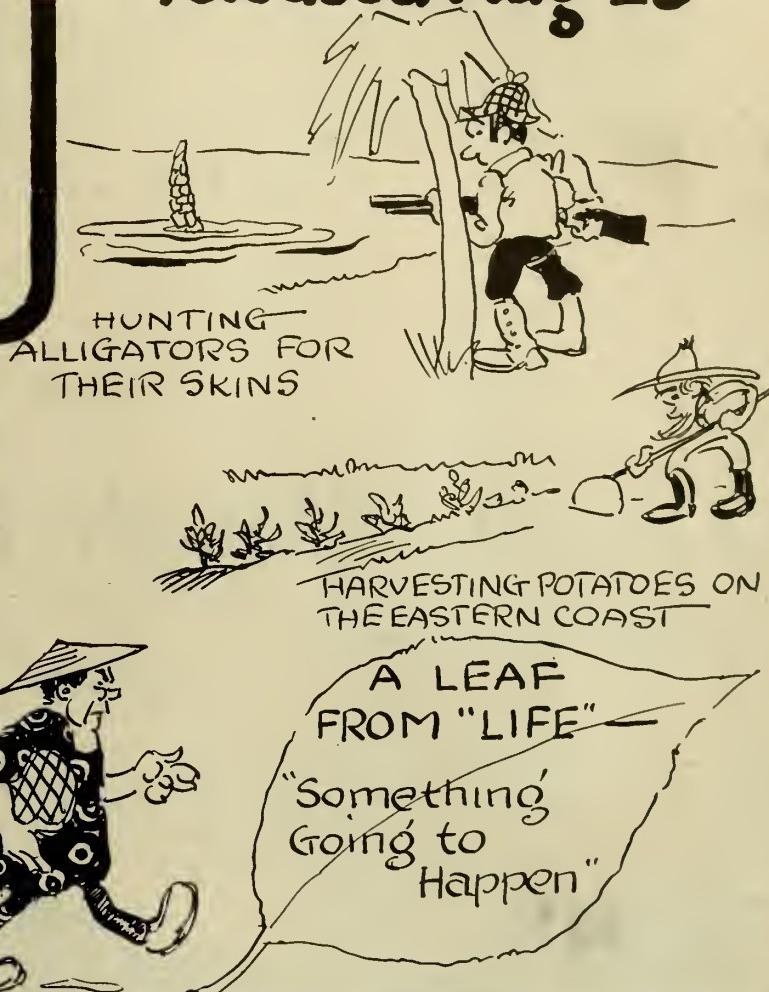
Mutual Film Corporation,
Indianapolis, Indiana.

Gentlemen:—I have used every current news reel that has ever been produced, and for real news and up-to-date stuff with photography tell the boys along the line that the Gaumont Weekly has them all skinned.

Yours truly,
(Signed) J. C. Lockwood,
Manager.



REEL LIFE N° 69
released Aug 23



MUTUAL WEEKLY SCORES AT RIALTO THEATER

The Rialto Theater, New York, makes up its own news weekly from the weekly news reels issued by the several producers. For the week of July 16 the Rialto news reel contained eleven subjects from the weeklies. Of these the Gaumont-Mutual Weekly contributed eleven. Two other weeklies contributed two subjects each.

The Gaumont-Mutual score was thus nearly twice that of the other two.

"The Gaumont-Mutual showing for the week of July 23 was even better. The Rialto's news reel had seven subjects from the weeklies. Of these five came from the Gaumont-Mutual reel, and another weekly contributed the other two, the third weekly having no representation."—Exhibitor's Trade Review, August 4.



LONDON

Gaumont Co.

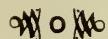
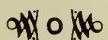
FLUSHING

PARIS

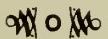


CUB**CUB****CUB COMEDIES****Featuring****GEORGE OVEY**

have been passed on by the trade as "above the average" in interesting and mirthful plots.

**"Beach Nuts"****Released August 16th**

discovers Jerry at the height of his glory
tangling things up with a bevy of bathing girls.



Book this exceptional feature at any exchange
of the

MUTUAL FILM CORPORATION**COMEDIES****DAVID HORSLEY PRODUCTIONS**
Los Angeles, Cal.**COMEDIES**

BILLIE BURKE

By Arrangement with P. Ziegfeld Jr.

in The Mysterious Miss Terry"

by Gelett Burgess

QUITE in line with the Paramount policy of giving the *best* possible product is this superb comedy, by a famous author, with the *premiere* comedienne of stage or screen.

Gelett Burgess' name alone will *attract* many people, and the charming star will *more* than satisfy and please in her first Paramount Picture.

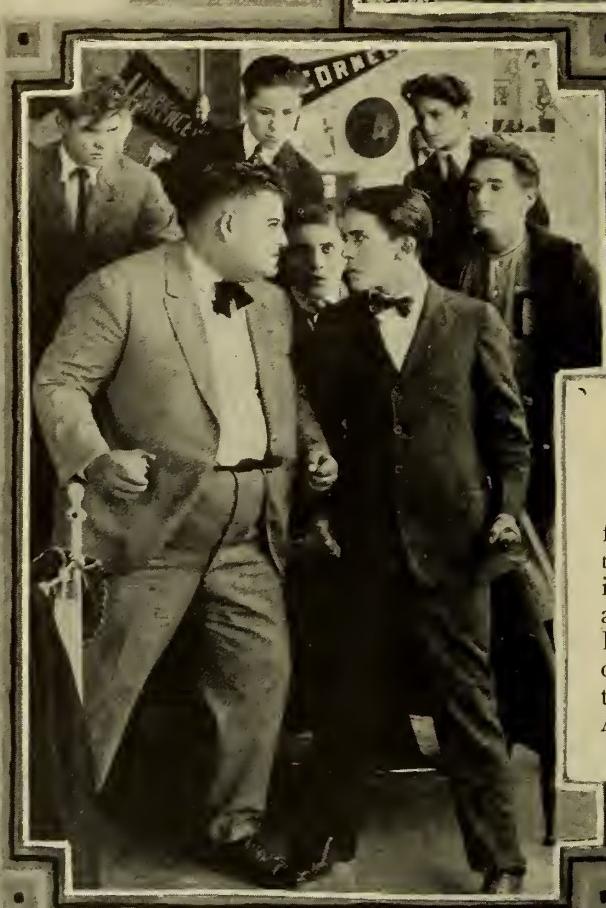
J. Searle Dawley who directed the picture has contributed to many *other* Paramount successes.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE & FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ALONZO ZUKOR, Pres.; JESSE L. LASKY, Vice-Pres.; CECIL B. DEMILLE, Director General



JACK PICKFORD and LOUISE HUFF in "THE VARMINT"



IN times like these the *best* literature and drama affords in the way of comedy will *pay* best. You will find Owen Johnson's famous love story of boarding school days a winner. The theme is big, wholesome and screamingly funny, yet powerful in its attraction value and advertising possibilities. Jack Pickford and Louise Huff are assisted by William D. Taylor, director, and the Lasky producing staff in giving the photoplay public a *distinct* and signal treat in August.



A Paramount Picture

Paramount-Burton Holmes Travel Pictures

"To travel is to possess the World"



WHY fool along with just a scenic when you can have a personally conducted travlogue by the *world-famous* traveler

BURTON HOLMES

You can advertise the name and attract business. A "star" single reel is priceless compared to the ordinary type. Make every picture "do its bit." Fillers cost you big money—good pictures are *cheap*.

Satisfy and build with this great series.

The illustration shows Mr. Burton Holmes in the quaint costume of a Javanese gentleman.



Paramount Pictures Corporation

FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres.
CECIL B. DEMILLE, Director General.

©
Moffett



VICTOR MOORE

You have heard that there are two things that can't be disguised. We're not sure about the married man, but we do know that Victor Moore disguised a Ford.

He swopped it for a motor boat and all was well for a while—but did you ever have a motor boat?

Better see Vic's before you buy—you'll know more about

"Motorboating"

Released July 30th—at all Paramount exchanges.

Pre-showing at the Strand, N. Y., week of July 23rd



Klever Pictures, Inc.

220 WEST 42d ST., NEW YORK CITY

Released in Canada by REGAL FILMS, LIMITED, 37 Yonge St., Toronto, Canada



"The Most Satisfactory Picture Ever Shown"

SAVOY THEATRE

112 WEST 34th STREET
NEW YORK CITY

July 23, 1917.

Dear Sir:

The writer has been so busy that he has not had an opportunity to write you the fact that "The Flame of Yukon" shown at the Savoy Theatre, 34th Street and Broadway, was pronounced by one of the largest audiences that ever attended the building, the most satisfactory picture ever shown in the premises.

I also wish to call your attention to the fact that I think that you have hit the nail on the head in making seven-reel pictures.

Wish to state that if the Triangle Distributing Corporation continues to make pictures like "The Flame of the Yukon," the exhibitors showing your programme will not miss Douglas Fairbanks, Wm. S. Hart or any other stars that may have left you.

This letter is written absolutely unsolicited and you may use it in any form you like.

Also wish to call to your attention that I shall use the "Flame of the Yukon" to dedicate the new \$250,000 St. James Theatre at Asbury Park, N. J., which will open on the 4th of August.

Most respectfully yours,

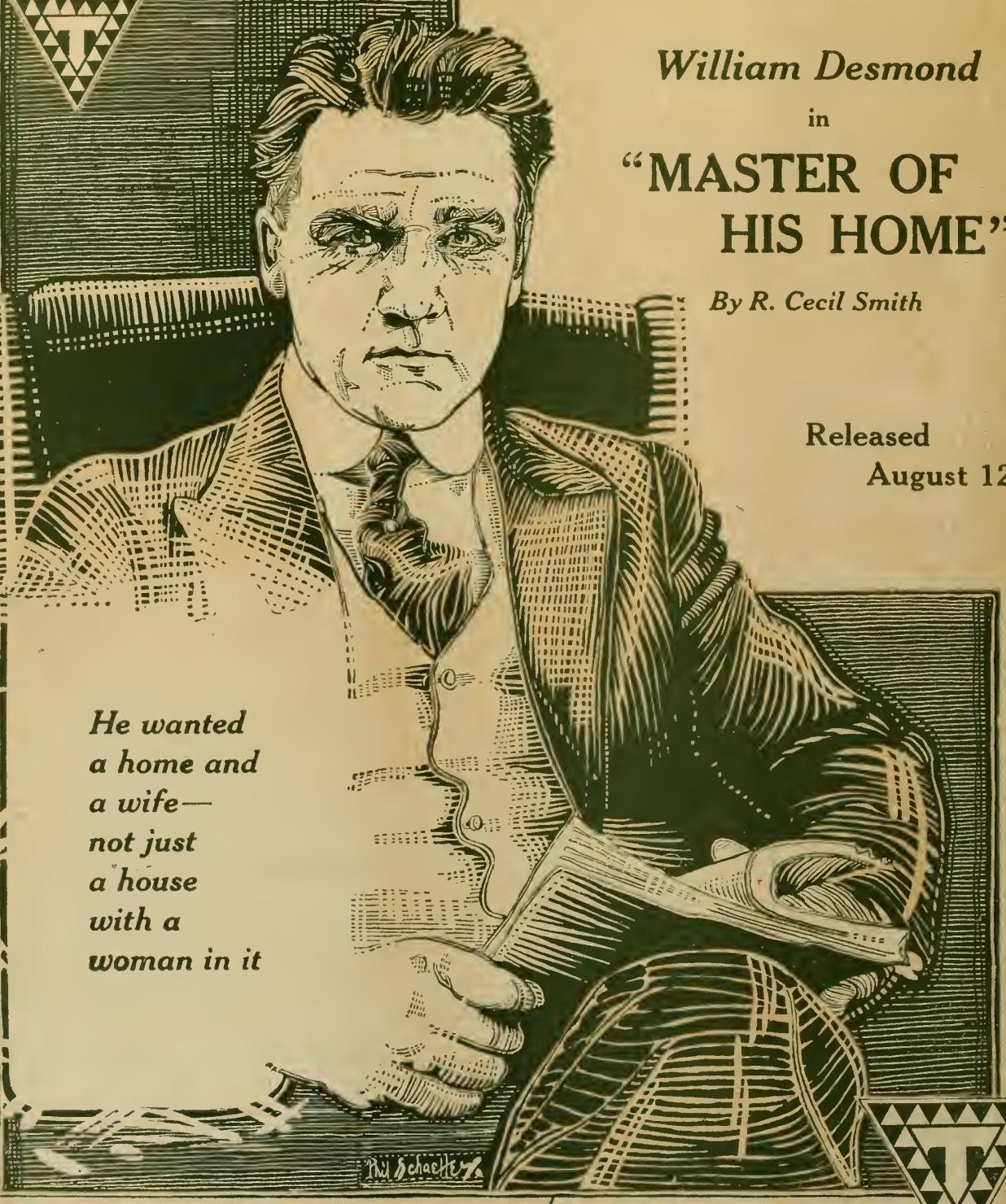
(Signed) **WALTER ROSENBERG.**

General Manager
Triangle Distributing Corporation
1457 Broadway, New York

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

TRIANGLE



*He wanted
a home and
a wife—
not just
a house
with a
woman in it*

William Desmond

in

"MASTER OF HIS HOME"

By R. Cecil Smith

Released

August 12

Phil Schaefer

TRIANGLE

Her hat's in the ring!

Louise Glaum

as

**"GOLDEN
RULE
KATE"**

Released August 12

*A female
gunfighter
is more
deadly
than the
male*

Phil Schaeffer

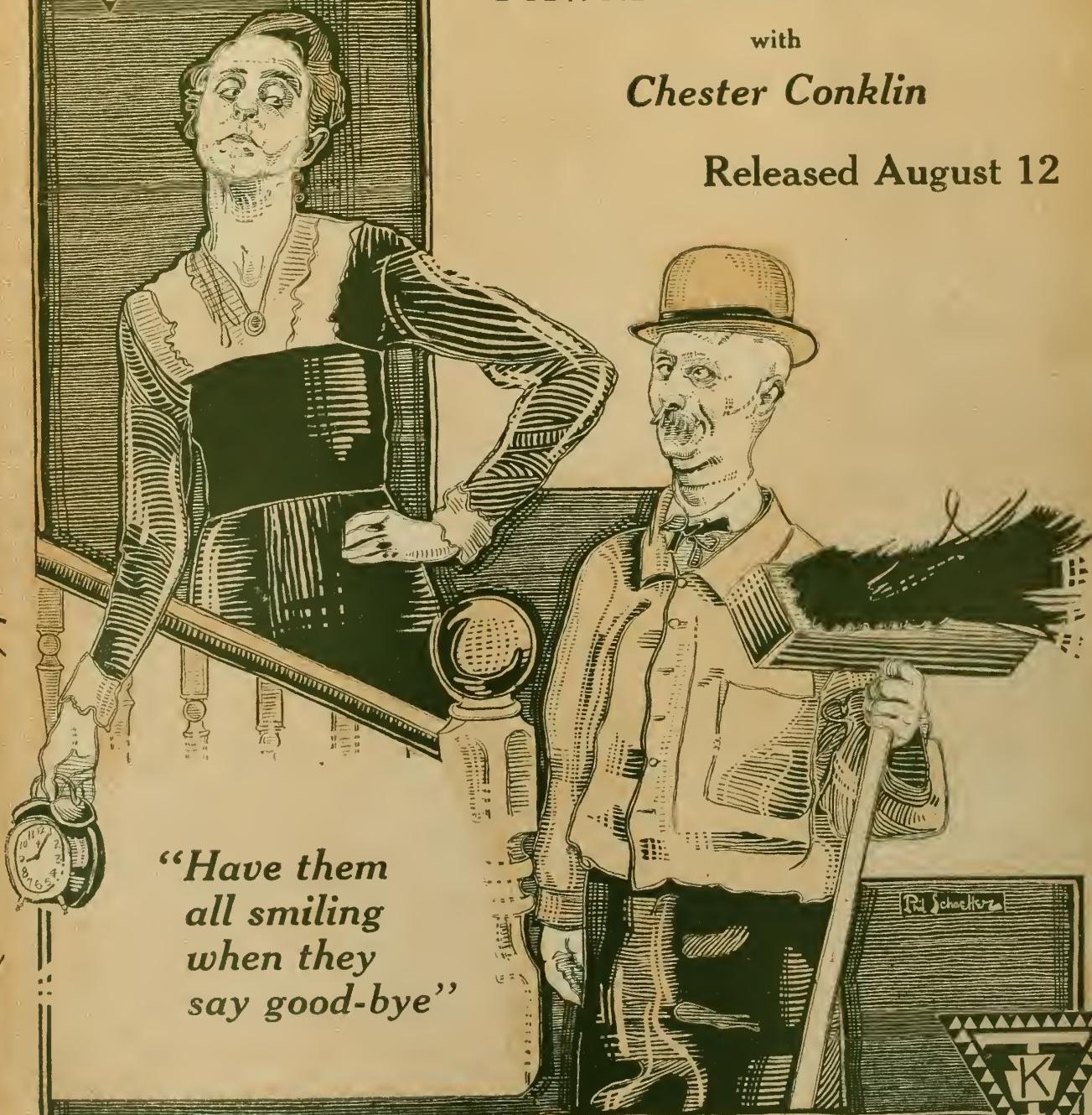


KEYSTONE

"THE
PAWBROKER'S HEART"

with
Chester Conklin

Released August 12



*"Have them
all smiling
when they
say good-bye"*

**PARALTA
PLAYS INC**



BESSIE BARRISCALE IN "ROSE O' PARADISE"

Written by Grace Miller White

Author of "Tess of the Storm Country"

Directed by James Young

Jinnie plays:—

her fiddle is peopled with angels' voices—each note speaks to the heart burdened with care, and heals the wounds of a harrowed soul.

The sunshine of her music laves the little sprigs of goodness that still root in the barren heart of the outcast. When Jinnie plays, her listeners know what God looks like.

BESSIE BARRISCALE is Jinnie, a heaven-sent breath of fragrant mountain air in the squalid humdrum of our daily lives.

A Paralta-Barriscale-Play

Sold Under The Paralta Plan

By TRIANGLE DISTRIBUTING CORPORATION

"ASK ANY TRIANGLE EXCHANGE...."

PARALTA PLAN

YOU are in business to gain money—certainly not to lose it, just break even, or for fun.

Money in these days is really made by the intensive development of every possibility of gain, whether it be great or small.

Whatever you may save adds to your increase just as certainly as your direct profit adds to your bank account.

Efficiency today is a real asset in the conduct of any business, for it never fails to pay dividends to him who develops it.

The entire business management of the Motion Picture Industry is as full of leaks in efficiency as a sieve is of holes—and this applies to exhibition, too.

Eliminate Waste—Stop Leaks—Develop Patronage—Reduce Operating Charges—Increase Receipts. These are the cardinal points to the Exhibitor.

Why not reduce the rentals on your big feature pictures?—Why not cut out competition and work for yourself?—Why not keep step with the times and take the short cut to profits and prosperity.

You can do it. It costs you nothing but a little brain work. You are capable of that. You would get angry at the man who said you were not.

There's always cause behind an effect and there's always a reason behind a result. "There's a Reason!" behind the Paralta Plan and there are many reasons why it will prove of value to you. Study the Paralta Plan!

It's a free book for you. Send for it. Read it. Then "Ask Any Triangle Exchange."

PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Directors

ROBERT T. KANE, Vice-Prest.
HERMAN KATZ, Treas.

NAT. I. BROWN; Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY -



DRAFTED

BILLY WEST

BY
ALL
WISE
EXHIBITORS

KING-BEE FILMS CORPORATION

LOUIS BURSTEIN
President and General Manager
L. L. HILLER
Treasurer

NAT H. SPITZER
SALES MANAGER

LONGACRE BUILDING, NEW YORK

Foreign Representative
J. FRANK BROCKLISS, Inc.
729 Seventh Ave., N. Y. C.

SELZNICK LJS PICTURES

STICK WITH SUCCESSES

SELZNICK-PICTURES
HAVE BEEN THE BIG
MONEY-GETTERS FOR
EXHIBITORS FOR THE
LAST YEAR.

THEY WILL BE STILL
BIGGER DURING THE
COMING YEAR.

FOR STARTERS, BOOK
THESE—

HERBERT BRENON'S
“THE LONE WOLF.”

NORMA TALMADGE IN
“THE MOTH.”

CONSTANCE TALMADGE
IN “THE LESSON.”

EVA TANGUAY IN “THE
WILD GIRL.”

**WATCH FOR STILL
MORE LIKE THESE**



"SKINNER"

IS BLAZING A GOLDEN
TRAIL FOR EXHIBITORS
FROM COAST TO COAST

featuring

Bryant Washburn

If you passed up this big chance you can still get aboard

BOOK ALL THREE A WEEK APART

"Skinner's Dress Suit" "Skinner's Bubble"
"Skinner's Baby"

By Special Arrangement with Henry Irving Dodge

HERE'S WHAT THE CRITICS SAY OF OTHER WASHBURN FEATURES

"THE GOLDEN IDIOT"—One of those delightful human characterizations. You can safely grab this and make a fuss over it.—*Wid's*.

"THE MAN WHO WAS AFRAID"—Interest always tense. Realism creates a thrill of patriotic ardor in heart of every American.—*Moving Picture World*.

"FILLING HIS OWN SHOES"—Refreshing, red blooded story that Washburn handles to the proverbial T. New and well placed action and a good degree of comedy.—*Motion Picture News*.

ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago





WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY,
Director-General.
WORLD - PICTURES
present

**ETHEL
CLAYTON**
in
"Souls Adrift"
with **MILTON SILLS**
Directed by **HARLEY KNOLES**
Story by **ANDREW SOUTAR**

EXTRA SPECIAL released
NOW to bring your box office receipts up.

William A. Brady says: "'Souls Adrift' will rank with the TEN BEST PICTURES PRODUCED THIS YEAR."



Douglas Fairbanks in "Down to Earth"



"Down to Earth"

Scenario by Anita Loos and John Emerson; from the story by Douglas Fairbanks; directed by John Emerson.

Photographed by Victor Fleming.



Never the same for a minute, yet the stunts and laughs and "pep" that make Douglas Fairbanks' pictures such marvelous attractions are there. The story is gripping, the action thrilling, and the situations screamingly funny.

"Down to Earth"

promises to be one of Fairbanks' greatest pictures.

Be sure you book all the Douglas Fairbanks' pictures.

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DEMILLE, Dir. Gen.





*Rupert Julian
and
Ruth Clifford*

BLUEBIRD STARS IN A
BLUEBIRD SPECIAL

"Mother O'Mine"

*With Mrs. Ruby Lafayette
in the title role. Direction of Rupert Julian*

THIS Special BLUEBIRD reaches the very highest standard of the photodrama. An ennobling theme, a fascinating plot, brilliant action by an all star company, masterly direction, a lavish production and super-photography are but aids in presenting an entertainment such as is rarely seen on the screen. Book for more than one day. Every person who sees "MOTHER O' MINE" will send their friends. Book now thru your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays (Inc.)
1600 Broadway, New York



BLUEBIRD PHOTOPLAYS PRESENT
DOROTHY PHILLIPS
with Wm. Stowell, Lon Chaney, & Claire DuBrey in
"TRIUMPH"

The Dramatic Tale of a Stage-Struck Girl. From
the Story by SAMUEL HOPKINS ADAMS.
Directed by Joseph DeGrasse. Book through
your local Bluebird Exchange. BLUEBIRD
PHOTOPLAYS, (inc.) 1600 Broadway, N.Y.C.



BR

After they saw it they said —

EXHIBITOR'S
TRADE REVIEW

"A clean-up for the theatre owner, a box office attraction of sure fire merit.

Produced in fine style — real story, novel, timely, convincing. The Slacker can be depended upon to get the money."

The Morning Telegraph

"Brilliant performance — guaranteed to arouse the most dormant patriotic spirit — hits the right spot — brought tears to the eyes of nearly everyone in the audience."

MOVING PICTURE WORLD

"The Slacker is the very best plea for loyalty to Old Glory ever shown. As an incentive to enlistment nothing finer has ever been put upon the screen, and as an inspiration for the young it will live in memory."

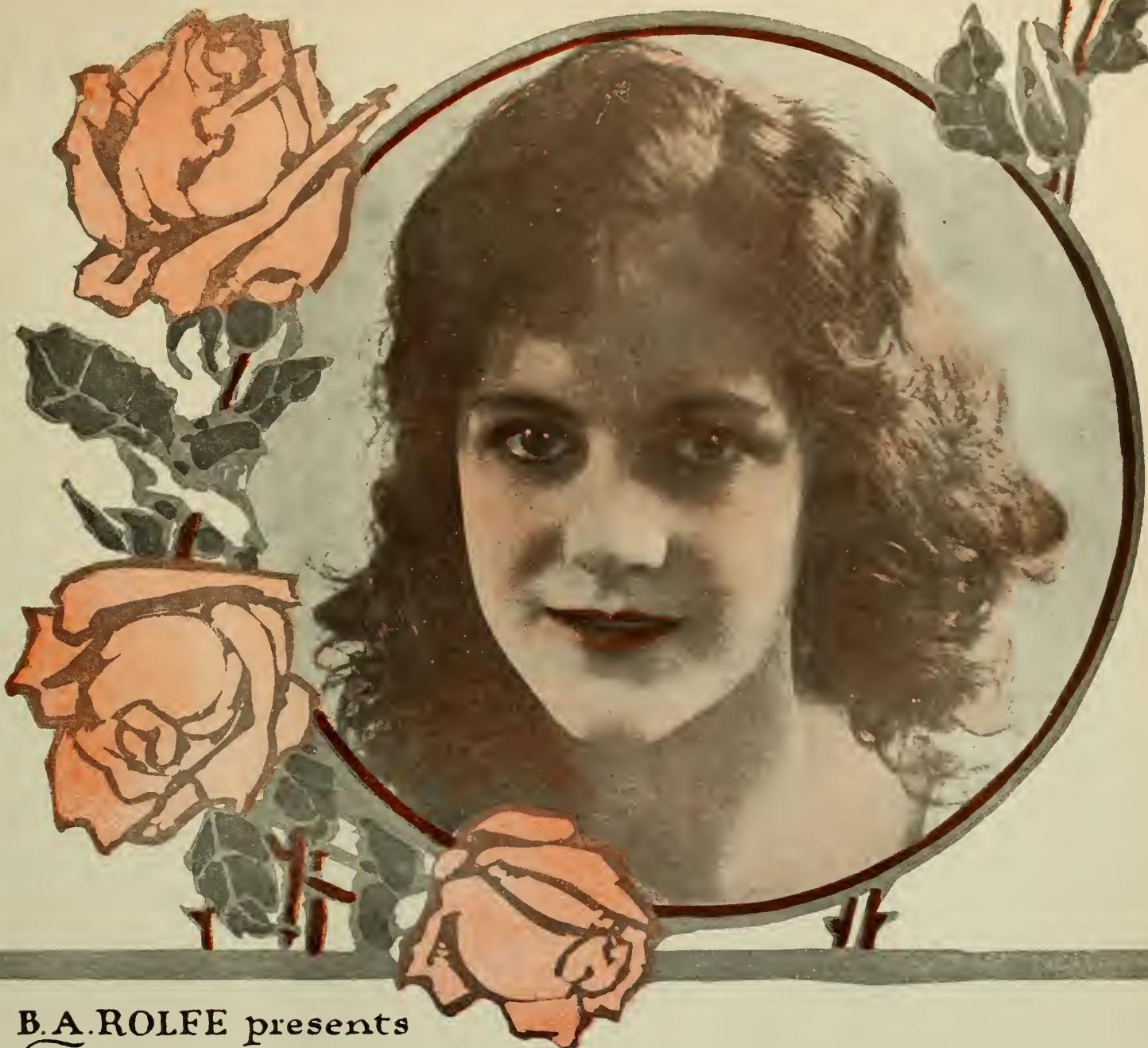
Motion Picture News

"Until you have seen Metro's production of The Slacker you have not experienced the real, soul-piercing thrill of patriotism. Until you have seen Emily Stevens in the role of Margaret Christy, you have not seen the soul of a woman, an actress, an artist, pour forth through its inspiring channels, the terrible, crushing emotions felt by a mother, a wife, a patriot when the one nearest and dearest to her heart—a 'slacker'—hears the call of his country and leaves for the battlefields of France."

MOTOGRAPHY

"The Slacker promises to be the best bet of the year for showmen. It is a type of picture that stimulates by word of mouth advertising, treating on the foremost subject of the day. It is a play of great dramatic strength."

Wonderful Emily Stevens in *The Slacker*
Written and Directed by Wm. Christy Cabanne *NO BATTLE SCENES*
M E T R O ' S
Sensational Success.



B.A.ROLFE presents
The most celebrated young star in America

VIOLA DANA

Fresh from a series of unbroken screen successes including "Lady Barnacle," "God's Law and Man's" and "The Mortal Sin," will delight the millions

The GIRL WITHOUT A SOUL

Released
on the

Written and Directed by John H. Collins and
Produced by METRO Pictures Corporation.

METRO

PROGRAM-AUGUST 13

With this list of stars, we
do not fear comparison

at a
price the
exhibitor
can afford
to pay



FRANCIS X.
BUSHMAN



HAROLD
LOCKWOOD



BEVERLY
BAYNE



NAZIMOVA



EMILY STEVENS



EDITH
STOREY



MABEL
TALIAFERRO

METRO



VIOLA
DANA



SIDNEY
DREW



Mrs. SIDNEY
DREW



EMMY
WEHLEN



ETHEL
BARRYMORE

ATTENTION—EXHIBITORS!

William Fox Is Speaking

We want to tell you something more about STANDARD PICTURES.

We spent two and one-half millions making them without saying a word about it.

We won't rent them to you unless you have seen them first; that's how sure we are of their box-office powers.

If you don't think they are as big as we do, we don't want you to play them. If you review STANDARD PICTURES, however, with your own eyes and brain, you will realize their box-office value; you will become enthusiastic, a strong booster, an intelligent advertiser of STANDARD PICTURES. There are men ready to show them to you in any district of the United States and Canada.

JACK AND THE BEANSTALK is playing to turnaway crowds at the Globe Theatre now.

William Farnum, the screen's greatest actor, in THE CONQUEROR, follows soon—and others.

THE HONOR SYSTEM you all know—and if you don't, ask any New York or New Jersey Manager for his box office records.

Theda Bara will soon be seen on Broadway in a super-picture production of CLEOPATRA, which will distance anything we have ever seen for splendor—massiveness—and accuracy in production, to say nothing of the wonderful art of Theda Bara.

YOU WILL BE OBLIGED TO SEE ALL STANDARD PICTURES BEFORE BOOKING. THIS IS OUR POSITIVE RULE REGARDING STANDARD PICTURES.

These pictures can each be booked individually, and there is no obligation for you to take any picture that you do not want. You are welcome to one or all.

But see our Exchange Manager at once before your competitor does.

Fox Film Corporation

'THE SPY'



GEORGE BRONSON HOWARD the author,
knows his Berlin and Potsdam
RICHARD STANTON, director,
staged inside German Secrets
with

DUSTIN FARNUM,
the American favorite

DO YOU KNOW

A FOX EXCLUSIVE

You can book now for **AUG. 19TH**
and following dates.

Apply for Bookings NOW

STANDARD

FOX FILM

THE SPY

EXPOSÉ OF GERMAN SECRET POLICE IN AMERICA.

HOW THE KAISER OPERATES AND SECURES INFORMATION IN OUR COUNTRY.

There are 10,000 foreign enemy secret police lurking and scheming in the U.S. Some claim American citizenship.



YOUR NEIGHBOR?

SPECIAL RELEASE

The most timely picture of the day.
"Germany sending many secret agents here; Americans resident in Europe in her service." *N.Y. Times, July 27th*

PICTURES
CORPORATION

STANDARD PICTURES

WILLIAM FOX Presents

R.A.WALSH'S Masterdrama
with an ALL STAR FOX CAST

"The Honor System"

10 Reels - A Fox Exclusive

FOR RELEASE
THROUGHOUT
AMERICA ON
AUGUST 26TH

THE GREATEST
HUMAN STORY
EVER TOLD ON
SCREEN or STAGE

APPLY FOR BOOKINGS
ANY FOX EXCHANGE



MIRIAM COOPER

RELEASED ON OPEN MARKET
AS AN INDIVIDUAL ATTRACTION

EXHIBITORS CAN SEE PICTURE and CONTRACT NOW at ANY EXCHANGE OF

G FOX·FILM CORPORATION



GLADYS BROCKWELL

NEW YORK
NEWSPAPERS
VERDICT:

A TRIUMPH — *N.Y. Sun*

"THE HONOR SYSTEM" THE
GREATEST PICTURE EVER MADE —

N.Y. American

WILLIAM FOX DESERVES PRAISE
AS PRODUCER — *N.Y. Times*

WILL ENTERTAIN AND MAKE
YOUNG AND OLD THINK —

N.Y. Herald

LYRIC THEATRE CROWDED AFTER
PLAYING "THE HONOR SYSTEM" IN

ITS 3d MONTH —

N.Y. Morning Telegraph

STANDARD PICTURES

WILLIAM FOX *Presents*
WILLIAM FARNUM
"THE CONQUEROR"

RELEASED SEPT. 16TH
ON THE OPEN MARKET
as an INDIVIDUAL ATTRACTION

See the picture at your nearest
Fox Exchange and Contract Now—

Fox
POLICY
IS: You must see this
picture before
you can lease it.

Will play GLOBE THEATRE, New York
BEGINNING SEPTEMBER 1ST
AT PRICES: 25¢ to \$1.00



FOX FILM CORPORATION

STANDARD PICTURES**JANE AND KATHERINE LEE**

THE BABY GRANDS OF THE MOTION PICTURE SCREEN, HAVE SCORED THE GREATEST SUCCESS THROUGHOUT THE WORLD.

WILLIAM FOX WILL PRESENT THE LEE CHILDREN IN A SERIES OF EIGHT COMEDY DRAMAS THIS COMING SEASON



**EXHIBITORS CAN SECURE THE LEE CHILDREN
SERIES BY APPLYING TO ANY EXCHANGE OF THE
FOX FILM CORPORATION
FIRST RELEASE IN OCTOBER**

**STANDARD PICTURES
FOX FILM CORPORATION**

STANDARD PICTURES

THERE ARE THOUSANDS
OF REASONS WHY WILLIAM FOX
HAS MADE THE LEE CHILDREN
STANDARD PICTURE STARS
HERE ARE THE BEST
REASONS
FROM THE EXHIBITOR'S STANDPOINT:

"Jane and Katherine Lee come nearer to being true 'Baby Bernhardts' than any other child players of the American cinemas. Their work on the screen is magnificent."—*Le Petit Parisien, Paris.*

"William Fox is to be congratulated on having two such popular players (as Jane and Katherine Lee) on his pay roll. Their brightness is in inverse ratio to their size."—*Buffalo (N. Y.) Courier.*

"As usual, when the Lee children came on the screen, the audience gave itself up to enjoyment. Katherine and Jane are the greatest joy-makers in the films."—*Cleveland (Ohio) Leader.*

"The Fox 'Baby Grands' are the Wonder children of the Movies."—*Cincinnati (Ohio) Enquirer.*

"We can't be forced to stay away from a picture which contains Jane and Katherine. They make us as happy as a Barrie play."—*Detroit (Mich.) Free Press.*

"Katherine and Jane Lee are the brightest sunbeams on the screen."—*Dallas (Texas) Dispatch.*

"Jane and Katherine Lee are always sure of packed theaters here. They deserve the biggest crowds they can get. Their pictures are sure of success."—*Denver (Colo.) Post.*

"The screen is much richer by the presence of Katherine and Jane Lee. Everybody loves them because they have personality."—*Atlanta (Ga.) Journal.*

"Jane and Katherine Lee are without a peer among child players."—*Washington (D. C.) Post.*

"Give us Jane and Katherine every time. They are the cleverest kiddies of the camera."—*Philadelphia North American.*

"Jane and Katherine are becoming synonymous with success. They are always sure of hearty applause."—*Kansas City Star.*

"The business-like way in which Jane and Katherine do their work is not excelled by any member of the cast."—*M. P. World.*

"The acting of little Jane and Katherine Lee is simple and natural, and an audience is carried from the two greatest emotional extremes."—*Trade Review.*

"The Lee children, Jane and Katherine, are known all over the world as two of the cleverest children on the screen."—*H. Girbler, S. Louis Globe.*

"The ability and drawing power of Katherine and Jane Lee have recently elevated them to stellar ranks."—*Frances Agnew in New York Telegraph.*

"The most famous children in filmland."—*Louella O. Parsons in Chicago Herald.*

"Two of the most remarkable figures in the movie world are the two little Lee sisters, Katherine Lee and Jane Lee."—*Asheville (N. C.) Citizen.*

"The prettiest and most talented kiddies in filmland."—*Brooklyn Eagle.*

THE LEE CHILDREN

ARE THE WONDER CHILDREN OF THE SCREEN. THEY ARE THE TALK OF THE WORLD. THEY WILL PACK YOUR THEATRE AND GET YOU THE MONEY.

STANDARD PICTURES ~ FOX FILM CORPORATION

STANDARD PICTURES

FOR IMMEDIATE RELEASE

WILLIAM FOX

Presents

"JACK AND THE BEANSTALK"
is the "Peter Pan" of the films
Rennold Wolf in Morning Telegraph.

It seemed to entertain Broadway better
than the sensational type of films. New
York is supposed to demand - N.Y. World.

JACK and the BEANSTALK

The large audience had hardly thought to
enjoy again this idyl of youth, as they
did long ago. — Eve. World, N.Y.

"JACK AND THE BEANSTALK" is the most
artistic Picture Wm. Fox ever produced —
N. Y. Tribune.

"JACK AND THE BEANSTALK" is the Fox
Film's most spectacular movie —
N. Y. Times.

It is another Fox Winner —
N. Y. American

Now
GLOBE THEATRE

B'WAY
& 46TH ST.

Pathé



Produced by Harry Rapf
Directed by Ralph Ince
Play by Geo. Broadhurst and
Abraham Schomer

Not merely a good picture but a great picture - one
of the greatest that has ever been produced

TODAY WITH FLORENCE REED

A story of tremendous strength adapted from a play that held Broadway for a year, a leading woman who is the peer of any emotional actress on the screen, a cast made up of real artists, photography that is perfect, direction by one of the country's most famous directors - that is "Today".

"Today" is one of the strongest pictures of the year," says the *Telegraph*
"The exhibitor can bank on it for big business," says *Motography*
"No exhibitor can afford to overlook it," says the *Trade Review*

You can advertise "Today" to the limit and depend upon big returns not only at the box office but in delighted patrons.

7 BIG PARTS

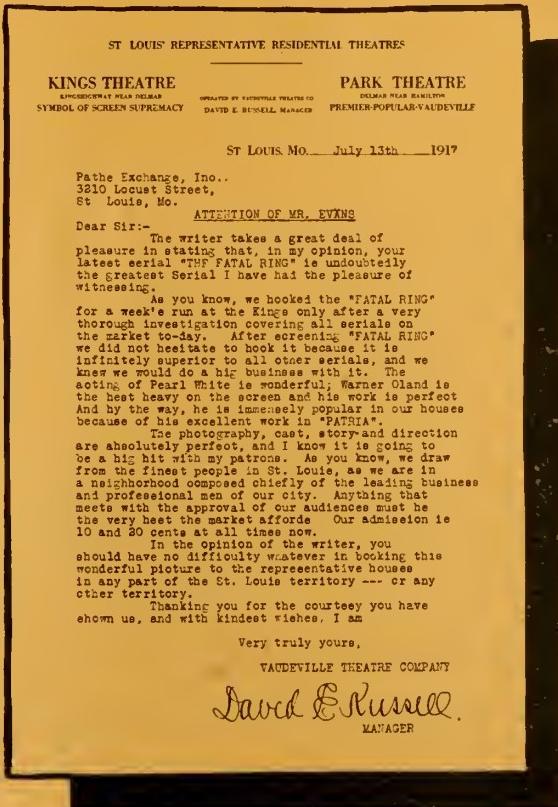
Ask the nearest Pathé Exchange for full information on "Today".



Pathé

**It takes a great picture to
make a representative exhibitor
write a letter like this one on**

THE FATAL RING



You don't take any chance at all in booking a Pathé serial. Pathé knows how to make them so as to bring you fifteen weeks of good business!

Produced by Astra
Directed by Geo. B. Seitz



Written by Fred Jackson
Scenarios by B. Millhauser

Pathé

**PEARL
WHITE**
star of
THE FATAL RING

The world's most famous
serial star and the theatre's
best box office attraction.

Every serial Miss White
ever starred in has been a
huge success.



Pathé

Sixteen successful serials— Pathé now announces the seventeenth *The* **SEVEN PEARLS** WITH **MOLLIE KING** **AND CREIGHTON HALE**

¶ For nearly four years Pathé has been putting out serials that have unfailingly brought out the crowds and that have meant the difference between profit and loss to many an exhibitor. ¶ For nearly four years Pathé has been advertising serials in newspapers, trade papers and on bill boards to a degree that has never been equalled by any other house in the business. ¶ Pathé knows what the public wants, what kind of a story, what kind of production, what kind of a cast, for long experience, the expenditure of much money and special study have brought definite and positive knowledge, not guess work. ¶ Sixteen successful serials from Pathé prove that Pathé is giving to exhibitor and public alike what they want — to the public solid entertainment; to the Exhibitor crowds of satisfied patrons.

¶ "The Seven Pearls" has a great story, adventurous, romantic, thrilling; Mollie King made a big hit in "Mystery of the Double Cross". She has youth, beauty and talent. Creighton Hale in "The Exploits of Elaine" and "The Iron Claw" was a big favorite. With real feature production and with big advertising in the Hearst and many other large newspapers the exhibitor is assured not only of big interest in the serial at the start but of continued patronage for fifteen weeks.

**The most successful exhibitors show Pathé
serials—that's one big reason why they are successful.**

RELEASED SEPT. 2, BOOKING NOW

Produced by Astra - Written by Charles W. Goddard, the famous playwright



Pathé

Mollie King
and
Creighton Hale
in
The SEVEN PEARLS



Pathé

Announcing Sir Arthur W. Pinero's
famous dramatic success

IRIS

Adapted for a five part
Gold Rooster Play

with Alma Taylor and
Stewart Rome

This play was a great hit
on the stage. Strongly dra-
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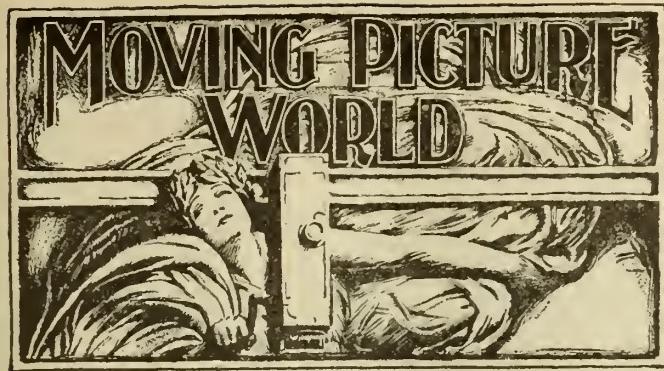
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(The INDEX to this issue is on page 1128.)

Saturday, August 18, 1917

Facts and Comments

WE believe many men in all branches of the industry are realizing the great opportunity that confronts the moving picture interests today. Exhibitors in every part of the country are responding to the call of the different government departments and given their theaters for Red Cross benefits, for recruiting activities, etc. Many more will do so during the next few months. All that is necessary, it seems to us, to secure the co-operation of every ounce of moving picture influence is knowledge of intelligent and clearly defined methods by which we may all assist. We believe that the recently appointed war committees will soon begin to outline

ways and means. There are many ways, perhaps not yet thought of, in which we will be able to help the food conservation, the securing of men for the merchant marine, as well as for aviation and the other more directly fighting forces of the country. We have, in short, no misgivings as to how solidly the moving picture interests will be found to stand back of the government if they have proper leadership.

* * *

A WORD of warning at this time to our readers may not be out of place. The multitudinous calls that will come from all quarters for help and support should receive intelligent scrutiny and everyone should be convinced as to their proper credentials. Attempts will undoubtedly be made by unscrupulous people to secure funds fraudulently by improper use of any or all of the plans for government co-operation and help. We do not desire to say a word that will discourage co-operation with every worthy cause but simply to point out the necessity for preventing the misuse and misdirection of all effort and its conservation and direction into the proper channels.

* * *

WE certainly hold no brief for the so-called junk exchange, many of which are a very real handicap to the whole industry. That the majority of them could be eliminated to the distinct benefit of the trade goes without saying. Who is to blame for their existence in the first place, is, however, a question that we are compelled to ask. They cannot do business without films and they cannot get a sufficient number of films from the small independent producer. Are not most of the films in their possession the product of most of our best known firms and where does the remedy for this condition lie. Again, are not many of our smaller theaters forced to do business with these exchanges through their inability to secure even any kind of a service of commercial films at a price they can afford from the regular and larger exchanges. Unless the theater manager can afford their price, his patronage is spurned and there is absolutely no disposition shown in most cases to consider the rental possibilities of the small theater. Consequently the junk renter flourishes but not by what he sells as junk or scrap.

* * *

MANY of the problems confronting the industry require more than ordinary consideration. The exhaustion of good stories or original plots is becoming more and more acute. Readers of this paper are repeatedly calling attention to the waning interest of the public through lack of good stories. "Time was," says a recent correspondent, "when I went to the picture theater to see good stories. Now when I want mental exhilaration I stay home and read the magazines."

* * *

ARE the film manufacturers and renters getting a full value out of their best productions? Are they confining their efforts to the first or early run theaters and overlooking the extra income, practically all velvet, that might be secured from a large proportion of the smaller theaters? How many of the really big successes have played in even forty or fifty per cent. of the theaters of the country? How much better entertainment are many of these successful productions than the average weekly programs of many theaters who select their shows simply from what they call new stuff? What are the answers?

Business Versus Artistry

THERE is an old antagonism, fairly-well regulated in long-established arts and sciences, between the originating and the developing forces brought into play, which has never been adjusted in motion picture production, and which cannot be brought into any sort of harmonious relation until a great deal more light is thrown on the subject than can be reasonably expected in the present more-or-less experimental stage of development. In the interest of general improvement, however, it is possible to establish some sort of relationship between the two great factors in successful production, leaving the accomplishment of a fine unity of purpose and action to the future.

A consistent effort has been made in this column for many years toward bringing about a better understanding between naturally opposed elements in the making of moving pictures, but the necessity for it is growing more and more urgent, a lack of it causing many failures of concerns starting with bright prospects, but the truths involved are far from being capable of simple demonstration. They have been taken up one by one and set forth as intelligently as possible, but the trouble with us poor mortals is that it takes a long time to get the real truth about any subject well planted in our minds.

To an extent probably never before observed in our history the conduct of business and that of war have recently been brought into comparison. The battle grounds of commerce require men well set up to stand the strain; they must go through a general training for the fight and then a specific one to fit them for the particular duties they will be called upon to perform. The man of affairs has to have a good many of the qualifications of a hard-fighting soldier.

All normal men have sensibilities, the man with a sword as well as the man with the pen, but these become dulled in the constant struggle for existence, especially in the face of active opposition. It is a matter of hard, cold determination to win, hence the common expression that there is no sentiment in business. There often is, but when a "cold proposition" accumulates enough headway to disregard the claims of sentiment, and finds it advantageous to do so, he either puts a stiff disciplinarian in charge of his affairs, or sends his conscience away on a protracted vacation.

Discipline, system and mass effort are deemed necessary to the successful prosecution of business affairs. Leaders who have learned this lesson in bitter experience are beyond argument when their attention is called to the fact that the very finest creative artists the world has ever known find it impossible to work under dictation, that sentiment with them must be the dominant factor—they cannot arouse it unless they have it tremendously active in their characters and daily trend of thought, and then it comes in the nature of a disagreeable jolt to the business leader, accustomed to command, that the creator of a thing should assume the attitude of a dictator.

The creator of a thing is *its natural dictator from the moment of conception to its final finished expression*. The creative genius, no matter how poor in money, has his own full supply of egotism. He sometimes excites the contempt of the business leader, and he returns it with interest. Live business men have been heard to say "there is nothing new under the sun" and they are liable to say it over a telephone, put it on a typing machine or a

dictaphone, telegraph it or write it by the glow of an electric light.

The trained soldier would fight bravely on in the same old way but for the inventor in his workroom, the experimental chemist in his laboratory. The business man is one of action. He is mainly concerned about getting things done, and he has a high value. It would be obviously foolish to underestimate those fine qualities which he brings to the performance of his duties. He is essentially a hustler, all out of patience with the dreamer. In his own peculiar way the dreamer may be just busily occupied, but he would deaden his finest qualities by "hustle."

An author wishes to show in story form the heroism of a wife and mother whose husband and son are with the "Sammies" in France. There are a thousand ways of doing it. One is conceived and rejected, then another and another, until the subject is dismissed in sickening despair, completely forgotten until, one day, a beautiful solution comes unsought, the product of *subconscious thought*, or what is called "*unconscious cerebration*." No amount of hustle can force the solution—it comes of itself.

The mind of a creative artist works by an entirely different method from that used in the conduct of business, but the artist is beginning to appreciate the value of those qualities which make for lucrative careers, and the most intelligent of business men are yielding to the claims of sentiment in dealing with those who do the world's work. It has been my idea for many years to draw them nearer together in the production of what necessarily appeals to the sentimental side of human nature, but which cannot be properly published, marketed and distributed without business sagacity and system.

The definite policy of the program system can have many advantages, depending largely upon the purpose back of it. To use a business illustration without prejudice, the right transaction of commercial affairs depends upon a combination of good qualities in those engaged in conducting it. It is just so with the right production of moving pictures. Dependence cannot be placed alone on an author of standing, a fine performer or a capable director—it is a question of *combining* the good qualities of creative talent, interpretation and direction.

Now the contract system which calls for the delivery of so many plays in a specified time from a staff of writers either compels true artists to become grinds, or it puts second-class men in first-class places. Nothing is more unwise than to appraise the product of inventive minds by the unsuitable standards of contract requirements. Every man gifted with creative talent knows there is one right and a hundred wrong ways to develop his theme. Once in a while he may strike the right method at the outset, as if by intuition, but, as a rule, he is compelled to wait and use his selective taste in order to reach the finest possible results.

Nothing will so swiftly contribute to a greater success for moving pictures, magnificent examples scarcely dreamed of in our present stage of evolution, as the exercise of more intelligent consideration by artists and business men for each other and for one another. The two great essential factors should not stand apart, glaring at each other, but try to reach a finer mutual comprehension. There is nothing the matter with the art itself, but its possibilities are unsounded—only the surface has been barely scratched.

Observations

By Sam Spedon

JUDGING from the attendance at most of the theaters in this part of the country just now it must be hot enough for everybody and too hot to look at pictures. Last year we suffered from an epidemic of paralysis and now we are suffering with the heat. We only need some one to tell us to "Keep cool and not get excited" to drive us "batty." Before it happens just give these the "once over."

A Hard Proposition.

The split in the National Exhibitors' League of America places the National Association of the Motion Picture Industry between the devil and the deep blue sea. If it recognizes the League to the exclusion of the American Exhibitors' Association, what then? If it recognizes the American Association, then what? This rupture among the exhibitors occurred just when the National Association was in a position to weld the industry into a complete whole, with every possibility of establishing harmony throughout. Here's where we must pause and meditate.

Opportunity.

What an opportunity the president of the National Exhibitors' League had of making himself the man of the hour by refusing to be a candidate for re-election for the sake of harmony. Opportunity knocks but once at the same door.

Out of the Mouth of Babes, Etc.

We like the tone of the American Exhibitors' Association as set forth in its organization policies. They savor of the right idea and promise great things for a model exhibitors' organization, based on business principles that will benefit most and gain the confidence of the whole industry. If these same views were inculcated in the National League there would have been no division and a stronger organization. We hope they will be absorbed, and some day in the near future we will have one big exhibitors' organization including every worth-while exhibitor in the country.

Lets Have Something or Nothing.

The importance to the industry of the right kind of a national exhibitors' league or organization and the direct influence it can bring to bear on local, state and national representatives to protect it from detrimental and deterrent legislation cannot be overestimated. We all agree that in unity there is strength. While we recognize the value of organization we also know that the exhibition of pictures will go on whether we have an exhibitors' league or not. By all means let us have a national exhibitors' organization, one big, united body that will do something more than hold a convention for some one's election and vindication and the indorsement of something that should not be made the concern of the exhibitors or any other branch of the industry.

Another Exposition.

WHAT'S all this talk about not holding another exposition? There is going to be another in Boston next year, league or no league. It may be the last and we hope it will, but we are willing to bet dollars to doughnuts Boston will go through with it. The "booming boosters for Boston" were in earnest when they "plugged" for it and got it. Boston is the greatest little bean and fan town on the map and it knows it can make it pay regardless of

all outside patronage. If you have ever attended one of its annual "movie" balls you know all it would have to do is to call this annual affair a moving picture exposition and the rest would be easy.

Our expositions in the past have been anomalies; they should be confined to the display and exploiting of mechanical, inanimate and dumb products; the day has passed when motion picture stars should be exhibited in booths like a lot of animals. Their voluntary attendance as invited guests of aids, under proper conditions, is another matter and a complimentary acknowledgment of their prominence.

Advancing the Art of the Screen

By Edward Weitzel.

ONE of the interesting evidences of new leaven working to advance the art of the motion picture is the recent entrance of several recognized artists into this new field as designers of stage settings—artists who are closely identified with the reproduction of either still life, mural drawing or some other branch of the painter's profession. This can but work for good. The camera photographs with impartial and, sometimes, embarrassing truth everything that comes within its range. Consequently, it is all the more imperative that whatever is placed before it even of artificial background shall be artistically correct and, if possible, an artistic novelty as well. Just as there are many ways to depart from the method of the photograph and yet suggest the desired effect with greater truth by brush or pencil, when working on canvas, so also are there means of varying the backgrounds of the moving picture, of getting away from the familiar interiors and exteriors that are found in nearly all screen dramas at the present time. How far this new tendency may be carried by the knights of the brush is a matter of fascinating conjecture. One picture has been made recently that was played almost entirely against a black velvet background "with occasionally the suggestion of a building or a room."

The artists have not stopped here, however, within the legitimate boundaries of their own domain. One of them, Alexander Bakshy, has taken up the study of acting for the camera and, in an article in the "Atlantic Monthly," advocates the theory that the wants of the motion picture would best be served if the screen actors were to copy the methods of the Russian ballet dancers and express emotion by interpretative movements and not by trying to reproduce human beings as it is done on the spoken stage.

In one extract Mr. Bakshy has this to say: "The laws of movement should reign supreme. The camera is dynamic. It is necessary at this point to realize the effect of picture plays. If this principle of pure movement were recognized throughout, rolling eyes and wild gesticulation would be abolished. Slow 'natural' talking would give place to mimicry and gesture, free and eloquent. The movements of the actor would no longer intimate actual life, but would synthetically express it in the peculiar laws of rhythmic motion."

Such a method would be a radical departure from the present one, to say the least, but only a hasty judgment would set down as impractical so revolutionary a line of reasoning. A school of histrionic

art of this description will probably never flourish to the exclusion of its old sister, but the possibility of its becoming a friendly rival is by no means so very remote.

To quote further from Mr. Bakshy's article: "To the spectator of some artistic culture it is in a sense irrelevant whether the acting on the stage is performed by living persons, by dolls, or by cinematographic shadows. . . . Their absolute artistic value remains unaffected by their being animate or inanimate. In fact, it is open to argument whether man is at all suitable as a medium of dramatic art. But we need not go so far!" A sentiment which the members of the Screen Club will, without doubt, unanimously indorse.

"Open Booking"—What Is It?

BY SAM SPEDON.

WE HAVE been asked by several exhibitors to tell them how they can make money. We don't mind trying anything once and we are willing to admit; if we were able to tell them how to make money, we would lay aside our pencil, build a skyscraper and start in business for ourselves! Such a business!

The New Open Booking.

The open booking system based on the merits of the stars and directors employed in the making of the pictures has already caused a deal of speculation in the minds of the exhibitors as to how they are going to make these pictures pay and at the same time pay the increased rental price for them. They have asked us for the answer.

The Answer Is Easy.

This question can best be answered by the exhibitor himself. If he has to pay one hundred dollars a day for the picture and his overhead is twenty-five dollars, he must needs make one hundred and twenty-five dollars to break even. If he only has a capacity or patronage of one hundred and fifteen dollars, he loses ten dollars. That's plain addition and subtraction. If, on the other hand, he has a capacity of two hundred dollars a day and a possible patronage in his community equal to that amount, it is fair to suppose he might draw more money and show to capacity with the big stars and the big directors' pictures. That is, if his community prefers them to less expensive productions. If you can't make more money with these open booking star propositions, you can't afford to book them. You would only be taking out at the spigot what you put in at the bung. This would be doing business without profit.

Advantages and Disadvantages.

Aside from the drawing capacity of the famous stars and directors, you are getting no advantage at the usual prices of admissions than you are getting with the program system. You get rid of the deposit system, but you are obliged to book on contract, for a certain number of star pictures at an increased rental price. In having the exclusive showing of certain stars, you have an advantage over your competitors, but you would have no advantage if you lack capacity and patronage to draw from, while your competitor might be making money on a less expensive program. Evidently the open booking star picture proposition was designed for the larger theaters and not for smaller competitors.

A Different Meaning Now.

Undoubtedly the term "open booking" as applied to star pictures is misleading. We always thought it meant the privilege of renting any picture, any time we wanted it without being obliged to take any others if we didn't want

them. We must not forget, however, that things have changed since the term "open booking" was coined. We didn't have to pay for "self-made" stars then and the exhibitors probably got a consideration in price for helping make them. We didn't have expensive studios and properties and advertising, and the public wasn't so exacting. All these things must be taken into consideration.

What You Can Do.

There is only one of two things to do, namely, decline to book the star pictures if you can't afford them, or move to a bigger community that want them, and build a bigger house to accommodate them.

Oh, yes! There is another thing you can do; wait patiently until the star pictures are shown in the larger places, that pay the first cost, and then you will probably get them at a lower price.

N. A. M. P. I. Annual Meeting

Amendments to By-Laws Adopted and Additional Directors Named.

THE adjourned annual meeting of the N. A. M. P. I. was held in the rooms of the Association in the Times Building at 11 a. m. Monday, August 6, with President W. A. Brady in the chair. The minutes of the previous meeting in Chicago were read and approved. The following amendments to the by-laws were adopted by a vote of thirty-six to thirty-three: Class five to be known as General Division in place of Miscellaneous; the government of the Association to be vested in a board of forty-two directors in place of thirty; two directors were added to each of classes one, three, four and five and four directors to class two.

Directors named in addition to those elected at Chicago, reported in the Moving Picture World of August 4, are: Class 1—Samuel Goldfish, William Fox; Class 3—John F. Freuler, Stephen A. Lynch; Class 4—N. C. Cotabish, Joseph F. Coufal; Class 5—Fred J. Beecroft, George Irving.

Exhibitors directors, Class 2—Lee A. Ochs, New York; Alfred Hamburger, Chicago; N. C. Rice, Iowa; C. E. Glasmann, Kansas; A. S. Black, Maine; Thomas Furniss, Minnesota; Eugene M. Clarke, Mississippi; Louis F. Blumenthal, New Jersey; J. H. O'Donnell, Pennsylvania; Daniel Chamberlain, North Dakota; Hector Pasmazoglu, Missouri; Robert Levy, Illinois; Frank D. Eager, Nebraska.

It was also voted to hold meetings of the directors quarterly, on twenty days' written notice, in the months of March, June, September and December at the office of the Association.

On behalf of the American Exhibitors' Association, Charles C. Pettijohn applied for certificate of affiliation under article two. This request was referred to the Board of Directors. On motion the first annual meeting of the Association was adjourned.

A meeting of the Board of Directors was immediately called to order by President Brady. This meeting was adjourned until August 27 to comply with the legal requirement of twenty-one days' notice.

GERARD'S WORK GETS HIM A CONTRACT.

As a reward for his exceptional characterization of a difficult part, Charles Gerard, a member of Douglas Fairbanks' supporting cast in "Down to Earth," has received from Fairbanks a contract calling for his appearance in the next two productions which the actor-athlete will make for Artcraft. Gerard played speaking parts on Broadway for several seasons and went West a year or so ago to do picture work in the Morosco studios, going from there to the Lasky Company, where Fairbanks found him.

EUGENE B. LEWIS WITH PARALTA.

Eugene B. Lewis, a well-known writer and editor, has been engaged to devote his time to the scenario staff maintained jointly by the Bessie Barriscale and the J. Warren Kerrigan Feature Corporations. He is now located at the Hollywood studios of the two organizations and will immediately enter on the task of providing a story for one of the stars.

INFORMATION WANTED OF C. B. DOWNING.

Modern Features Photoplays, of 729 Seventh avenue, New York, requests information regarding or the address of C. B. Downing, cameraman.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

What Varner Has Done for Exhibitors

North Carolina Official Tells World Correspondent He Believes Bolters Acted in Best Interests of Exhibitors and Industry.

By E. E. Witherspoon.

AFTER a ten days' trip to Chicago, where he went as a delegate to the National Exhibitors' League Convention, H. B. Varner, secretary and treasurer of the Motion Picture Exhibitors' Association in North Carolina, has returned to his home in Lexington, N. C. Mr. Varner went to Chicago as a candidate for League President, unanimously urged by the exhibitors of a number of southern states, as well as by friends in different sections of the country at large. He consented to allow his friends to use his name as a candidate when they insisted he could be of great service to the exhibitors of the nation in organizing the country at large as he had organized North Carolina.

It is a known fact Mr. Varner has been fighting the battles for the exhibitors of the entire nation in Washington during the past three years. In 1914, when the lower house of Congress put a flat tax of \$100 on all theaters, regardless of their seating capacity or the size of the town, Mr. Varner was urged to go to Washington by some of his exhibitor friends and get this law modified—which he did, which has been worth hundreds of dollars to every small theater owner in the nation.

In 1916 an official representing the Motion Picture Board of Trade of New York recommended to the House Ways and Means Committee that a tax of one-half of 1 per cent. be placed on gross receipts of all theaters. This tax measure passed the House and was being considered in the Senate when it was discovered by the North Carolina exhibitors, and they again urged Mr. Varner to go to Washington and fight this proposition. At their request he spent the last week in July at the Capitol and persuaded the Senate Finance Committee that this tax was unjust and should not be levied. It was defeated, and again he saved the exhibitors of the nation the sum of four and one-half million dollars per year.

During the latter part of April, 1917, Mr. Varner was in Washington and discovered that the Revenue bill that was being prepared by the House Ways and Means Committee would contain a clause taxing admission to motion picture theaters 10 per cent. on gross receipts, and it was proposed to put a tax of 1½ cents a foot on motion picture films. He

realized this would mean confiscation of the property and the destruction of the business of many theaters. He sounded an alarm to the exhibitors and some of the manufacturers, saying he was informed this tax was recommended by the head of the organization in New York.

Denials came thick and fast, and Mr. Varner was wired and urged to attend a dinner and make a speech at a meeting of exhibitors in New York City on the night of May 10. Mr. Varner, thinking the New York exhibitors wanted to do him honor, and he being vain enough to think he might be of service to them, accepted the invitation and went to New York and attended the dinner and made a talk denouncing the injustice of this burdensome tax of 10 per cent. on gross receipts; but he failed to get any response. The crowd that Mr. Varner was talking to did not agree with him. It had figured out what they called the Canadian tax system of passing this 10 per cent. tax on to the consumer.

So Mr. Varner soon discovered he was not invited to New York to make a speech, but he was invited there by Louis F. Blumenthal, secretary and treasurer of the Exhibitors' Trade Review and others for the purpose of lining him up and getting his support for a tax of 10 per cent. on gross receipts of motion picture theaters and to get a tax of 1½ cents a foot removed from films, that the manufacturers would have been forced to pay. Mr. Varner refused to be lined up, but he did accept his expenses, which were paid to him by Mr. Blumenthal.

On the morning of May 11, on invitation, Mr. Varner made a talk before the Executive Committee of the National Association of the Motion Picture Industry on the tax question, where again he found the sentiment unanimous against him, and he informed the committee that while he would like very much to work in harmony with them that he was going to return to Washington and enter the strongest protest that he knew how against a tax that would put 90 per cent. of the theaters of his own state out of business.

He arrived in Washington on May 12, where he found a number of exhibitors, headed by Lee A. Ochs, president of the Motion Picture Exhibitors' League, who had prepared a brief advocating that the manufacturer's tax of 1½ cents a foot on films be eliminated, and that a tax of 10 per cent. on gross receipts be put on all admissions to motion picture theaters and that tax be passed on to the public. After the brief had been filed and a very able speech delivered to the Finance Committee advocating it by William A. Brady, president of the National Association of the Motion Picture Industry, Mr. Ochs and some of his henchmen went to Mr. Varner and asked him what he was going to do about it, and he replied:

"I am going to make a fight for the honest, innocent exhibitors who cannot be here to defend themselves. I may not be able to win this battle single-handed and alone, but I will enter a protest and advertise to the world that there is one exhibitor who is going to fight for the best interest of the exhibitors of the nation regardless of results, and I believe that I can win because I am standing for right and justice."

Your correspondent is glad to say Mr. Varner did win this fight before the Finance Committee for the exhibitors practically single-handed and alone. It is true he enlisted the

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Virginia Exhibitors at Ocean View..... August 30, 31 and Sept. 1
Chesley Toney, secretary, Richmond.

aid of Attorney A. F. Sams, of Winston-Salem, N. C., and they were the only two exhibitors who appeared before the Senate Finance Committee on Monday, May 14, opposing the 10 per cent. tax that had been proposed and advocated by Ochs and others, who, it would seem, were not interested in the exhibitors but were interested in getting the footage tax off of films that would necessarily have been paid by the manufacturers. These two North Carolina exhibitors did this work without a cent of pay from anybody and without hope of reward; hence as the Revenue bill stands today there is no tax on films and there is no tax on admissions to motion picture theaters up to and including 25-cent admissions.

Your correspondent has recited these facts to show that Mr. Varner has worked in season and out of season, in face of the opposition of the officials of the Motion Picture Exhibitors' League, in behalf of the exhibitors and the industry at large without reward.

When asked what he thought of the Chicago Convention, Mr. Varner said: "I have attended conventions from the Atlantic to the Pacific, from Canada to the Gulf of Mexico; I have attended National Editorial conventions, I have attended National Good Roads conventions, National Democratic conventions and various other conventions of national bodies, as well as state, district and county conventions of every kind and description, and I have never yet in my twenty years' experience seen anything in the same class with the convention of the Motion Picture Exhibitors' League of America as conducted in Chicago, with the exception of a Republican County convention in one of the negro sections of the South fifteen to twenty years ago.

The Chicago convention was pitiful—it was a real tragedy. I went to Chicago in good faith, foolishly thinking I might be of service; but after I saw the first session and realized the spirit that was dominating that body I felt deeply humiliated that I had made so foolish a trip, that I had permitted my name to be used as a candidate, and I informed my friends to do me the kindness to forget that my name had ever been mentioned—that I would not accept the presidency of that body if it were handed me on a silver waiter. Reverently speaking, that night when I got down on my knees I asked the Lord to forgive me for committing such a foolish act and promised him if he would I would never do it again.

"The honest, conscientious exhibitors who bolted and organized the American Exhibitors' Association unquestionably did one of the best things that has been done in the interest of the exhibitors and the industry at large in many years, and I feel confident that they have started right and that the organization has a great future, as it is dominated by the spirit of service to protect and help each other and further the elevation and betterment of the industry at large.

"It is not the purpose of the American Exhibitors' Association to fight any honest exhibitor or to fight any branch of the industry; but to organize the different sections of the country into real exhibitors' associations and build up a great national body—all working to the same end to make the exhibitor a great power for good that he should be in the cities, states and the nation. My best wishes for the success of the American Exhibitors' Association, believing that it will work unselfishly for the common good and for the glory of the nation."

Exhibitors to Hold Tri-State Meeting

Virginia, Maryland and North Carolina and District of Columbia to Hold Convention Beginning August 30.

ARRAVEMENTS have been perfected for a meeting of the affiliated motion picture exhibitors of Virginia, Maryland, North Carolina and District of Columbia to be held on August 30, 31 and September 1 at Ocean View, the famous "Atlantic City of the South," near Norfolk, Va. At this meeting is planned the organization of an association of exhibitors having for its purpose the improvement of the picture business in these States, as well as to formulate plans looking to the protection of exhibitors.

Practically every producing company in the east has signified its intention of having representatives present at the meeting, and many have already promised to send their stars to the convention, the feature of which will be a great ball and banquet on the final night. Plans are being made for a great display of photoplay apparatus and other features patterned somewhat after the exhibits at the recent national convention in Chicago.

Various forms of entertainment are being prepared for the visitors, and the committee on arrangements hopes to have every exhibitor in the three States and District present.

Ocean View is accessible by rail and water, and it is promised that the matters to be considered at the convention will justify the attendance of every man engaged in the motion picture industry. Methods of handling the publicity sought by the government through the means of the screen as well as relations between exhibitors and film exchanges and producers will be considered seriously.

Momand Declares for New Organization

Saginaw (Mich.) Exhibitor Deplores, However, That Split Should Be Due to Personal and Pecuniary Motives.

Editor Moving Picture World:

Since the National Convention at Chicago and developments from that convention have become generally known to exhibitors throughout the country I little doubt that speculation is rife as to future progress and future policy of each the old and new organizations.

Not having been present—though nominated a delegate from the Michigan League—I have only the record as published in your most estimable publication, and an account from a fellow member who attended to guide me in the statements I here make.

To me it seems too bad indeed that through the dominating influence and "steam roller" tactics of one ambitious, ambiguously competent man and his stand-pat henchmen such an organization could have been permitted, by sober and keen-minded men—representative of the best there are in the exhibiting end of the screen game—to be split in twain; that personalities impossible to heal except with the passing of years should have been indulged in to the disgust of fair-minded exhibitors without an axe to grind; that now, of all times—when the co-operation of every man who exhibits motion pictures should be desired in an organization the first and foremost purpose of which should be *The Exhibitor and His Best Interests*, and everything else, film producer and trade journals, subservient to the one great aim—when the Nation is in peril and the screen game in depressed condition and efficient business organization badly needed, such catastrophe should be forced from personal and pecuniary motives and accented by men of brains and ability.

Was it not time for the disruption of such a political machine and the establishment of a 100 per cent. business organization that would be a credit to the exhibiting business and dominated by exhibitors always in their best interests instead of in the sanguinary interest of a doubtful trade organ? The events of last winter should have proven to the "all-highest" that he couldn't expect to get away with any such proposition with the sanction of a combined front and the support of the rear of the army. Great generals are born and not made—though many a man who thinks himself "some general" soon learns by bitter pills of experience that he has been unmade with little credit to past performance.

Who can honestly believe that Ochs went to Chicago with any other purpose in mind than that he would dominate the convention and with big-stick tactics carry the presidency another term? Had he not planned his campaign since winter and secured stand-pat support, and were it not so vitally necessary for the welfare of his "own baby," Exhibitors' Trade Review, would he not have been willing to withdraw his candidacy as did the others and permit the names of one or more of the vastly superior men in the convention to be voted upon and a suitable officer chosen rather than face the disruption of an organization of which he was not the father or mother?

ACCEPTANCE SPEECH WAS CHILDISH.

And his asininity and remarks in his intellectual discourses on the subject, "Will I Accept It?" should furnish pathetic and prophetic consideration of exhibitors throughout the broad expanse of the United States. It was deplorably weak and childish. Coming from the head of self-selected dictatorship, outsiders reasonably expected more. If more there could have been it would surely have been of the same verbiage—unchaste and deceptive.

"Listen," says Ochs. Then he asked for time—sixty days. He said he was full of fight—why I cannot understand, for he got what he wanted and should have been content. "I only wish I was in action already." Anyone will admit actions would have been better than words. Nor will he derive much pleasure or respect from the fact that his assumption of the presidency was without contest. He should feel chagrined, ashamed, since the disruption was brought about through his own mercenary motives and he cannot reasonably expect support from even the remnant personnel of the old organization. To my mind his action was best for the business as a whole since it is of necessity bound to cement the true exhibitor in closer bonds of friendship with his brother and his rival, and will bring to light a much more formidable organization, backed by brains as well as brawn, conducted solely in behalf of the exhibitor and dedicated to results—not wasted energy.

Many of those who could not see the light and remained in the old organization from a sense of fealty and loyalty and a hope that eventually differences would be patched up will, with sober and mature consideration of events, jump the hurdles and stampede to the new American Exhibitors' Association, where justice will meet them half way or all the way and where each man will be welcome for the good he may do and the protection he may wield for his own enterprise.

Who wants to be a reactionary anyway? Who among the vast army of exhibitors cares personally for politics in an organization each looks to for the accomplishment of works and deeds beneficial to his business? Can any exhibitor—except he be personally interested in the Exhibitors' Trade Review and any profits he might receive from its flourishing management—have any potent reason for remaining in an important organization the head of which justly boasts his prowess and capacity—at disorganization?

PAYS RESPECTS TO THE LATE J. P. CHALMERS, JR.

Older exhibitors, familiar with conditions in the exhibiting end and producing end of the screen game a few years ago, remember one great mind which did more for the betterment and growth of the industry than any other man or set of men. He was a wielder of the pen—a molder of public opinion—and a genius. He was loved and respected and widely read, and his memory is fresh in thousands of minds today; and his writings were heeded and his predictions have come true. He must have been clean-lived and clean-minded else he could not have so cleanly impregnated his business associates with his hopes and aspirations, his policies and the loveliness of character he possessed, which knew not fright or failure. There were hundreds a discredit to every branch of the business; he was a credit to his branch and to every other—a real man and a great educator. His perception was keen and he was always on the side of right and reason. He knew

that right was might; he also knew that right did not always triumph over might. You doubtless have guessed—I refer to no other man than the lamented founder of the Moving Picture World.

Many great reforms were brought about by his steadfast allegiance and high aims for his "child," the "movie" (though I remember he derided the use of the word). He could, if living today, derive great satisfaction from seeing in force upon thousands of screens the greatness of the once "toy-child" grown to manhood—as good as it is and as big as it is directly traceable to his inspiring support and unfaltering devotion; to his efforts and demand for highest culture and attainment of higher ideals in the great and growing art of motion picture production. He was the greatest friend the exhibitor as well as the producer ever had. Nor did he fear to expose the evils that existed. His vitriolic remarks about "dark caverns" led many theater owners and managers to see the necessity of interior illumination in their "caverns," and other reforms were directly traceable to his inspiring editorials. His projection department at once eclipsed all would-be experts in giving the exhibitor and operator valued information upon all subjects concerning this vital topic. Every manager and operator alike shared in the illuminating articles on every phase of the business. He left an organization composed of men of character, pledged to carry out to the fullest the great aims and policies of their revered editor and co-worker.

Had I been present at the Chicago convention I should have flatly and hotly refused to sanction any action to recognize any journal of the industry that could not prove its case in as clean and just cause as could the Moving Picture World. And I do not think I am mistaken when I state that the Moving Picture World has never asked for recognition as the official organ (though entitled by precedent and power and allegiance to the exhibitors' cause) of the Motion Picture Exhibitors' League of America.

WHY AN OFFICIAL ORGAN, ANYWAY?

Why is it so imperative that such an organization should have such an organ? If imperative, why not select of the older and trustworthy trade journals who have not used the sledge in an effort to bend the will of the delegates and which are ostensibly above corruption by producing magnates or others? The road to hell is paved with good intentions and the worthy (?) president's aspirations to be the head of both an exhibitors' association and a trade journal may have been intended (?) to be of great benefit to the exhibitor. I cannot concede that any good could come out of such an arrangement, but I am frank in stating that such a proceeding would be great injustice to the other trade journals who have labored assiduously for the exhibitor, whose cause was ever their cause and whose battle their battle. Honestly, Mr. Self-respecting Exhibitor, would not that have been the height of duplicity? And could you then expect the ones who had been your staunch friends and supporters to have remained such? And forever support your every grievance? And continue to fight for you? Or would you expect them to develop a vat of venom to fight you with? (Which would have been just reward for your duplicity.)

Politics the way it is played is not a clean game and cannot be played as one. No one need warm his brain in deducing why the game at Chicago as played by the "stand-patters" was repugnant to the "babies." These self-same "babies" constitute a very formidable force, and the president past and newly-elected may find his time limit for their return to the cradle too short. Likewise he will find bitter truth in this statement: that the henchmen who "put him over" were not the spokesmen for the exhibitors of the nation on the whole, and that his title, presented on a silver-backed tray, is merely a hollow shell.

After the president had finished his eulogy of self-praise a scholar and a gentleman rose to tender his respects, which were a delight to the remnant organization. Few caught the quiet significance of Mr. Pettijohn's remarks until he had finished with "Indiana bids you Good Night." * * * Then there was quiet—as usual, after a storm.

Exhibitors of the Nation Need Organization—now more than ever. And they need co-operation of each other and individual support of every exhibitor in the great enterprise. It is only through well developed organization can they hope for equal rights with other lines of endeavor which are represented by solid organization. Therefore it behooves each carefully to weigh in the scales of Justice and Impartiality the events which led—and the causes of those events—to the disruption of the old organization and formation of a newly chartered, business and efficiency and ability managed, dyed-in-the-wool, 100 per cent, exhibitors' organization, "and to at once affiliate for his own protection and best interests, letting conscience be guide, with the plan for making the business of exhibiting motion pictures more lucrative and enjoyable for the man of high efficiency who still entertains a feeling of self respect and who, unselfishly, loves his neighbor as himself."

Let your conscience be your guide.

I have the honor to remain,

Yours very truly,

C. EDGAR MOMAND,
Manager Bijou Theater.

Saginaw, Mich., July 26, 1917.

DETROIT EXHIBITORS FORM NEW ORGANIZATION

C. C. Pettijohn, general manager of the American Exhibitors' Association of Detroit, who is stopping at the Hotel Astor, New York, received Saturday, August 4, a telegram from King Perry, secretary of the association, stating that a big meeting of Detroit exhibitors was held on August 3. The wire further informed that F. F. Schneider was elected president, William Schittenhelm vice-president, John Breunon treasurer and King Perry secretary. Mr. Perry says that all are striving to make the organization a success, that state members are working with the Detroit men, and that a meeting will be held every Thursday.

CHESTER BEECROFT ESCAPES U-BOAT.

A cablegram has been received in New York to the effect that the steamer upon which Chester Beecroft was making his way to a Norwegian port was sunk by a U-boat and that the survivors, of whom Mr. Beecroft was one, were landed at a Shetland port. Mr. Beecroft intends to continue on his way to Petrograd by the next available steamer.

Wells and Pettijohn in New York

Executives of American Exhibitors' Association Open Offices and Issue Bulletin.

Jake Wells, of Virginia, president of the new American Exhibitors' Association, and Charles C. Pettijohn, of Indiana, general manager, arrived in New York last week and opened offices in 1110 Times Building, in the heart of the film district. They issued the first of what they announced would be regular weekly bulletins, issued in season for incorporation in all trade papers.

The two officials announced new organizations completed or old groups reorganized and affiliated with the American to include Michigan State, Detroit local, Buffalo local, Indiana State and Chicago local. Total states in which there are bona fide members were stated to be thirty-one. It was stated the total membership will be published as soon as the figures can be accurately compiled and a request is made that all state directors have their membership lists in the office of the association not later than Friday, August 10.

The first bulletin, which is to the "exhibitors of America," and sets forth that the association is an organization of "exhibitors only," is as follows:

"The purpose of the American Exhibitors' Association is to create and maintain a national body of motion picture exhibitors, to improve and protect the motion picture business, to encourage the production and showing of motion pictures of high character, to protect the individual member from unfair methods of trade and other abuse, to work for the best interests of the industry as a whole, to adjust and arbitrate differences between members and various other branches of the industry, to assist the United States Government in the work of public information in times of war and other great crises, and in every lawful way to promote generally, the prosperity, uplift and betterment of the motion picture industry.

"In accordance with this purpose, and fulfilling the fundamental idea that the American Exhibitors' Association is, indeed as well as in fact, a true exhibitors' organization, a bulletin will be issued each week in time for the editions of the trade papers, in which the doings of the Association to date will be concisely given for the information of all exhibitors.

"The organization is already started in thirty states, and is working. By the time of the Detroit convention next year we expect to be organized in every state.

"What is now desired are applications for membership. Within the next week we wish to reach every exhibitor in the United States with a personal letter, in which an application for membership will be enclosed. Please respond promptly. Return applications filled out, and your check for \$3 or \$6—six months' or a year's dues—at your option.

"The general manager is the personal representative in New York City of every legitimate exhibitor, and is being paid for the purpose of representing exhibitors in any business pertaining to the motion picture industry.

"This service is designed to save busy exhibitors time and money. The establishment of an office in New York by the general manager is to further this purpose. Business which would ordinarily exact attention and time from the exhibitor will be looked after from these headquarters without trouble or expense to him.

"Should any exhibitor fail to receive the letter and application card, will he please send at once his name, name of theater, and complete address. Prompt response in the way of membership and dues is important. All communications should be addressed to the American Exhibitors' Association."

BLACKTON BEGINS PARAMOUNT PICTURE.

J. Stuart Blackton, whose affiliation with Paramount was announced recently, has begun his first big spectacular feature for release by that organization. In Mr. Blackton's announcement of his new association he stated that he held the picture rights to almost all of Sir Gilbert Parker's books. His first Paramount picture will be an adaptation of one of the most famous of the great English-Canadian author's novels, "The World for Sale." The book was written in 1911 and finished in 1912, two years before the war broke out. Sir Gilbert, in a foreword, asks that it go to the public "on the basis of its merits alone and as a picture of the peace-life of the great Northwest."

Work was begun in New Jersey last week where some of the exteriors are being taken. The interior scenes will be filmed in Brooklyn, where Mr. Blackton has his studios ready for any requirement of interior work. Sir Gilbert Parker is now in New York and has been in daily conference with Mr. Blackton.

Washington Film Building Discussed

Exchange Men Hold Session at K-E-S-E Office—Still Talk of Moving.

THE new film building regulations were the subject of a great deal of discussion at a recent meeting of the Washington Exchange Managers' Association, held in the offices of the Kleine-Edison-Selig-Essanay exchange. The association had before it thirty or more letters from real estate men, property owners and others in Baltimore inviting the members to consider moving their exchanges to that city, and setting forth the advantages that would be derived by locating there.

It was suggested that the Commissioners might possibly be prevailed upon to reconsider their action in adopting the regulations at this time and delay the date of their taking effect indefinitely. Conditions are such in the film business today that there should be no upheavals, such as would come about through moving to another city, and the exchange managers do not look with any great degree of favor upon that course. They are determined, however, if the regulations are to go into effect as contemplated, to go to a city where the laws are more reasonable, for there is said to be no place in the District of Columbia to which they could go if their present quarters are declared to be occupied in violation of law.

It was with a great deal of regret that the members present accepted the resignation of James H. Butner as president. Mr. Butner, in a short speech, announced his separation from the Triangle Film Distributing Corporation, for which he has been managing the Washington exchange, and stated that he did not feel that he was eligible to continue in the office of president. He thereupon turned over the gavel to Sidney B. Lust, sergeant-at-arms, who acted as chairman of the meeting in the absence of Vice President Day, of the Metro Film Service, who is elevated to the position of president.

On behalf of the members, Mr. Lust accepted the resignation of Mr. Butner and entertained a motion that the latter be unanimously elected to honorary membership with full privileges. Mr. Butner was urged to continue the good work he has been doing since the organization was formed.

Express and parcel post service also came up for discussion at this meeting. Complaint was made of the former because of the cutting out of the late pick-up service; the latter because of its inefficiency so far as meeting the needs of the exchange managers is concerned.

The practices of "bicycling" and "railroading" films was condemned by several speakers, who voiced the opinion that where an exhibitor works a film in more than one house he should pay service charges accordingly and should make known his intention of so showing the film. A large number of instances where films had been shown in two houses or in a theater and airdome the same evening were spoken of. Some method will be arrived at whereby the exchange-men will be able to collect a proper charge for the extra service these theater men derive from the films.

BENJAMIN CHAPIN HELPS RECRUITING.

A motion picture man has won the distinction of attracting the largest number of enlistments at the meetings held by the Mid-Day Recruiting Committee of New York City. He is Benjamin Chapin, producer and star of the Lincoln Cycle Pictures, and he earned this distinction in competition with the following speakers: Justice Charles L. Guy, Marcus M. Marks, Justice L. Ford, Justice Bartow S. Weeks, Arnold Daly, E. H. Sothern, Senator Robert F. Wagner, Sir Herbert Tree, Mr. and Mrs. Sidney Drew, Jane Cowl, Job E. Hedges, Robert Edeson, Annette Kellermann, Bird S. Coler (former Controller), Janet Beecher, Bainbridge Colby, De Wolf Hopper, Oscar Straus, Julia Marlowe, Controller Prendergast, Rev. John Wesley Hill, John McGraw, George Gordon Battle, Benjamin Greenhut and Raymond Hitchcock.

TRADE SHOWING OF "THE SPY."

William Fox will give a private screening of the timely and sensational photodrama, "The Spy," by George Bronson Howard, at the Globe theater, on Thursday morning, August 9, at 10:30 o'clock. "The Spy" exposes the operations of enemy secret police in America, and is expected to create a sensation. The showing will be especially for exhibitors and newspapermen. Mr. Fox is especially anxious that exhibitors and reviewers should see "The Spy" before its release on August 19.

Beck General Manager of Art Dramas

Experienced Executive to Have Entire Charge of Distributing Organization—Was Founder of F. I. L. M. Club.

FTER several weeks of negotiations, arrangements were concluded this week with Arthur F. Beck, to assume executive management of Art Dramas, Inc. Mr. Beck is rapidly lining up exchange problems and rearranging territorial divisions throughout the United States and Canada. He states that it is his intention to open up at least twelve new offices at strategic points as quickly as he can obtain the best possible people.

Mr. Beck has probably the largest personal acquaintanceship with exhibitors of any individual in the industry, having conducted offices in Cincinnati, Indianapolis, Louisville, St. Louis, Kansas City, Oklahoma City and Chicago. Although a young man, being still in the early thirties, he has been eleven years in the moving picture business.

Mr. Beck came to New York from St. Louis to take the general management of Mutual Exchanges, and in a short time became personally acquainted with nearly every exhibitor in the east. During his stay here his name has been constantly in the foreground of exchange circles, and he attained considerable celebrity by his work in cleaning out film pirates and thieves who had made dupes and reprints of the Chaplin pictures. Mr. Beck is also the holder of the New York City film booking record, his office handling and booking eighty-six prints of each Mutual Chaplin release.

Mr. Beck was the founder and first president of the F. I. L. M. Club, and did much to put that organization on a sound basis.

VANDIVERT JOINS PETER PAN COMPANY.

The trade will be interested to learn that R. M. Vandivert, for the past three and a half years advertising manager of the Motion Picture News, has accepted the position of general manager of the Peter Pan Film Corporation, and will take up his new duties in that capacity early this week.

Although a young man, Mr. Vandivert is old in the business and has crowded an extraordinary amount of experience into his career. He will prove an extremely valuable man to the Peter Pan aggregation. He started as a reporter, and then went into the advertising department of McBride, Nast and Company. Then when the Abbott, Briggs Company, publishers of the semi-monthly magazine section, needed a Western manager, they sent him out to Chicago. From that position he came to be the special representative of a string of farm and weekly papers. Finally about three and a half years ago an opportunity was offered him on the News, and he returned to the East.

He is joining the Peter Pan Company as vice president and general manager, and has already evolved several new features in distribution. He said yesterday that the present plans were to release 1,000 feet each week, composed of two 500 foot novelties, the novelties to be released on alternate weeks. After September 1st a one-reel subject will be released each week in addition to this program, and after December 1st this plan will be augmented by a further release of one reel a week.

GOLDBURG JOINS OGDEN PICTURES STAFF.

Jesse J. Goldburg, formerly of the Frohman Amusement Corporation, has been engaged by Albert Scowcroft, President, and Lester Park, General Manager, of the Ogden Pictures Corporation, as exploitation and sales manager. Mr. Goldburg's first operations will be in connection with that company's initial cinema masterpiece, "The Lust of the Ages," starring Lillian Walker.



Arthur F. Beck.

James M. Sheldon

New President of Empire All-Star Corporation Has Handled Successful Serials.

JAMES M. SHELDON was elected president of the Empire All Star Corporation, at a meeting of the Board of Directors of that company, held on Friday, July 27. Mr. Sheldon was formerly president of the Syndicate Film Corporation, which brought out "The Million-Dollar Mystery," the serial that established a record for continued photoplay productions.

Recently Mr. Sheldon, as president of the Randolph Film Corporation, succeeded in securing Billie Burke for a serial made by George Kleine. At a time when serials were scoffed at by certain exhibitors, Mr. Sheldon's faith in their box-office possibilities was so steadfast that he launched "The Million - Dollar Mystery." For twelve years prior to entering the film industry, Mr. Sheldon was engaged in the practice of law in Chicago.

In discussing the forthcoming activities of the Empire All Star Corporation, Mr. Sheldon said: "As has been announced in the trade journals, the Empire All Star Corporation was organized especially to produce the Charles Frohman successes in motion pictures.

"Already completed are such subjects as Ann Murdock in 'Outcast,' 'The Impostor' and 'The Beautiful Adventure,' and Julia Sanderson in 'The Runaway,' all directed by Dell Henderson. Director Albert Capellani has also completed 'The Richest Girl,' starring Ann Murdock.

"Since I took up my headquarters at the Glendale, L. I., studios of the Empire All Star Corporation there have been put in production such plays as 'My Wife,' with Ann Murdock, directed by Dell Henderson, and 'The Unforseen,' starring Olive Tell, under the direction of John B. O'Brien.

"The above list of Charles Frohman successes in motion pictures should clearly indicate to exhibitors the high class of offerings that will shortly be ready for release through the Mutual Film Exchanges. From time to time we shall have other announcements of importance to make. Surely no exhibitor can afford to arrange his Fall bookings until he has at least witnessed the screening of the first offerings of the Empire All Star Corporation. The pictures can be seen shortly at any of the Mutual Exchanges; and the manager of each exchange will gladly give all exhibitors, who so desire, a chance to see the films before booking them."

WERTHEIMER PAYS \$375,000 FOR "INTOLERANCE."

Emile Wertheimer, of London, has acquired the entire British and African rights to "Intolerance" from D. W. Griffith. A check was handed to Mr. Griffith for seventy five thousand pounds, and this is but the beginning of Mr. Wertheimer's activity in the handling of superfeatures in his territory, as he is in the market to acquire anything which can be truly described as extraordinary.

Advices from London state that toward the end of the run of "Intolerance" at the Theater Royal, Drury Lane, it was specially played before their Majesties, King George, Queen Mary, Queen Alexandra and the royal family. A performance was also given for Premier Lloyd George and his cabinet. Despite the little time at the disposal of His Majesty during these busy days, King George joined the party unexpectedly and remained until the end of the performance.

"Intolerance" has beaten all Drury Lane records and the colossal amount paid by Mr. Wertheimer for this production seems fully justified when one considers that he will place at least twenty companies on the road, which will show at all the first class theaters only throughout the British Isles and Africa.

Schlesinger Troubled by Reissues

President of Mayfair Would Invoke the Law to Lay the Players' Ghosts of Other Days.

M. A. Schlesinger, president of the Mayfair Film Corporation, is not an enthusiastic supporter of the practice of releasing "reissue" subjects of ancient vintage in which the immature work of the prominent stars of the day is shown. Especially does he object to the practice when the aforesaid reissues are particularly bad and the exhibitor is led to believe that they are the more recent work of the aforesaid star. "This," he says, "is an imposition on the exhibitor and upon the public and should be prohibited by law."

Mr. Schlesinger proposes to appeal to the legislature to pass a law compelling the firm which releases such reissues to fix the date of the first issue upon them so that the exhibitor and the public may know what they are getting.

He also suggests that a good remedy would be to induce stars to insist that a time limit to releases be placed in their contracts and that no reissues be made without the stars' permission.

Mr. Schlesinger will find others who will subscribe to his proposition.

Guy McConnell With Wholesome Films

GUY McCONNELL, widely known as a motion picture producer and a magazine writer of note, has joined Wholesome Films Corporation in the capacity of director general. McConnell's genius will guide the continuity and production of all Wholesome subjects.

Wholesome Films already has begun productions under Guy McConnell's direction of "The Penny Philanthropist," by Clara E. Laughlin. Ralph Morgan, of the Turn to the Right Company, has been cast in the leading masculine role. Production is to begin soon, M. J. Weisfeldt, general manager, announces, on a serial picture from McConnell's talented pen.

The basic idea of Wholesome Films, of which the company's name itself is indicative, is proving a Mecca for leading lights in film and literary circles. Mr. Weisfeldt declares that more than fifty leading writers have already agreed to bring their pen creations to Wholesome for production.

"The Wholesome Films idea," asserted

Guy McConnell, "has long appealed to me. I have wanted to be identified with just such an 'uplift' move in motion pictures. Now, as director general of Wholesome Films Company, I shall bend my every effort to an accurate mirroring on the screen of the author's point of view. In no way will the works of recognized good authors be sullied by cheap thrill injected by directors—in no way will false action be thrust upon the motion picture public in order to put the so-called 'punch' in mediocre stories.

"The Wholesome policy is the section only of the best, cleanest and cleverest stories—the Wholesome kind—and the rigid, exclusive of all else. Wholesome Films Corporation is dedicated to a new high standard of motion picture entertainment. It shall be my duty, and I shall strive in every way, to see that this new standard is in all respects maintained."

Guy McConnell.



MISS YOUNG BACK FROM VACATION.

Clara Kimball Young returned to New York August 2 from her camp in Maine, and is now actively engaged in New Rochelle. Miss Young has returned with glowing accounts of her trip, looking the picture of health, and is now working hard on the first picture of her new venture, which will be ready for release September 1.

Fox Fairy Tales

Producer Announces Scope of His Plan for Future Productions of Famous Children's Stories.

WILLIAM FOX has established a unique cycle in the production each year of colossal picturizations of fairy and folk-lore stories, all of compelling interest to children and grownups. He has adopted as his basis the immortal fables and fairy stories which have appealed to all for centuries. During 1916 he produced that wonderfully spectacular "A Daughter of the Gods," with Annette Kellermann, which ran for practically an entire season at the Lyric Theater in New York, and has since been shown in practically every town and city in the United States and Canada, as well as in England, Ireland, Scotland and Wales, Australia and New Zealand, and the South Pacific Islands.

The William Fox offering in this series for 1917 is the beautiful "Jack and the Beanstalk," in which 1,300 children, and an eight-and-a-half-foot giant appear, which opened at the Globe Theater on Monday evening, July 30. He will also offer in this connection "Babes in the Wood," "Aladdin and the Wonderful Lamp," "The Brownies," "Mikado," "Pinafore," "Alice's Adventure in Wonderland" and "Ali Baba and the Forty Thieves."

From these titles some idea may be had of the magnitude and scope of the cycle of fairy stories and others particularly adapted to the amusement of children, but furnishing genuine entertainment for their elders as well.

The 1918 production of this class will be announced shortly, and will be in keeping with those which have preceded it.

In turning to these subjects, Mr. Fox feels that there is a bit of the child in everybody, and that the tired business man and his wife, as well as their children, will welcome productions of this class.

"These productions will be the cinema fountains of youth," Mr. Fox said in discussing the matter. "They will be sought for as eagerly as Ponce de Leon searched for the fabled spring of antiquity.

The average child possesses dramatic instinct to a remarkable degree. The acting of the children in 'Jack and the Beanstalk' is done with an artlessness that gives added charm to the production, and this follows in the other fairy stories which we shall show to the public. All the principal parts are taken by juveniles—children from three and four years old to ten and twelve.

"I defy anyone who sees one of these kiddie features to deny that the hundreds of children who take the parts can act. They portray all the emotions—love, fear, sorrow, joy, jealousy, malice. They enter into their parts, and it becomes a part of them. They live the roles assigned them, just as they enter into any childish game. Who is there who has not seen the boy play that he is a pirate? The youngster lives his part. He unconsciously assumes the swagger of the buccaneer, and his face takes on such a ferocious expression that Capt. Kidd, himself, might tremble in his boots."

Fairy and folk-lore stories afford an unlimited field for spectacular settings. Those in "Jack and the Beanstalk" were built on a scale to correspond with the children who played the parts. The diminutiveness of the children is accentuated in the massiveness of the giant's castle.

Any child from nine to ninety wants to see in actual pictures the stories that thrilled and entertained him in kindergarten days.

Southerners Looking for Ad. Solicitor

Merchants Buy Space of "Paramount Program Company," a Publication of Which There Is No Trace.

THE Moving Picture World has received from Southern Paramount Pictures Corporation of Atlanta information regarding the activities in Live Oak, Fla., of a man giving the name of J. Davis, and in Washington, N. C., of one describing himself as Boyd. In the first instance Davis, late in March, called on Charles Smith, a jeweler, stating he was representing the Paramount Program Company and sold advertising space to the extent of \$2, for which he gave receipt. The solicitor said he had been sent by Exhibitor Rhea, of Live Oak, but when Mr. Rhea was asked in regard to the matter he informed Mr. Smith he knew nothing of the transaction. When a hotel register was consulted the name C. J. Davis, Tampa, was found, but the signer had departed.

On July 18 Southern Paramount received a letter from the New theater, of Washington, N. C., dated the day previously, stating a man giving the name of Boyd had sold ads for the Paramount Program Company to several business men in the town and that nothing further had been heard from him. The Southern has replied to the complaints informing its

correspondents that while it has received numerous letters from towns in its territory in regard to similar operations it has no such representative nor has it ever heard of any such concern as the Paramount Program Company. John R. Simpson, Jr., manager of Southern, expresses the hope that the impostor may be properly dealt with.

While in the particular cases instanced herein theafer men were not the victims, as is usually the case, they illustrate the necessity for exhibitors not only to be on their guard against persons without proper credentials, but they also point the necessity for the warning of business men by theater managers also to beware of smooth tongues and in-substantial business schemes.

P. AGENT SUFFERS FROM SUB-COLLAR HEAT.

Editor Moving Picture World:

It has long been the policy of the Moving Picture World to advocate clean pictures and truthful advertising, and much good has been accomplished by this constant preaching and cultivation of high ideals. Now, why shouldn't the Moving Picture World set a good example and practice what it preaches? Imagine my horror and surprise, not to say disgust, in discovering that your monthly News Reel—a reel that is generally rich in humor—had pictured an untruth. I refer to last week's issue, in which your funny man got his views of humor crossed and tried to be too funny, probably due to the hot spell—more humidity than humor—for it made me hot under the collar and did not hand me even a little laugh.

The untruth I refer to was that intellectual spasm in one scene, and titled as follows: "Clara Kimball Young and Selznick report at Camp Zukor." The scene depicted a robust gentleman sporting a turned-up nose, with a beautiful lady on his off side—almost in total eclipse. There is not the slightest doubt that the portly man is intended for Mr. Selznick, while what little we can see of the beautiful lady must be Miss Young—for she is beautiful, isn't she? Both are saluting an intelligent looking gentleman who has the word "Zukor" printed on his shirt, and the sub-title says, "We have the honor to report for duty in your division."

The impression is conveyed to the unsuspecting public that Miss Young and Mr. Selznick had gone hand in hand to the Zukor camp to enlist in the cause of good pictures; that they present a solid and united front, one of each, and each for t'other. Nothin' doin'! Might as well draw a picture of General Goethals and Mr. Denman fishing together in a rowboat, or Lee Ochs reading the Bible to Sam Trigger.

Miss Young is fighting her own battles and is standing "shoulder to shoulder" with herself only. While it is true that Miss Young has settled her legal difficulties with Lewis J. Selznick, she has no entanglements whatsoever, and Mr. Selznick has no interest in the Clara Kimball Young productions. As stated before, all Clara Kimball Young productions will be under the direct supervision of Clara Kimball Young personally, by her own organization, and will be released through the C. K. Y. Film Corporation.

P. AGENT.

X KLEINE EMPLOYEE INHERITS \$1,750,000 CASH.

From shipping clerk in a film exchange to a millionaire's estate with a bank account of \$1,750,000, is some shifting of positions. That is exactly what has happened to Thomas S. Hackett, employed, until last week, in George Kleine's K-E-S. E. Branch Office at Washington, D. C.

Mr. Hackett was recently notified that this sum, representing his grandfather's estate, had been placed to his credit in the Bank of England. He left with his wife last week to claim the fortune.

Mr. Hackett is only thirty-four years old and among the other keepsakes which he says he will always treasure is a letter from Branch Manager Bergh of Mr. Kleine's Washington Office, testifying to his ability and fidelity. Mr. Hackett asked for this, not because he ever expects to find it necessary to use it, but more as a matter of sentiment. He says that after he takes hold of his fortune in England he may decide to enter the motion picture industry on his own account.

EWAN JUSTICE ON THE JOB.

Ewan Justice, formerly in charge of the publicity department of the Fox Films, is back in the harness looking after the presentation of "Jack and the Beanstalk" at the Globe theater, New York. Mr. Justice is looking some thinner, but much fitter after his rest.

Richardson Has Busy Week in Chicago

**Gets Glad Hand from President Armstrong
and Leading Members of Local Union**

**110—Describes Transformation
of Operators' Organization**

Chicago, Illinois.

FROM Winona I traveled eastward, stopping over one night in Milwaukee to visit an old friend. I had written the Milwaukee operators' union, telling them I would be in the city that night and offering to address them, but they did not think the matter worth a reply, so nothing further was done.

I am sorry now that I did not take more strenuous means for waking them up, because I later discovered the operators and managers of Kenosha, a more progressive city, had merely on the published itinerary statement that I would be in Milwaukee on that date, traveled to that city to hear the lecture. Next morning myself and my better half entrained for the Windy City by the Lakes, Chicago, not, however, in any very certain frame of mind as to what was going to happen when we got there. Local Union 110 had invited me and had informed me that I would be its guest while in the city, but——??

Well, what happened was good and plenty. No sooner had our feet plunked down on the platform than Paul Hinz, of the Moving Picture World Chicago office, stepped up, shook hands, and said, "They're waiting outside," and they were, too, as follows: J. P. Armstrong, president Local Union 110; Fred Havill, chairman reception committee, Local Union 110; H. Laugenbacker, member executive board; B. Hannabarger, member executive board; Herman Mintz, recording secretary; Hal Johnstone, secretary-treasurer; F. Clifford, vice-president; W. Connelly, trustee; A. Tuckmair, trustee; Ed LeRoy, trustee; P. Cunniff, local organizer; T. Maloy, business agent (all of Local Union No. 110); Miss E. Tyler, vice-president, and Miss Rose Calvert, secretary-treasurer, Film Inspectors' Local.

After introductions, handshaking, the smoking of the pipe of peace, and the burial of the tomahawk and scalping knife underneath the station platform, we marched valiantly forth, to the clicking of moving picture cameras, and climbed into three banner-decorated automobiles bearing the legend, "Richardson Welcome to Chicago by Local Union 110, I. A. T. S. E."; thus endeth Chapter 1.

And the Chicago boys started right in to do the job up brown. An automobile was placed at my disposal during the entire week of my visit, and President Armstrong and the executive board evidenced their sincerity by inviting me



Hood Covering of One of the Automobiles.

to make any investigation I might think proper as to the genuineness and sincerity of the change in the conduct of affairs of Local Union 110. President Armstrong made a good impression right from the start. He is one of those rugged, red-blooded men who are blessed with an abundance of brains to back up superb physical strength. He is not, and never has been, a believer in or an advocate of rough-house methods. He has for years fought the "gang"

which had control of the affairs of the Chicago Union, and which has not only brought it into disrepute, but committed outrages which almost pass the limits of belief.

I entered Chicago even a bit suspicious, and not at all certain that the invitation might not be a means of getting me into a position where I could be effectually dealt with, after the favorite gang method which has been altogether too much in evidence in Chicago during the past four years. I can say, however, after having made a thorough canvass of the situation, and a very complete and careful investigation with regard to the acts of brother Armstrong in the past, that he, aided by a predominating element of clean men who, under the old regime, were literally browbeaten into submission, has put the gang out of business and has replaced their tactics by procedure which is, from any point of view, absolutely clean, and now I want to call the attention of exhibitors and exchangemen of Chicago to this hugely important point—viz., the affairs of Local Union No. 110 are now in the hands of men who will give you an absolutely square deal—men who will conduct the affairs of the organization as they ought to be conducted. It is, therefore, up to you to encourage President Armstrong, and help him and his lieutenants in every reasonable way, thus insuring the permanency of the reforms which have been inaugurated.

In speaking of the things which have been done by the "gang," I am adhering, by comparison, to extremely mild terms. I thought I knew pretty well what had taken place in Chicago, but bad as I believed the acts of the gang to be, I find I did not even begin to understand the depths of their depravity. In closing this particular incident I want again to impress upon Chicago managers and exchangemen the fact that, in order to overcome the gang, Armstrong has had to put up a literally fearful battle—a battle which may well daunt the bravest. He has succeeded, but as you know, a rattlesnake dies hard, and is not dead, so it is said, until sundown.

President Armstrong has not in any way intimated to me that he desires any support, other than fair treatment, from managers or exchanges, nor has he done more than set before me the barest skeleton of fact with regard to what he has accomplished. He simply said: "Make your own investigation, Brother Richardson, and form your own judgment." And that is precisely what I did.

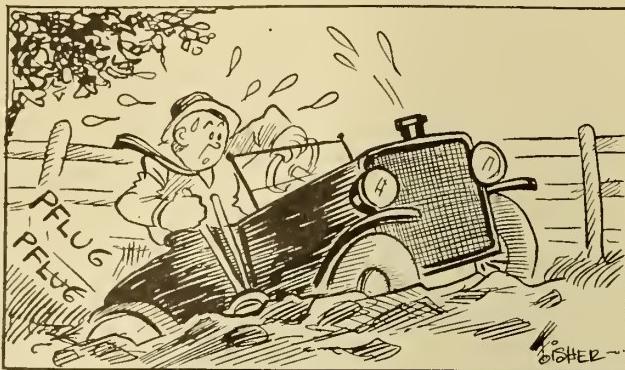
In my judgment and opinion, after a very careful investigation, local Union 110 had absolutely nothing to do with the Pathé Film Exchange fire. This opinion is only expressed after having held a personal consultation with Mr. McDonnell, chief of the Bureau of Fire Prevention and Public Safety, who informed me personally and officially that the city officials had found nothing in any way connecting local Union No. 110 with the fire. When the fire occurred the daily papers, always eager for sensation, and not overly particular with regard to that little item the truth, remembering that Local Union No. 110 had, in the past, due to the activities of the elements of which I have spoken, borne a bad name, seized eagerly upon the fire incident to try to push her yet further down into the mire, and that was absolutely all there was to it.

I am taking it upon myself to tell you, absolutely upon my own responsibility, Mr. Chicago Theater Manager and Exchange Manager, that if you want clean conditions—if you want the conditions of which you have justly complained, which are now, thanks to Mr. Armstrong and what he represents, done away with, to stay done away with for good and all, then you should and must give your active support to the man who has, literally, at the risk of his own life and at the risk of the life of his family (you understand what I mean, and know that it is true), bludgeoned the snake of graft, and that which goes with it, into insensibility. But don't forget this—insensibility is not death.

In a private conversation President Armstrong said to me, and I think I am able to pretty well judge as to a man's sincerity, "You may take it from me as a statement of fact that the conditions of which you have complained no longer exist, and I am the happiest man alive. I have gone through much, but the result has more than justified all my suffering."

During my stay in the city Local Union 110 presented me with an entirely unsolicited honorary membership—a thing you could not have handed me at the end of a ten-foot pole six months ago. Today I am very proud of that membership, because it is to me an indication that I have the

good will and the friendship and co-operation of a large and powerful organization, which is today as clean as any other organization in the land. Therefore, let us forget the mistakes of the past, and live for the future, giving to President Armstrong and his colleagues that credit which is their due and that support which they must have in order to maintain the condition they, and they alone, have brought about.



The first day of my stay in Chicago was something of a merry-go-round performance. Chicago had started in to entertain the writer, and apparently intended to do the job up brown. Three automobile loads of us went out to Hammond Beach Inn, where by the side of the raging waters of Lake Michigan, we partook of home brewed Illinois chicken, with solid and liquid trimmings. Then we started in to devour quite some several tens of miles of asphalt, stopping at various places of entertainment along the way, finally arriving at our hotel at 1:30 A. M., to be informed that the Kenosha Operators' Local Union was tearing up the telephonic scenery in an endeavor to get into touch with our humble self. This little item was attended to, and arrangements made for us to visit Kenosha on Friday of the following week, and address the managers and operators of that city.

The next day R. H. Fulton, manager Chicago office United Theater Equipment Corporation, appeared and informed us that we were expected in Gary that day; also that he had one perfectly good gas buggy waiting downstairs partly loaded with picture shooters, and that it was up to Mrs. R. and myself to climb aboard. The Gary date on that particular day, was new to us, but being some considerable sport, also in order to prevent being kidnapped bodily, we agreed, instructing friend Fulton to call up President Armstrong of Local 110 and inform him of the change in plans. The net result of this latter was that instead of one automobile load there were three, with a total company of something like twenty. Well, we bubbled down to Gary, and out four miles to the camp, which the Gary boys have established, only to find that, due to the uncertainty as to our arrival, no arrangement had been made for an address. It was therefore planned to hold a meeting of Gary exhibitors and operators at the camp the following Wednesday at 10 A. M., at which time we were to again wear out some rubber tires in another journey to the City of the Steel Mills. The total trip consumed about ten hours and somethig like 100 miles. At one point Business Agent Malloy, Local 110, who was driving one of the cars, undertook to turn around in a narrow road. The look on Tommy's face as friend car scooted down into the ditch was worth miles of travel to see.

During my stay in the city practically every hour of my time was taken up, and although I remained for more than a week I could have used more than double that time to good advantage. I visited a few of the newer examples of the Chicago photoplay theater, the first one being Ascher's Metropolitan at Forty-seventh and Grand Boulevard. I arrived about 8 P. M. and found both sides of the street in front of the theater lined for more than a block with automobiles, ranging from the humble flivver to limousines costing well up into the thousands; there were fully fifty of them, if not more. The Metropolitan seats 1,608; it is managed by H. E. Ascher, with whom I had an extended and a very pleasant chat concerning various details of the theater. The Metropolitan cost, Mr. Ascher informed me, \$350,000. The auditorium lighting is excellent, but the picture is in my opinion too large, being 25 feet 6 inches wide. The auditorium is lofty, impressive and beautiful. Between the main floor of the auditorium and the rear block of seats (the seats are nearly all on one floor) is a marble-lined promenade, in front of which is a marble balustrade about

three feet high, curving in around the front block of seats. It is an odd and thoroughly charming arrangement.

The operating room is 15 by 18 feet, with a 14-foot ceiling. Two Simplex machines and the Martin converter are used. Felix Menleck is in charge of projection. Adjoining the operating room is another large room, in whch Manager Ascher insures me is his intention immediately to install shower baths and other conveniences for his employees. The room will be carpeted, and there will be comfortable chairs, tables and books and magazines tending to instruct and educate employees in their work.

Admission to the Metropolitan is fifteen cents, and right here I want to mention something which, is to my mind, outrageous. Imagine giving a photoplay, the production of which certainly did run into the tens of thousands, and which may have run into the hundreds of thousands of dollars, in a house costing \$350,000, all for an admission of fifteen cents. Gentlemen, it is ridiculous; it is absurd; it is outrageous; it is sheer folly; it is analogous to selling a five dollar bill for a dime. I had a long talk with Manager Ascher regarding this proposition, he claiming that, while he and his associates are working for a higher admission price, and whereas he believed Chicago would eventually come up to at least a twenty-five or fifty cent admission, still the man who tried that now would face financial ruin.

Well, that may be true, though I am inclined to be just a bit skeptical, but if it is true, it is simply further evidence of the urgent need of a really effective exhibitors' league in Chicago. However, it is an indisputable fact that New York has reached a twenty-five, fifty and even one dollar admission price in its high-class theaters, without any sort of aid from the Exhibitors' League. New York City has comparatively small houses away out in the outskirts that get twenty-five and fifty cents, and there are lots of them, too. However, Manager Ascher tells me that when he opened the Metropolitan at 15 cents there were many who predicted ruin, but ruin did not follow.

At the Michigan theater, Fifty-fifth and Michigan, owned by Lubliner & Trinz, A. J. Kaufman, manager, I also found, at the least calculation, fifty automobiles standing in front, while their owners enjoyed a photoplay which probably cost not less than \$50,000 to produce, in a house costing up into the hundreds of thousands of dollars, and all for the ridiculously inadequate sum of 15 cents. B. Hannaberg is in charge of the projection. The operating room is approximately twenty feet square, has black walls and good ventilation. The port shutters are held by a master cord in which are film links located directly over and not more than one foot from the upper magazine of each machine, all of which is good. The projectors are Simplex. Current is taken through a Fort Wayne motor generator set. Rewinding is done too fast, and that is distinctly bad.

The Michigan seats 1,437, all on one floor. The picture is of correct size, but the orchestra lights are bad; also four blue lights, two on each side of the screen, are highly objectionable, and the side lights are by no means good. The auditorium presents a most pleasing appearance, and the work on the screen, at the time of my visit, was good.

Down in the "Loop" I visited the Rose, where I am told the films are ordinarily put through at race-horse speed, though at the time of my visit this was not true. The operating room at the Rose would be fairly satisfactory as to size, but has not adequate ventilation. The lamphouses are piped to the vent flue. The walls are light and the rewinding is done too fast. The ventilation is very poor, hence the condition in the operating room is unhealthful. The observation ports are too narrow and the ports are not covered with glass. Corkey Smith is operator.

The Chateau seats 1,985. It is owned by Ascher Brothers, and is managed by Harry Beaumont, who I want to say right here and now, impressed me as a progressive, careful and an intelligent theater man, who realizes the responsibility resting upon his shoulders, and uses his every endeavor to improve and make perfect the conditions in the theater he manages.

The Chateau is Chicago's newest addition in the way of theater de luxe, and that is precisely what it is. One enters a lobby 45 feet wide at the street end and 31 feet wide at its inner end by 130 feet long. This lobby is decorated in old ivory and rose, which same scheme is carried out throughout the entire building. Passing through the lobby one enters a curved promenade-foyer. The stage set is perhaps as pretty as any I have seen, though conditions have rendered it impossible to get as wide a band of black around the picture as would be desirable. The auditorium is 97 feet wide, yet Manager Beaumont finds an 18-foot picture to be of ample size. The lighting of the auditorium is excellent, but for one or two minor items, concerning which

manager Beaumont and myself held executive session. And here is a hot one—the Chateau maintains a ladies' parlor and smoking room on both floors, though whither or no cigarettes are furnished the deponent sayeth not.

One passes to the balcony floor by way of a stairway 14 feet wide, the trimmings of which are in polished brass and the steps and wainscoting of Italian marble. At the top of this stair is a spacious and thoroughly beautiful mezzanine promenade, on the walls of which are beautifully framed, large oil paintings of film celebrities. The furniture consists of easy chairs and divans, appropriately upholstered. This promenade is, I am told, a favorite place with women, who come to the matinee, bring along their knitting or crochet work and wait amid these charming surroundings for their escort, untroubled as to the item "on time" or "late," and thus you see the promenade is a blessing to the gentlemen as well as to the other sex.

The operating room is in charge of Ed Haliday. Its observation ports are too narrow, the light ray between the condenser and the aperture is not sufficiently protected and the front wall is altogether too light. I called the attention of both manager Beaumont and operator Haliday to these errors, and secured from them the tacit agreement that they would be remedied. Screen results were good. Aside from the faults named the room is excellent; also, if I rightly remember, it is opposite the screen.

I visited the Covent Garden, Diversey and Clark, owned by Lubliner & Trinz. This house seats approximately 3,000. It is a great big barn of a place, which has undergone many vicissitudes. It is now being tried out by Messers. Lubliner and Trinz, but, if they will pardon the statement, it is not being given anything even faintly resembling a fair show to succeed. Imagine a 3,000-seat house with a glorified cigar box for an operating room. If you stood in the center of the "operating room" of the Covent Garden and undertook to swing a cat by the tail, there would not be anything left but the tail before the circle was even half way complete. Moreover, its location is away above the highest balcony, and the distance of projection about 150 feet. There is a chance for ideal auditorium lighting in this house, but as it is at present the lighting is by no means to be described by that term.

There were many other theaters I should have visited, among them the Rialto, owned by Jones, Linick & Schaeffer, a new, and I am told, very beautiful house, situated in the Loop section, at State and Van Buren streets. Time would not, however, permit of doing more than I did. I should have remained another week in Chicago. There were many manufacturers I ought of right to have called upon, and whom I would have really liked to meet again. As it was the only one visited was the Enterprise Optical Company. Even there I did little more than swap howdy do's, glad-to-see-you-agains and good-byes with friend Spahr, general manager, who, by the way, assured me that Motiograph would be kept right up in the forefront of the procession, receiving such improvements from time to time as experience may seem to indicate are advisable.

Oh yes, by the way, a most important item came close to being overlooked. I also met our old-time friend, A. C. Roebuck, daddy of the Motiograph, who has for some years past been busily engaged in inventing and perfecting a new typewriter. That machine is, so he tells me, now complete, and his energies will now be devoted to further improvement of the Motiograph. With both himself and Live Wire Spahr on the job, we shall look confidently forward to still further improvements in the Chicago projector, the Motiograph. And might I suggest that among the first things to receive attention should be the mechanism frame. The Motiograph is now an excellent projector, but all things in this valley of sorrow are susceptible to improvement, and when Brother Roebuck evolved the mechanism frame of that particular machine I think he did his crocheting just a little bit too close. Do it over again, is my advice, and drop a stitch here and there. Make it larger and more—well, you know what I mean, just 'larger' covers it, I think.

I sincerely hope that other Chicago manufacturers will forgive me for my seeming neglect. It was really nothing of the sort. I simply couldn't do it in the time allotted, and no more time under the circumstances was available. I will try and get back to the Windy City before very long, just to do justice to those whom I was literally compelled to neglect this time.

I had been invited by the local committee which made the arrangements for the national convention to address that body on the opening day. I had personally seen the chairman of the committee, Joseph Hopp, and was by him assured it was intended I should address the convention. I had personally seen national president Ochs and was by him assured that whatever arrangements had been made by the

local committee would be adhered to by him. On the opening day of the convention I was present with many operators who had been given to understand by the local committee they would be welcome to listen to my address.

Immediately after the convention was called to order, four hours later than the time originally set, the president ruled that only delegates and alternates and members of the national executive committee of the League and of the National Association were entitled to remain in the hall. That ruling, of course, barred the operators and myself. So far as I am aware we were not again invited to visit the convention.

My only concern in the whole matter, then and now, was the seeming slight put upon the operators. It may not have been intended as a slight. That they feel that way about it I am certain, but the fault was not that of yours truly, and the chief concern of the writer is to set forth his regret that there should have been any occasion for that feeling.

On Thursday it was my privilege to address three hundred and twenty Chicago operators, a number of supply men, several machine manufacturers and a sprinkling of Chicago managers and exhibitors, among whom were some of the larger exhibitors in the city. I shall long remember the words of kindness spoken by President Armstrong after the lecture. He commented at length, and announced that we would next day be escorted to Kenosha, Wis., in which city I was "booked" to address the managers and operators by Local 110, in a fleet of automobiles.

J. H. Hallberg, New York City, also delivered a brief but interesting address, as did Will C. Smith, assistant general manager Nicholas Power Company, New York City. Edward Earl, vice-president Nicholas Power Company, was present. The chief of the bureau of fire prevention and public safety was also there, though a previous engagement prevented him remaining for the entire address. Mr. Spahr, general manager of the Enterprise Optical company, was among those present, too. Mr. Goldberg, a member of Local 110, also spoke briefly, informing the assemblage that he did not believe in books, and that it was not, in his opinion either desirable or necessary that the operator understand light ray action and such things, merely in order to save his employer money. In his opinion makers of books were merely "pirates" who scribbled a lot of junk together in a book and sold it to suckers. Friend Goldberg's view did not seem to make much of a hit. I only mention the circumstance as showing what extremely queer ideas it is possible for some men to accumulate. But for the embarrassment he very evidently caused fellow members his odd views would have been quite amusing.

I believe the seed sowed in the minds of the Chicago men fell in fertile soil, and will bear fruit in good time. I sincerely trust it may be so. Chicago is the second city on the Western Hemisphere. Local union 110, now that it is purged of that element which was its disgrace, is a splendid body of men. Chicago operators are 100 per cent organized, and by using their power wisely and well they may work wonderful things for themselves, for their employers and for the industry. I hope to see the time when I can hold Local 110 up as an example which operators all over the country may emulate, and I here and now offer to her, freely and sincerely, any and all help it is possible for the writer, personally or through the Projection Department of the Moving Picture World, to give.

At 11:45 P. M. Friday night, July 22, a delegation for Local 110, headed by President Armstrong and the members of the Executive Board, escorted us to the station, and incidentally woke passengers in the pullmans of at least half a dozen waiting trains, when, led by Fred Havill, they gave "three cheers for Richardson," which must have been heard fully three blocks away.

RICHARDSON.

BRABIN TO DIRECT BUSHMAN AND BAYNE.

Charles Brabin, director of note who has but recently finished a picture with Peggy Hyland for Mayfair, has signed with Metro to take the direction of Francis Bushman and Beverly Bayne.

CHASE IS PATHÉ'S CINCINNATI SALESMAN.

F. B. Chase has recently been engaged by Manager Wessling as city salesman at Pathé's Cincinnati office. Mr. Chase is known to every theater man in the City of Cincinnati as well as the surrounding territory, having recently resigned as McClure manager to assume his new duties with Pathé. He is a hustler, believing that the success of the industry will be assured not by following the old adage, "Honesty is the best policy," but the new one, "Honesty is the only policy."

Among the Picture Theaters

Bijou Theater, Nashville, Tenn.

Manager Starr Operates 1,500-Seat House Exclusively for Negro Population—Colored People Show Tendency for Serial Pictures.

NASHVILLE lays claim to possessing one of the finest moving picture theaters operated exclusively for colored patronage in the entire United States—The Bijou. Through its excellent program service, which is offered the negro public at the nominal admission price of five and ten cents, its comfortable and well-kept surroundings, and the general tone of quality, the Bijou has attracted thousands within its portals who would have otherwise sought amusements along other lines.

This theater is operated by the Bijou Amusement Company, with Milton Starr as manager. The members of the company are white. Mr. Starr has active supervision over all details in connection with operating the house, and it has been largely through the efficient and capable manner of handling his work that the Bijou has risen to its present



Bijou Theater, Nashville, Tenn.

high standard of quality. The capacity of the house is 1,500, having both a balcony and gallery, with a large number of boxes. The building was formerly used as a first class road show house for white people, and is one of the largest theaters in the city, but since the negro business section has been drawn toward this locality the theater has become ideally situated for a negro moving picture house of quality. It has been running in this capacity for over a year under the present management, and the building was recently purchased by Michael Starr, a brother of the manager, from the Chatt-Nash Corporation, a New York concern, through local realty dealers.

When the Bijou was erected especial care was taken toward the ventilation feature, resulting in a practically perfect air circulation, with steam heating facilities of a modern type during the cold weather. The front of the building itself is equipped with seven sets of double doors, and can be readily emptied after each performance. The outer lobby arrangement is spacious, being substantially built of stone and tile, with brass railings ornamenting both the in-

ner and outer corridors. The floors follow the lines of a graceful decline, and the screen is plainly visible from either of the three floors. Wide stairs on both sides of the corridor facilitate prompt handling of crowds, and the manager's office, film storage rooms, advertising department, etc., are located over the ticket booth, on the second floor.

The front of the building is finished in cream colored brick, faced with white beams of stone and steel, with all woodwork finished in white enamel. Each of the fourteen front doors in the outer tier is of heavy plate glass, trimmed with brass. The interior lighting effect is splendid, there being sufficient light to provide a deluge of brilliancy for an intermission or overture, but properly adjustable through the means of soft shades to furnish just the proper amount of current for a moving picture show. Extensive renovating work was undergone when the building was converted from a road show house to a moving picture theater, resulting in a harmonious blending of decorative effects.

With regard to the pictures used, a strong tendency has been noted on behalf of the patrons toward serial productions. The negro as a rule enjoys a sensational serial chapter better than anything else, with the possible exception of a picture of the Wm. S. Hart type or some A-1 comedy, and as a result the plan of offering many serials at the Bijou has met with popular favor.

The operating booth is installed on the second floor, or balcony, and the Power's machines throw out a clear and well-defined picture. At present the music is furnished by an electric instrument, except on special occasions, when an orchestra is provided, but a pipe organ will be installed in the near future. Taken from an all around viewpoint, Nashville's Bijou is hard to beat as a negro picture theater.

Reopens Theatorium in Lewiston

Binnard and Burford Make Extensive Alterations in Popular Picture House.

AFTER being entirely remodeled and redecorated at a cost of several thousand dollars, the New Theatorium in Lewiston, Idaho, was recently reopened, and is now one of the most attractive theaters in the Northwest devoted to motion pictures. It reflects great credit upon the enterprise of I. M. Binnard, lessee and manager, and W. D. Burford, owner, who are responsible for the numerous improvements. Modeled after one of the finest houses in Los Angeles, the theater is now one which would evoke favorable comment in a city of even much larger size.

Among the improvements are the installation of a double ventilating system, insuring a plentiful supply of fresh air at all times and adding greatly to the comfort of the patrons, an attractive foyer with a beautiful fountain in the center, and a spacious and handsomely decorated rest room for women and children.

French Renaissance is the scheme of the interior decorations, the coloring used being old rose, gray, ivory and gold, with the curtaining in French velour, tinted to match. The addition of a prism glass and metal marquee also adds greatly to the attractive appearance of the facade.

Manager Binnard, in addition to operating the Theatorium, has the Temple Theater, which is devoted to high class road attractions. He has been connected with the theatrical business in Lewiston for seventeen years, beginning his career with the old Binnard Opera House on Second, Main and D streets. As manager of this house he established a record for the Northwest by playing the same stock company for forty-two weeks without interruption. About eight years ago he opened the first motion picture show in the People's Theater, now the Grand.

GROGG OPERATES THE HIPPODROME.

Charles Grogg, the popular theatrical man of Bakersfield, Cal., who operates the Grogg theater and Bakersfield Opera House, recently secured the Hippodrome theater. This gives Mr. Grogg control of three of the leading houses in this thriving California town.

Indian Notes

By S. B. Banerjea.

THE Royal Opera House of Bombay has just screened that particularly fine play, "In the Heart of New York." The insight which it gives of the American apache affords much food for thought.

* * *

The Empire theater, of Bombay, is presenting the "Who's Guilty?" serial. It will be shown in Calcutta later on.

* * *

The authorities of the Bombay New Alexandria cinema have begun exhibiting "Liberty." It is attracting large houses. At the evening show one war loan lottery ticket is being given away.

* * *

The Pathé super-serial, "The Shielding Shadow," will be shown at the Imperial cinema shortly. It is bound to prove a success, considering the fact that every episode contains a thrill of an unusual kind. I trust Mr. Madan will exhibit it at his Picture Palace, Calcutta, and I dare say he will have no cause to regret the exhibition.

* * *

The Picture Palace has just concluded showing "The Red Circle." Whenever I went I found crowded houses, and the playgoers enthusiastic. Mr. Madan's next serial will be "Peg o' the Ring." It will be shown at his New Cornwallis very shortly.

* * *

Mr. Incasse, of the Bijou, does not go in for serials. He specializes in British films, but cannot do without those of American manufacture. He knows the secret of attracting large houses, hence the instantaneous success of the Bijou. He opens his second theater with "The Lost Chord" shortly.

* * *

In the issue of April 21 I referred at length to the case instituted by Mr. Cochrane, of the Universal Film Manufacturing Co., against the Neikban Cinema Syndicate, of Rangoon. The counsel for the plaintiffs explained to the court certain difficulties which had arisen owing to the non-arrival of the affidavit of documents, which his clients had been ordered to file. It was presumed that they had been lost at sea in transit from America, and his instructions were to allow the case to be dismissed. The court has accordingly dismissed the suit with costs.

* * *

For the first time in the history of the Indian film world, a big film fire has to be recorded. It occurred in Calcutta, the victim being M. L. Sen, proprietor of the Royal Bioscope Co., who lost about 200,000 feet of film, due to careless handling of a gas generator.

* * *

In view of the paper shortage, the question of posters has cropped up. In India attractive posters are absolutely necessary. Hundreds of illiterate people patronize the bioscopes. They are attracted by posters alone. Why not have posters in Indian vernaculars? For Bengal, Bengali and Hindi posters are required; for Bombay the posters should be in Malnati and Guzrati, and so on. I trust film manufacturers who cater to Indian markets will consider my suggestion.

* * *

I have said more than once that there is a big field in India for capitalists desirous of opening cinema shows. Nobody should think of starting a show unless he has at least \$20,000 at his back. He must also possess a knack for business. It must not be thought that one has only to open a show, and the rupees will flow in. He must give his patrons their money's worth. Indian playgoers do not care whether a film has been manufactured by this renowned company or that. Serials always attract big audiences. Mr. J. F. Madan, of Calcutta, knows this fact, and hence his success. He specializes in serials; nobody else in Calcutta does so. I want to therefore advise parties who might feel inclined to open cinema shows in India to exhibit serials at frequent intervals. A very large number of serials have not yet been exhibited in India; for instance, the 50-part series, "The Girl from 'Frisco"; the 32-part serial, "J. Dale," etc. Open a show with such a serial; its instantaneous success is certain.

The accompanying illustration is a view of The Picture House, one of the best motion picture houses in Calcutta, India. It is owned and managed by K. D. & Brothers of



The Picture House, Calcutta.

Benares City, India. K. D. & Brothers are the sole agents in India, Burma and Ceylon for the Universal Film Manufacturing Company and the Nicholas Power Company.

Australian Notes

COMPLAINTS are still numerous among the film exchanges as to the unwarrantable holding up of films submitted to the Federal Censor Board for approval. All pictures, even of the topical and scenic variety, have to be submitted, and where a synopsis is deemed insufficient on which to base a judgment the films themselves must be sent to Melbourne. All this means expense to the film importers, whose headquarters are in Sydney, and when the pictures are held for days, and, in some cases, weeks, awaiting a decision, the exchanges are obliged to suffer losing their dates in other States.

* * *

Backed by a big advertising campaign, the Friedman subject, "A Mormon Maid," is doing tremendous business in Sydney and Melbourne, and has broken all records in both cities. R. J. Dexter, publicity manager for Australasian Films, Ltd., has been very successful in working up public interest over the film, and the result has been long lines of people waiting outside the theaters for admission. The press publicity given to the cable from the Governor of Utah, asking the Censor Board to hold the picture, also helped much in this direction.

* * *

The Southern Cross Feature Film Company has been formed in Adelaide, South Australia, with the object of producing feature photoplays with well-known Australian stage players in the leading roles. The company has made arrangements with a leading producer here, and it is estimated that six or eight five-reelers can be made during the coming twelve months. W. T. Plank, an American who recently arrived in this country, is guiding the destinies of the new concern, and in addition will personally supervise each production.

* * *

Under the working title of "The Song That Reached My Heart," John F. Gavin is busy on a feature production with Vera Amee in the leading role.

* * *

Beaumont Smith has completed the second of his "Hayseed" series of comedies, which is entitled "The Hayseeds in Sydney." This will be released as soon as new supplies of unexposed raw film comes to hand. Fred McDonald, who is one of the most prominent Australian actors, is the leading player.

* * *

Reference has been made in previous letters to the possibility of there being six State Censorship Boards in addition to the Federal Board. A recent proposition, made seriously by the Local Government Association to the Minister for Local Government, would lead to the institution of about 300

censorships in the State of New South Wales alone. It was asked that each municipal or shire council should control the picture theaters in its area. Even the minister was startled, and exclaimed, "There are 300 councils in this State, and you want me to set up 300 censorships." One member of the deputation replied, "We want control of the pictures to be shown. But the pictures are on before we find it out, . . . the harm is done. We would like the surveillance—not that we want to interfere with the Censorship Board—but we think that if a picture had passed the censors, surely the council ought to report."

* * *

The State Recruiting Committee is largely using films to aid in appeals for volunteers. These include the training of various units of the Australian Imperial Forces, and are very interesting.

* * *

Owing to the difficulty in securing freight space in vessels for Australia, there is a great shortage of raw, unexposed film at present, and several producers are being held up because of this. Local news gazettes have also been obliged to cut down footage.

* * *

Australasian Films, Ltd., announces the release shortly of the following special attractions: "The Seven Deadly Sins" (McClure), "The Whip" (Paragon), "The Bar Sinister" (Edgar Lewis Production) and "The Manxman" (London).

* * *

During the month Mr. Justice Powers in the Federal Arbitration Court, Melbourne, gave his award in the theatrical employees' claims. The minimum wages fixed include: Biograph operators, continuous shows in capital cities, £5 per week, not exceeding thirty-six hours; night shows in capital cities, not exceeding thirty hours, £4 10/; if employed on Sundays, £1 per week extra. Operators in night shows are to be paid at the rate of 15/ per performance. Female ushers are to receive £1 15/ per week; female ticket sellers, £1 5/.

* * *

Alfred L. Grey, direct representative in Australia of D. W. Griffith, is now in New Zealand in connection with the tour of "Intolerance." Several copies of the big film are now operating in Australian territory under the management of J. C. Williamson, Ltd., and big business is reported everywhere.

* * *

The Fox production, "The Honor System," is to be presented in Sydney at the Theater Royal on or about June 23, according to present arrangements. This film is at present doing good business in Melbourne.

* * *

Big programs are still in vogue among the metropolitan picture theaters giving night shows only. The following is a sample of the entertainment given by one suburban house: "The Girl Phillipa" (Vitagraph), "Truthful Tulliver" (Ince), "The Road Agent" (one reel Triangle comedy) and in addition to this a two-reel Keystone. This is not at all an unusual bill, and comprises an evening's amusement.

THOMAS S. IMRIE.

Sydney, N. S. W., Australia, June 13, 1917.

GLUCKSMANN TO BROADEN SCOPE.

Max Glucksman of Buenos Aires has recently established a New York office in the Worlds Tower building, in charge of his brother, Jacobo Glucksman. The house of Max Glucksman is one of the largest exchanges in the world. An entire building in Buenos Aires is given over to film and moving picture theater accessories. It is situated at Callao and extends from number 45 to 83 on this wide boulevard.

Jacobo Glucksman has recently stated that his company is now negotiating with one of the largest and best American producers in order to control entire foreign rights of this company's output. This will mean that Glucksman will be one of the largest exporters as well as the strongest importers in South America.

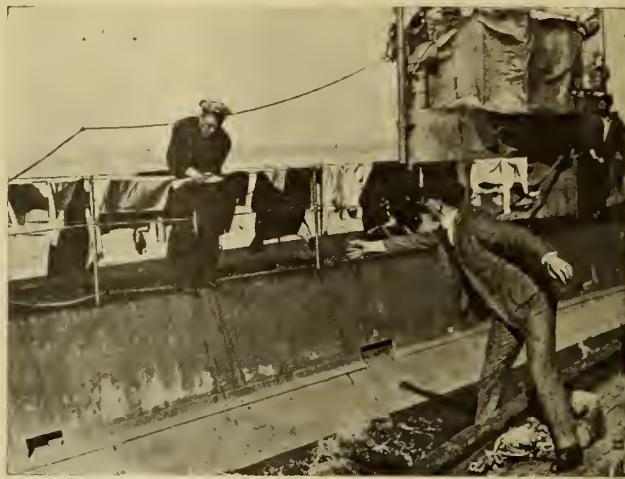
Max Glucksman is now handling in Argentina, Chile, Uruguay and Paraguay the following American brands of pictures: Kalem, Pathe, B. S. Moss, Bray Cartoons, Balboa, Arrow, American Film, L. J. Selznick Pictures and Essanay.

GIBBONS GOES TO CLEVELAND.

Miles F. Gibbons, formerly branch manager of George Kleine's K-E-S-E branch at Pittsburgh, has been transferred by Mr. Kleine to the Cleveland branch. Mr. Gibbons is one of Mr. Kleine's oldest employees and substantial success has attended his efforts as branch manager wherever located. It is expected that Cleveland will be no exception.

EVEN THE SUB-SEA SAILORS CRY FOR IT.

Even at the depth of the ocean, the Moving Picture World has friends. This fact was demonstrated last week when two British submarines and mother ship suddenly appeared in



The British Submarine Captain Gets His Moving Picture Worlds.

a west coast harbor. No sooner had the undersea craft been sighted than L. C. Hutt, motion picture operator for the Hearst-Pathe News hired a tug and hurriedly drew up alongside the visitors. The captain of one of the submarines was on deck.

Photographing submarines in wartimes is not the easiest thing in the world, and Hutt started with his usual blandishments. "Have you had any papers lately?" asked Hutt. Papers? My word," replied the captain, "the only papers we have had aboard for three weeks are cigarette papers." Hutt asked him what he would like to have in the way of reading matter and promptly the answer came: "If you can give me the latest issue of the Moving Picture World and some of today's newspapers, everybody aboard will be happy," replied the captain.

Hutt sent a rowboat ashore and secured a half dozen copies of the Moving Picture World and an equal number of the local newspapers. A still photographer snapped Hutt as he was passing the reading matter from the tug to the captain of the British submarine.

"The captain and the sailors were profuse in their thanks," said Hutt, relating the experience, "and willingly posed for all the pictures that we wanted, which is a very unusual thing, for, as a rule, they are very much afraid of a motion picture camera."

The pictures that Hutt took of the submarine and the mother ship are now being shown in the Hearst-Pathe News.

AL KAUFMAN JOINS BIG "U."

George Marshall, director of western dramas for Universal, has added Al Kaufman, the well known pugilist, to his company.

Kaufman, who stands six feet two inches and weighs two hundred and five pounds, has had a large following in this country since 1904 when he first gave evidence of real prowess in the squared circle. He has faced many of the best heavyweights in the business, and in 1909 gained much prestige by battling Jack Johnson to a standstill.

In all of the pictures produced by George Marshall, rough and tumble scenes occur, and both the director and his new player take keen delight in putting on the strenuous stuff. Neal Hart is the only actor in Marshall's company who is able to give Kaufman a real work-out, although the fighter is some three inches taller and weighs at least twenty pounds more.

LARRY MCGILL SIGNED BY ASTRA.

Lawrence B. McGill has been signed by Astra and will assist George Fitzmaurice, the well known director, on various Pathe features. This is not the first time that "Larry" has been identified with the Pathe program. When Arrow was producing "Who's Guilty?" the serial which was widely distributed by Pathe, Mr. McGill was one of the two directors who alternated on the episodes.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educational

One Military Subject, Four Travel, One Hunting, One Zoological, One Topical, One Scientific, and Three Industrial.

Reviewed by Margaret I. MacDonald.

"Submarine Chasers" (Universal).

THE manner in which submarine chasers, hundreds of which are being built for Uncle Sam for use in the present war are made, is an attractive subject of the Screen Magazine No. 29. The first steps toward erecting the skeleton are shown when the ribs are placed on the keel. The bed for the engines is then put in, the planking of the ship is begun, the hull is planed, and the seams are caulked with oakum. After the erection of the wheelhouse or shelter, we are given a view of the bow, and a stern view shows the rudder and two propellers. The launching of the "chaser" is also interesting. Other features are views of the completed wheelhouse or steering shelter, a small high-power wireless outfit with a communication radius of 100 miles, the engine room equipped with two four-hundred-horsepower engines capable of developing speed of 35 knots, and a speed test.

"The Ruined Palace of Tiberius" (Mutual-Gaumont).

The ruins of the palace of Tiberius at Capri is included in the 37th number of "Tours Around the World." Only some of the walls are now left standing, but there are still evidences of what parts of the building were used for, such as the baths. The palace was situated on a promontory and from a certain part of this promontory Tiberius was wont to take his pleasure in watching his victims thrown over the cliff to death on the rocks below. This picture will be found interesting as a study of that period.

"Avignon, France" (Mutual-Gaumont).

In "Tours Around the World" No. 37 are some attractive scenes in and about Avignon, France. In Avignon, which is in the southeastern part of France, one of the Popes lived in the fourteenth century. In the picture the palace in which he lived is shown, the ramparts which surround the city, and the fortress of St. Andre, which was built in the fourteenth century. The remainder of the renowned St. Benedict bridge is also shown. A view of the river Rhone is seen and from its banks Villeneuve in the distance. The parks and gardens of the city are also of interest.

"Southern Colorado" (Pathé-Combiton).

Some unusually fine material will be found in the 19th number of "Know America, the Land We Love." Delightful views of Fisher Peak are among the opening scenes. Kit Carson's monument also claims attention and the views of the Spanish Peaks and the Sangre de Christo mountains will be much enjoyed by those who love the beautiful. A resume of the coal and coke industry at Trinidad, Colorado, takes up part of the reel, which closes with scenes at the immense smelter at Pueblo.

"Timbuktu, the Mysterious" (Mutual-Gaumont).

In "Tours Around the World" No. 37 are some attractive views in and about the city of Timbuktu, which lies nine miles north of the river Niger, on the edge of the Desert of Sahara. Here is the meeting place of the camel and the canoe, where the tourist coming by way of Timbuktu gets his first experience with the "ship of the desert." Many of the types of Sudan are shown in the picture, and interesting street scenes, including an open-air bakery, a meat shop, also in the open, and the market place.

"Alaska in Motion No. 4" (Educational).

The fourth number of "Alaska in Motion" takes us to Kodiak Island where hunters from all over the world go to hunt bear. The picture is an unusually interesting one and shows the hunters en route to the island, landing there, portaging canoes to avoid the rapids, and finally, after a climb among the mountains, sighting their first bear. A view showing a mother bear and her two cubs eating clams

on the shore is interesting. Another scene shows a big bear traveling toward the beach by himself. The final scenes show the bear being shot and the hunters carrying his skin to camp where they stretch it to dry.

"Wolves and Their Allies" (Educational-Ditmars).

In this number of the Ditmars series the wolf family and its relatives of the dog family are presented. Various species are shown, including the ordinary wolf and its cubs, the dingoes of Australia, and the diminutive wild dogs of Brazil and Argentine. Foxes are also included in the collection, and the scenes showing the capture and taming of baby foxes are very entertaining.

"World's Greatest Police Training School" (Paramount-Bray).

This subject, contained in the 78th release of the Pictograph, tells of the manner in which the policemen who protect the citizens of New York are trained for the efficient service which they are expected to render. Jiu Jitsu is taught them as a matter of self-defense, and they are also taught to shin up the side of a house to aid victims of burning buildings. The traffic policeman must be keenly alert, and, in order to prevent congestion of traffic when he takes his place on the busy city streets, he is given a course of instruction. The most interesting of all is that part of the picture pertaining to the mounted police, who are required to do the most daring feats of horsemanship. The picture is a very interesting one and will be enjoyed.

"Science and the Stock Farm" (Paramount-Bray).

In the 78th release of the Pictograph are a number of interesting and instructive views photographed on the farm maintained by the Purdue University in Indiana. In the film we learn of the scientific methods employed by the modern farmer in raising the best class of stock. Cross-breeding, for instance, has evolved species that are superior in every way to their progenitors. Cattle that gave but a meagre amount of milk have, by proper breeding, been made to yield many times more and of better quality. Other types have been developed for beef, and all have been made hardier and less inclined to become affected by disease which formerly killed a large percentage of cattle raised. In addition to the general knowledge on stock breeding contained in this picture, some fine specimens of live stock of different kinds are shown.

"Incandescent Mantles" (Mutual-Gaumont).

In "Reel Life" No. 64 we learn how the incandescent mantles which have been found so necessary to the successful use of lighting gas are made. The picture tells us that they are made from the fibre of the ramie plant, and that after being knitted by machinery they are stretched and cut the proper size. The heads are then impregnated with a hardening liquid, strengthened with asbestos cords, fastened to magnesia rings and then tested with compressed air. Before packing for shipment they are dipped in a liquid which hardens and serves as a protection to the delicate fibre.

"The Cocoanut" (Mutual-Gaumont).

An interesting study of the cocoanut palm and its product will be found in "Reel Life" No. 64. Here we are first shown a closeup of the tree and of the blossom which looks perfectly innocent of its final development into a large cocoanut. The cocoanut at various stages of its growth is also shown, up to that period when the outer covering has turned a dark brown and it is ready to be taken from the tree. The picture includes various other points of interest, such as the sprouting of the cocoanut palm.

"Only Tea Farm in the United States" (Universal).

In "Screen Magazine" No. 29 will be found some well illustrated matter on the only tea farm in the United States. This farm is located near Charleston, South Carolina, and has shown marked progress. The picture shows a garden, laborers weeding a full-grown patch, and the pruning of the plants. The old method of picking the tea leaves is compared with the more modern method; the

growing of tea under shelter is shown. Weighing the pickings, culling the dried leaves, and packing the tea for shipment are the final items of the picture.

Educational Films at Rialto

Educational Subjects Receive Unusual Settings in Exhibition at Rialto Theater.

THE Educational Films Corporation of America is responsible for a couple of beautiful scenics recently exhibited in the regular Rialto program. These were "Jamaica, the Land of Springs" and "A Trip Around the Bay of Monterey."

In his usual artistic fashion, R. L. Rothapfel preluded, interspersed and affixed these educationals with music and lighting effects of unusual attraction. The last-mentioned, being still fresh in our minds, we will dwell briefly on it in an attempt to describe the clever fashion in which it was presented. "A Trip Around the Bay of Monterey" introduced beautiful surf scenes and a profusion of lone rocks and traditional places referred to in the early history of Spanish California. Delightful views of the seventeen-mile drive along the cypress-fringed shores of that part of the bay were included in the picture, with glimpses of white-capped waves beating on the rocks below. In the closing scenes of the picture the camera glided along the shore, glimpsing the town of Monterey in the distance, while a subtitle suggestive of its legendary and ancient romance gave the cue for the entry of a haze of violet light in which a twilight scene on the bay faded out.

The picture was closely followed by a pleasing rendition of the old bass song, "Rocked in the Cradle of the Deep," by Basso Willard Andelin, the violet light still playing over all and resolving into deep storm purple with lightning flashes with the suggestion of the song. What could be more artistic in treatment? Hats off to the genius of picture exhibition!

E. I. S. Film at Strand

The Manufacture of Print Paper, as Photographed by the E. I. S. Motion Pictures Corporation, Exhibited at Strand.

The manufacture of print paper, as illustrated by the E. I. S. Motion Pictures Corporation in a picture recently exhibited in the Strand theater program, is an interesting subject, indeed. The illustrator has commenced with the felling of trees in the white spruce forests, showing every detail down to the floating of the logs to the mills, where they are cut into short lengths, shorn of their bark and ground into pulp from which the paper is made. The conversion of the pulp into sheets of paper and the conveying of it in rolls to the newspaper offices, where they soon become printed news sheets, is all interesting matter which is presented in the most attractive way. We would presume that the picture covers in the neighborhood of two reels of film.

Hubbell Returns from Three-Year Trip

Hearst-Pathe Staff Photographe Carries Camera Into Many Strange Places.

C. J. HUBBELL, staff photographer of the Hearst-Pathe News, has arrived in New York after a three years' trip which took him from Alaska to Mexico on the Pacific Coast, to Hawaii and the interior of the Phillipines, Korea, Japan and China. During the trip he secured remarkable motion pictures, which are now shown in the Pathé's Indispensable Reel. Mr. Hubbell visited many points never before invaded by a white man and almost all of his photographed subjects faced the camera for the first time.

Before leaving the United States, Mr. Hubbell was the official photographer with Mary Roberts Rinehart, on her trip through the Northwest and the Glacier National Park. Later he visited the home of the prehistoric cliff dwellers in Arizona with Charles L. VanLoan, where he spent many months photographing these remarkable ancient scenes.

Early last year Mr. Hubbell sailed from San Francisco, stopping at Honolulu, from which point he proceeded to the Philippines. He journeyed far into the interior of the islands, joining a roving band of Igorrotes.

From Manila, Hubbell went to Hong Kong, where he photographed the East Indian soldiers preparing to go to the front. His trip took him from Hong Kong to Canton, thence to Shanghai, where the Chinese navy was photographed in action; up the Yangtze to Hankow by boat

and on to Pekin, which he reached the day before last New Year's.

Through the aid of the American Legation, he was permitted to photograph the president, Li Yuan Hung, and to photograph the interior of the Forbidden City of China, including the throne rooms of the late Emperor, and he also made pictures of the rooms of the Dowager Empress.

From Pekin Hubbell went to Nanking, where he photographed the Vice-president of the Chinese Republic, reviewing ten thousand Chinese troops. These are among the most remarkable of Hubbell's pictures, as they show the Chinese recruits doing the peculiar goosestep, taught them by the German officers, who gave the reorganized Chinese Army its first instruction. From Nanking Mr. Hubbell went to the Great Wall of China and into Korea, which is now under Japanese control. Photographing all of the interesting subjects in Korea, he proceeded to Japan, where he filmed many of the Japanese shipbuilding plants, the army and navy in action and the most beautiful of the picturesque scenery of that country.

After visiting Tokio and other important Japanese cities, Hubbell sailed for home, stopping again at the Philippines and Hawaii on the return trip.

"The motion picture craze has swept Japan and China as it has the Occident," says Mr. Hubbell. "Although the Japanese have their own motion picture companies and their own actors, they also use vast quantities of American film and prefer them to the native product. The prices of admission to the theaters are extremely low and the Japanese spend all of their leisure time looking at pictures."

"Many odd customs prevail. Incidental to the showing of a picture in a Japanese theater, a lecturer appears at the side of the screen and depicts the emotions of the actors. He weeps audibly with the heroine and roars with laughter at the antics of the comedian."

Billy Libman

NO HE is not a moving picture star, nor is he a film director, or manager of a theater; he is just plain little Billy Libman, called for short, "Shorty." Mr. Libman, who is a member of the well known firm of Menger & Ring, Inc., and who started on his southern tour recently, will visit all the prominent theaters in Virginia, Alabama, Memphis, Tenn.; Louisville, Ky., and Texas. He is an expert in lobby displays. Designed all frames for Strand, New York; Strand, New Orleans; all Fox's theaters, Stanley's theaters, B. S. Moss' theaters—in fact, most of the leading theaters in the United States. The value of his trip to the managers of theaters is big, as he can give suggestions, draw sketches right on the ground without any obligations on the part of the theater owners. He came to the conclusion that selling lobby displays from a catalogue is just like selling a cat in a bag. He therefore decided to make miniature samples of cases and frames, also portraits, and carry them with



Billy Libman.

him to show the actual stuff he is selling. The owners and managers of theaters should take advantage of this rare opportunity.

Managers of theaters find the Menger & Ring lobby displays a most important part of their equipment and a great many theater owners are now placing their orders. A telegram has just been received from the Saenger Amusement Co., Inc., New Orleans, La., requesting that Mr. Libman call upon them at once to make immediate arrangements for the full equipment of their entire chain of thirty theaters. Another large owner of theaters in the South has also placed his order for the equipment of his chain of theaters with the latest Menger & Ring Lobby displays.

To overcome the trouble in fitting pictures 8x10, 11x14, and 22x28 to lobby frames, Menger & Ring have a new patented interchangeable mat and slide which they are putting on their frames.

This is only one of the many new ideas in the advancement of lobby displays that is being introduced by Menger & Ring.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

WRITING from the Middle West an exhibitor asks for some good premium schemes. "I draw largely from the rural population," he explains, "and want some scheme to draw them in during the summer. I thought you might be able to suggest some little novelties that would pull."

Evidently the correspondent has in mind a series of premiums that will run through the summer, but we think that this would be too long a run unless he is willing to carry his premiumizing through the winter, as well. Premiums are habit-forming and, unless they are something intimately connected with the business, they require to be too elaborate. In general practise it is the rule not to offer as premiums goods in which the house deals, but there is no reason why a coffee house should not offer a coffee pot as a cumulative or bulk premium, and a better reason why it should offer a coffee pot than a list of articles ranging from pins to photographs. For motion picture theaters we prefer "souvenirs" to "premiums." Both are something given free with a purchase, but a souvenir suggests a gift rather than an article given as the due of the purchaser. Moreover, a souvenir may be more nearly related to the house.

The best souvenirs are those dealing with photoplayers and photoplays. In this class postcards of the players are, perhaps, the best known. The Kraus Manufacturing Co., the Cahill-Igoe Co., the Water Color Co. and others, issue very attractive postcards in varying finishes ranging from \$3 per thousand up. At the smaller price the individual postcard costs less than the third of a cent. Even the five-cent theater can afford such a premium. The better finished cards have almost the value of photographs and, as a matter of fact, we use Kraus postcards in response to requests for our own picture for reproduction. The rotogravure effects are also good; better, indeed, than a poor photograph. To some extent the willingness of the players to send their pictures in response to requests has hurt the postcard, but now most players require money to be sent with an application, and this helps.

Postcards may be given out indiscriminately, but they work best when handled methodically. The best scheme is to give out only one player a night or week, or during the run of a certain program where there are two or three changes a week. To gain a complete set the patron must attend each change of bill. The pictures to be given out may be announced in advance or information withheld, as seems best to the management.

For more pretentious distributions there are larger cards than the regulation postcard. Some of these are too costly to be given out daily and should be given for coupons: so many coupons for each card. Here the coupons may be varied. A card may be given for a set of coupons in regular order. In this case, number the coupons with a series number. Those given out the first night, or period, are numbered one, the next two and so on. If five coupons are required for a card, then coupons from one to five or three to seven are required. Breaking the chain breaks the order and necessitates a fresh start. This scheme is good only when it is reasonably possible for the majority of the patrons to be regular in their attendance and when such regularity is the chief aim of the premium scheme. It is better to accept any coupon for the gift and even to give a premium as promised if all of the coupons bear the same series number. But there is one drawback to this scheme. Enthusiastic collectors are apt to bother other patrons with requests for their coupons. A slightly different coupon scheme is that used by Mr. Weber, of West Virginia. His house was the Star and he had his strip tickets printed with letter coupons spelling the name of the house. These were sold indiscriminately and any four coupons spelling the name were good for one free admission. In this instance they could be made good for the card.

Going higher in the scheme we come to premiums far more desirable, but too costly to be given indiscriminately. The Kraus paintings come within this class. They are sold at prices far below their apparent value, yet even the cheapest must bring in considerable revenue if the cost of the premium is to represent only three to five per cent. of the ticket values. Here the coupon scheme is used, but coupons running into three figures must be required. Patrons should be permitted to make a choice of the player they are to receive.

Free admissions are best given in the form of coupon books, to be used within a certain time or good until used, as the case may be. If the period of their validity is limited, the bargain should be more liberal than on the unlimited tickets. The general rate is \$1.10 to \$1.20 for the unlimited tickets. If you have reason to believe that you can pull them in with a limited ticket it is possible to make a real bargain; perhaps even \$1.50 for a dollar if used within a four or six week period. Better see a lawyer about the wording of the contract to conform to state and city laws, but in general use, it is sufficient to state that "In consideration of the reduced price at which this ticket is sold it is expressly stipulated and agreed that it shall be good for admission only if presented within four weeks from the date of issue," or within any other period decided upon by the management.

This constitutes the range of souvenir and premium schemes that

keep the present to the house. Once this is left behind, the range is limitless. Any sort of merchandise may then be offered at varying terms. It is the general rule that premiums should be of sufficient value to appear desirable. If the cost of the article is so small that less than one cent may be spent on the premium, it is better to couponize, and if the number of coupons obtainable is also small, the part payment plan is used. This is perhaps the simplest scheme. You obtain your goods from some regular premium company. The cost may be fifty per cent. of the apparent or advertised value. You announce that a certain number of coupons and a certain sum in cash will bring a certain premium. Drug and grocery stores use much silver plated ware in this manner, but there is only a limited appeal to silver. It is better to extend the line, but not to make the offering too varied, since the cost is largely governed by the quantity purchased. This virtually gives you premiums for no more than the cost of handling, but the trouble in handling is appreciable in a picture theatre, and the part payment plan is seldom found to work to advantage. It is better to offer the articles for a greater number of coupons and without the cash feature. It is well, too, to have it understood that the premiums will be given out in the non-rush hours only, but if the rural trade is the object of the offer, it is apparent that the premiums must be available when the patron comes to town and not in some remote morning hour.

The chief organ of the premium handlers is the Novelty News, of Chicago, but the News does not want the occasional shopper as a subscriber. There are also novelty houses, such as N. Shure & Co., also of Chicago, handling novelties and mail order stuff. Use your letter heads in applying for catalogues, as the prices are so much lower than the sale prices that care is taken to prevent these catalogues from falling into the hands of the merely curious.

But Why Premiums?

This answers the correspondent's inquiry, but why premiums? Why not establish a healthy patronage? Put the premium money into advertising. If you want to reach the farmers, then go after the farmers. Their trade is worth while in these days of inter-urban trolleys and cheap automobiles. From the Secretary of State you can obtain the names of all who hold auto licenses. It may be necessary to send someone to the Capitol to copy off the names, but the lists are public records and should be available. You can circularize the auto owners in your territory with a form letter. Arrange for free parking space if your street is too narrow to permit autos to be parked in front. If you do not want to give something for nothing, arrange to give parking check with tickets and charge others a dime or a quarter. If you can park in front of the house, have a responsible person to watch the cars, and make capital of that fact. But the car owners are only a small percentage of the possible patrons. The trolleys can be made to feed your house. Get after the people along the lines of the trolley. Send out small boys with handbills or form letters. Let them reach all the houses either side of the trolley. Arrange for a bill board in or near the post-offices. It is against the law to post in postoffices maintained by the Government, but there is no law against a bill board close to, and many of these trolley town postoffices are general stores or even residences. There is a postoffice a couple of stations below us that is kept in the living room of a farm house. Put up a bill as close to the postoffice as you can. Perhaps you can coax the rural carrier to cheat a little and distribute your bills, but it is not a good practise, and a boy on a bicycle can cover the route as well and without putting you in danger of prosecution. In a town arrange with the telephone company to use the lines. Just calling up one party line is sometimes an all day job, but by arrangement with the manager of the service you can be hooked up with the lines that are open at the moment and keep on until you have covered your list.

This sort of work will give you a permanent patronage. Your premium chasers are liable to quit when you drop the premiums. It is better to use the premium as a souvenir, being fairly liberal in your distribution, but offering them as an appreciation and not as an inducement. Do not say: "I'll give you a post card for coming." Say rather: "I'm glad you came. Would you like a post card?" The gift will be better appreciated and have more effect.

Plain Slush.

The New York Tribune makes us just plain tired. When the muckraking game played out Samuel Hopkinson Adams has to do something with his trusty typewriter, and so Sam got a job with the New York Tribune on a scheme for exposing fake advertisements. For a time all went well, but the copy seems to be petering out, but the thing must go on, and so in a recent issue the man who runs the Ad-Visor is guilty of this atrocity:

The Elmira Gazette knows how to "cop the day," as our fellow columnist says. On May 19th it ran this advertisement:

REV. BILLY SUNDAY

Creates a sensation wherever he goes. Everything is overshadowed by his wonderful messages. During the early days of Sunday's Buffalo campaign the coming of one of the world's greatest motion pictures was heralded at one of the theaters—it created the greatest surprise Buffalo ever had, and we are pleased to announce that the self-same production is

COMING TO ELMIRA

direct from the Maxine Elliott theater, New York City, where it has been playing at an admission of from 30c. to \$1.00, but to give everybody in Elmira an opportunity to witness this most wonderful eight-part photoplay we will present "Idle Wives" for the first time at popular prices

AT THE MOZART.

Only the closest scanning reveals the fact that it is the photoplay "Idle Wives" which was being featured, and not Billy Sunday. People have been fined in court under the food law for labeling canned peas with the word "soaked" in tiny letters and a picture of a large, fresh, green peapod. Some day, faking the public in moving picture advertisements will be as illegal as it is disreputable.

We have always had some respect for the Tribune, but if this is the best it can do nowadays, we are through. There is a world of difference between misbranded food and catchline advertising, and we'll bet any reasonable sum that no one paid an admission to the Mozart in anticipation of hearing Billy Sunday, and very considerably less than the "closest scanning," will show it is a theater advertisement about a film play. If you read beyond the second catchline you cannot possibly be in the slightest error, and any school boy should be able to see from the top bank that it is a film advertisement. Mr. Ad-Visor either has softening of the brain or he is terribly hard up for material. If the latter is the case and he is sincerely desirous of cleaning up, he might start off with the Tribune itself. Lately we commented on the use of a certain snide advertisement on ready print programs. The advertisement was dropped and the publisher told us that he thought it must be all right as it ran in the Tribune each Sunday. If the Ad-Visor wants to investigate a good fraud let him look up the last Sunday edition of the paper he works for. In the "Help wanted—female" he will probably find an advertisement that runs to the effect that girls are wanted for moving pictures, and no experience necessary. If he will send someone to the address given he will discover that the advertisement is a flat and deliberately wilful lie. Girls are not wanted for the motion pictures. They are wanted to pay footage rates for a "test film" that will damn them every time they offer it for viewing in a studio because a test film is a direct admission of ignorance and inexperience. After the Ad-Visor has picked the mote from his own eye, he might talk to some experienced copy reader and discover that the catchline style is widely used all over the country, with no intent to deceive but merely to attract attention to the advertising. The Tribune is quite welcome to our goat.

A Strip Program Folder.

F. S. Workman, of the Best, Brainerd, Minn., sends in a strip folder and wants to know how to better it, while maintaining the same style. The folder is a single strip, 12½ by 2½ inches, the narrow measure being the width. It is folded once to give a folder 6¼ inches by the

Sunday, June 24th

Wm. Desmond will cause many thrills and heart throbs as you follow his varied features in

"BLOOD WILL TELL"

also 15 minutes of laughter in "The Winning Loper"

**Don't be afraid to enjoy a good laugh
It's better than any prescription ever taken
to the druggist**

Monday and Tuesday, June 25th and 26th

You have all been disappointed twice at the failure of this picture to be shown as advertised. Now

original width. The front carries the heading and two of the days, and the inside eight other announcements, covering eleven days in all. The days are dated in full face and are spaced instead of ruled off. At the end of the first week there is a ruled paragraph to break to the next week. It runs: "Don't be afraid to enjoy a good laugh. It's better than any prescription ever taken to a druggist." To get this in, the day before and the two days after have to come close to the rule, and it breaks the display. The general make up shows from the clipping reproduced. Mr. Workman knows that the typography is not up to the standard. Very probably he cannot get eight or ten point

display faces for his titles. Perhaps he can get ten point italics. In this case he can set his titles in italic and underline with not larger than one point brass rule. This will throw the titles into prominence and yet not overload the narrow width. The display face is to be preferred, but probably he cannot get these unless he is willing to invest ten or fifteen dollars in his own fonts, and this would scarcely pay. If the titles are not underlined, it would make a good break between the days to pull the full face dates over to the left hand margin and underline these with two point. This will more sharply divide the days. Another scheme would be to leave the dates as they are and use the eight point caps, but underline above and below with one point rule, set two points away from the type. Still another scheme would be to narrow the measure and use heavier marginal dates at the left in three lines. The scheme of starting the program on the front page is not wholly good. But two days run here and these are apt to be lost. It would be better to use the lower half of the front for eight point house talk with a twelve point display head in the form of a catchline, run the program on the inside pages and over to the back, if necessary, with a carry line. Where a subject is run two or more days, the title should get a heavier face than the other titles, to suggest a greater distinction. On the back page he should retain and feature the brief sketch of the coming attractions. We quote the one sent in:

July is just brimming over with good things at this theater. Just look! Two big Bill Hart stories, Helen Ware in "The Garden of Allah"; another Brennen picture, "The Lone Wolf," Lillian Walker starring; Bryant Washburn in two Skinner stories; Dorothy Gish, Viola Dana in "Rosie O'Grady"; Louis Glau, and we expect Theda Bara and also "The Barrier," the greatest photoplay yet. Now aren't you glad you live in Brainerd?

This paragraph is probably the best business-getter on the program. It is brief, informative and properly enthusiastic. It gives a savor to the entire program; just the proper touch, like a pinch of salt to a flat dish. We hope Mr. Workman will place us on the mailing list.

Using Coupons.

Charles Decker, of the Majestic, Grand Junction, Colorado, is using coupon books, selling eight fifteen-cent tickets for a dollar; a bonus of twenty cents. Some managers argue that ticket books represent a loss, but we think that it means a distinct gain unless the house is so well patronized that it sells every seat every night and has a demand for more. In the first place, it takes the line from the box office and expedites getting the house in. To a large extent it saves a lot of change making. Then there is the appeal of the bargain to the purchaser; and men fall for this argument as strongly as do the women. It encourages the habit of regularity, and also encourages more liberal attendance. The holder of a ticket book makes an extra trip to the house because he has one free admission. Then he makes another extra trip. He may use three extra tickets because he has saved the cost of one. Another thing is the having the tickets. It is not like spending money. The purchaser buys the book when he has money; possibly on salary night. He does not then feel the dollar or two as acutely as many may feel the ten or fifteen cents a day or so before salary day. The ticket book is a capitalization of psychology. The Rowland and Clark theaters in Pittsburgh give a really handsome ticket book holder for eight book covers, but it would be better to offer a cover with five dollars' worth of tickets sold at once, or use these to premiumize the dull nights or in other premium schemes. A ticket cover makes a good premium in that it does not set a precedent that must be followed up by the adoption of other gift schemes. You give out the covers and that is all. The ticket scheme works so well that for a selected list it might be a good scheme to get a lot of book covers, have the names of your regular patrons printed on these covers and send them by mail with a card announcing the inauguration of the scheme. In even the small towns you can almost always find some small boy with a toy press who will do the typesetting and printing on the covers in return for some tickets for himself, and almost any toy press will be large enough to do the work. White size can be used on dark covers, but if possible it would be better to get covers in tan or buff buckram and print in blue or black. Just get these covers and enclose them to patrons with a card to the effect that books to fit the covers can be had at the box office for a stated price. Where the admission price is variable use five-cent coupons and call for a varying number of the coupons. In that case it is well to have a sign above the entrance reading "Admission tonight (space) coupons." Then have numerals to set in to indicate the proper number. And do as Mr. Decker does and have the books "just fit the vest pocket" and small enough to fit the average feminine purse. And next time Mr. Decker sees the printer he might ask him to be careful of his decimal points. "\$120 for \$1.00" does not look very convincing.

Both Neat.

Tarleton Winchester, of the Pathé Exchange, sends in two pieces from the Temple, Hartsville, S. C. One is a small program with a paneless front which we think we have already mentioned. The other is a striking card for Robert Edeson in "The Light That Failed." We regret that the colored stock and blue ink will not reproduce, for it is a really harmonious example of type selection and composition. If the house will send this or a similar card on white stock with black ink, we shall be obligated. The selection of sizes and faces is so well done that the first glimpse conveys the suggestion that here must be something worth while, since it looks so well. It is this reason which causes us to lay such emphasis upon typography. It is not merely a matter of personal taste, but the public, not knowing type, does sense a good display or the reverse and judges the house accordingly.

Hooking Up.

We clip from Paramount Progress this reproduction from the advertising of the Grand theater, Durham, N. C. This is something new to us, and the Paramount editor also comments upon it. Notice how the reading notice, headed by the same cut as that in the advertisement,



and placed alongside the advertisement hooks the two into what is practically a single advertisement, while dispensing with the forbidding mass of type in the advertisement proper. A trade mark cut will not have the same effect. It must be a portrait and not even a scene cut, since the latter will not possess the same individuality.

New in Baltimore.

J. M. Shellman sends in an opening program he wrote for the McHenry, Baltimore, Md. The house is named after the fort over which flew the Star Spangled Banner of which Francis Scott Key wrote. The first issue is eight pages with the house front and specially drawn title for the first page and the inside four of type. Page three is a greeting and six the time table, prices and general information. They have a "Market Matinee" every Thursday, Friday and Saturday. This starts at half-past ten in the morning. This is probably in conformity with the Southern custom of going to market on set days and shopping with a basket. It also explains the line to the effect that baskets and parcels may be checked with the doorman. The program proper is nicely laid with the cuts properly made up and the titles well displayed. The house is off to a good start.

The Victoria.

The Victoria, Buffalo, ran a Liberty Bond appeal in place of the regular front page headline for its program the last week of the sale and then did the same thing for the Red Cross the week following. For the Liberty Bond appeal it used a line by Lincoln and immediately below announced The Crisis, with a picture of Drane as Lincoln. This was particularly appropriate. The same issue carries on the inside page:

PERHAPS YOU DON'T GIVE A RIP WHO I AM.
(Portrait cut).

Folks, I blush!

I want to get acquainted with every VICTORIA patron, and that is the reason for this picture.

My name is Edward L. Hyman, and Mr. Mitchell H. Mark has bestowed upon me the important trust of entertaining you with photoplays worth-while and music that is right.

The very fact that I have nerve enough to print this picture of myself should be proof that I am not trying to dodge responsibility for anything I present for your pleasure at the VICTORIA.

We are all one great family over in this splendid residential section.

There are many folks, I know, who come to the VICTORIA consistently, who like the shows, but yet would make suggestions if they knew the manager.

Therefore, I introduce myself with this picture.

Now that you know me let's have your brick-bats and your bouquets.

EDWARD L. HYMAN, Manager.

That's a good introduction, and evidently the Victoria program is going to be the same breezy sort of organ it has always been. The house announcements are invariably snappy, not fulsome praise, but brisk and breezy. We quote a few from recent programs to give an idea of the general style. They are worth studying.

"THE HIGHWAY OF HOPE."

If you have a skittish heart, we wouldn't advise you to watch this mass formation of mile-a-minute, pepperine-packed-on-the-level excitement. It sweeps you along like a Lake Erie gale. It has enough snap for eight average motion-romances. It has to do with a darn smart woman who got rich quiek. Kathryn Williams doesn't need any boosting, nor does Louise Peters. You like them both, you'll like the play. We'll guarantee that dad won't snooze while this feature is on, nor will you figure out how you're going to trim that new summer sport suit.

"CLOVER'S REBELLION."

When you are weary of mind and you just shut your eyes and forget everything, isn't that a delicious languor? Anita Stewart has the same effect upon you, only you get plenty of action along with it. She rests you while she campers you into fields where you have always been a stranger. In this play she will prove to you that love will find a way in spite of dukes and riches and ambitions of scheming relatives.

This is just the entertainment you need after a hard day. It will leave you refreshed and you'll go home with your mind stilled. It is better than a dose of tonic.

"THE CAPTAIN OF THE GRAY HORSE TROOP."

This is a peppery story of the west with an Indian and army atmosphere. It is taken from Hamlin Garland's thrill-jammed novel of the very same name. It has to do with the man who rose up as the champion of poor Lo, the fast disappearing red-skin. It will grip you fast with its sheer boldness, its snappy portrayal of the uncurbed passions of the frontier and the fight for life.

ROSCOE (FATTY) ARBUCKLE

A Mountain of Fun

in

"A RECKLESS ROMEO."

All Cluttered Up With Chuckles.

Fatty, himself, believes that he has kept many a family squeaky out of the divorce courts by making both sides laugh so hard that they forgot their grievances. If you are a tired business man and your wife gave you a badly cooked dinner, come on over and see Fatty. You'll forgive her, then. Or if you are a wife with a "kick," you see Fatty, too. The kids love him. We don't have to urge them to come. You might as well promise the youngsters now, or they'll make life miserable for you. Their laughter will help lift your own sorrows.

It is not possible to give the oddities of make up without cuts, and lemon paper and blue ink will not reproduce well. The program keeps to the same general layout week after week, but there is almost always some new line followed either in treatment of text or type.

Try It Out.

When you buy something, sit down and try to figure out why you bought this brand of shoes instead of some other, or one kind of suspenders instead of another kind. The same appeal that moves your suspender buying will influence the amusement purchases of others.

The Test.

Don't plan your advertising to please the exchange managers. Make your appeal to the people who are going to pay you money if you can interest them. They are the ones who count.

Make Them Tell.

One ten point line that reaches home is worth a whole page of stuff that isn't read. Make every line drive home.

A NEW HELP FOR MANAGERS**Picture Theatre Advertising**

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, \$2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be critized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Magazine Rights.

EVIDENTLY there is a cycle of fiction rights inquiries pending, and to head off as many of these questions as possible, let's go into the matter again.

To begin with, an idea is a property capable of varied treatments. The same idea may possibly be used in several forms. It is even possible to offer for sale first serial rights, then the book rights, the photoplay rights, the dramatic rights, second publication rights, and even then you might work it onto a song. But to do all this—to split it into components—you must first possess such a reputation as a writer, with the public, as will justify you in offering your work in its many forms to as many different purchasers. Until you have that reputation, it is best to be devoutly thankful if you can sell the idea in a single form.

It is entirely possible to offer a photoplay and reserve the story rights, or to offer a fiction story and reserve the dramatic and picture rights. It is possible to offer with this restriction, but it is almost impossible to sell with such a string tied to it. It is better to sell all rights to a magazine or photoplay company, than to fall between two stools and sell to neither, trying to land both.

Suppose that you offer a photoplay for sale, reserving the fiction and dramatic rights. The company may care nothing for the stage rights, but the story right is another matter. There are half a dozen magazines now largely devoted to stories of the films in fiction form. This is regarded by the manufacturer as good advertising. He not only supplies the company with a synopsis from which the story may be written, but gives free the still pictures for the illustrations. In any event he expects to issue the story in the form of a more or less ample synopsis, and such a publication might traverse the author's rights or be regarded by him as traversing such rights. In such a case it would be absurd to purchase that story and "buy a lawsuit." The story will be passed over in favor of one to which the author offers all rights and will sign a release slip to that effect.

Suppose, on the other hand, that your first form is a short story, which you offer, reserving the photoplaywright and dramatic rights. Here another objection offers. Most important magazines now have a working agreement with some photoplay company by which the company is permitted to make any published story into a film play. In this event, the reservation of a particularly good story would be regarded by the film company as evidence of bad faith if not as a down-right breach of contract. Here again there is a possible lawsuit purchased with the idea.

If you seek to sell as a stage play, reserving the film and fiction rights, you hit another angle. It may be a year or more before the play producer is ready to stage your work. If, in the meantime, you have cheapened the idea through presentation in print or picture, the freshness of the theme is lost. It may even be that uncautiously you have permitted the production without copyright and all rights have been lost. Again a possible lawsuit.

In each instance there exists the dual creation; the story and the play. It may seem unfair to you that you are not permitted to reap the benefits. It is unfair. It is distinctly unfair that in selling the golden egg you must also sell the goose that laid it, and in time it is very possible that the condition will right itself, but we are speaking now of the present and not the future, and the answer is plain. You must either conform to custom, wait until custom pleases you or gain such renown that you are in a position to dictate to the purchaser the terms of sale. Your choice is a matter of personal preference, but if you want to sell and are not yet so well known as to be in demand, you must abide by the terms of the buyer. You do not have to sell. You cannot be forced to sell, but if you desire to sell, you must offer a bargain pleasing to the purchaser.

In the case of serial features it is almost a condition that the publication rights must go with the film, since the most valuable advertising rises from the serial publication in newspapers in towns using the serial. Here the publisher does not profit from the sale of the rights. He gives these rights away and sometimes even goes to considerable expense to have the matter boiler-plated for the greater convenience of country publishers. The serial price covers, or is supposed to cover, the story rights as well. The serial is useless without the publication rights.

In a nutshell, then, the condition is this: You may reserve to your own profit all rights but the one offered for sale, but you stand practically no chance of selling any right unless you offer all for a single price which may seem to you to be woefully inadequate. But through this sacrifice for the sake of publication, you may, in time, through the excellence of this published work, gain a position with the public which will enable you to make your own terms.

And since there are many who ask advice only to disregard it, here is the other side: You are more apt to sell the rights to a story to a film concern than to sell the story rights to a produced film. In other words, it is better to offer the story first and the photoplay afterward. Film men are willing to profit by the advertising a published story gets. Magazine editors—apart from those few using film plays for story bases, do not care to follow film publications. The editors of the photoplay magazines do not pay for stories. They do pay for the writing of these stories, but this work is given to staff men in preference to the outside writer. You might offer to write your story yourself if you know to what magazine it has been given, but even here your chance is slight.

To protect your rights you must observe these points:

The story or film play must clearly state that the action or photoplay rights are reserved.

The release you sign must specify that all save the rights purchased lie with you.

The story must either be copyrighted in your name, or be copyrighted by the maker or publisher and all reserved rights immediately assigned to you.

This assignment of rights must be recorded in the copyright office within 90 days of such transfer.

This last is most important, for the law presumes that the holder of a right will protect such rights.

False Gods.

Only a few weeks ago an actor spoke to us of his hope of landing the rights to a certain series of stories running in a popular magazine. He felt that with these plays he could make a name for himself that would place him on a higher level and that would relieve him of the necessity for loafing in his work lest his stronger personality and greater knowledge of acting "fade" the star in whose support he appeared. Then he reported that the author had sold the rights to another company, and he named a price that would be absurd were not the precedent so dangerous. Because these stories had appeared in a widely-read publication and had become favorably known, the company acquiring the rights had paid a sum vastly in excess of the general valuations, and really more than the stories, plus the advertising they had received, were worth, but bidding had been spirited, and the company had paid an extravagant sum to boost its general product, most of which is the output of a staff of hack writers. And yet, only a couple of months before, the same company refused to consider at any price the first of a series of original stories, written especially for the camera, done into continuity by one of the best and most competent writers in the business from the script of the author; one of the foremost dramatists of today; one who used to be known as a "Charles Frohman writer." The story was untried. The story could not be considered unless it was in the film. In other words the head of a company capitalized for several million dollars did not know enough about stories to judge values. He could jump at something others had shown him to be good, but he could not judge the merits of original and more fitting work, and yet he thinks he is a great manager. Could anything be more absurd than this worshiping of the false gods of popularity? Don't buy favorites. Create them and take the full profit.

Saving.

When postage goes to three cents you'll be more careful what you send out. You'll be a darned sight more careful of those extra pennies than you now are of your professional reputation. Why? The man who sends out stuff before he is ready to compete with the really skilled workers is doing himself infinitely more financial harm than the man who wastes three cent stamps where hitherto he has wasted only twos. The increase in postage may mean as much as \$25 to some writers in the course of a year. The sending out of improper material, matter written before the author is able to write the proper grade, may mean a loss of opportunity represented by four and five figure sums. Be at least as careful of your reputation as you are of your pennies.

Technique of the Photoplay

By
EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots.

"Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

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Projection Department

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

An Old Timer.

B. E. Dawson, Waseca, Minnesota, who very evidently is an old timer in the game, kicks in with the following:

Although I have been a constant reader of the World for many years, it has been a long, long time since I have written you in the interest of better production. In the past I have never been satisfied to let well enough alone, but have, instead, tried to improve conditions, and have in several ways been quite successful in my endeavor. I still have the very first adjustment made by myself, for advancing or retreating one carbon at a time in order to control the angle of the crater with relation of the condensing lens. I have a home-made shutter which reduces flicker on the simplex by at least thirty per cent. (I can imagine Frank Cannock grinding his molars as he reads this statement; also General Manager Porter of the Precision Company making remarks tending to cast doubt upon the veracity of Friend Dawson. Also I myself question the correctness of his statement. It is quite possible he has reduced flicker, but in all human probability he has accomplished this by means of a shutter which more nearly fits the local condition than did the shutter sent by the Simplex Company, which same might have applied equally to any other make of projection machine.—Ed.) and other little devices which save labor to the operator, as well as delivering a better result on the screen. And lastly, but by no means least, I have worked out the idea which has bothered the heads of many operators, and am now able to operate two projection arcs on one motor generator set without at any time overloading it, warming up on A. C., and switching over to D. C. without any appreciable evidence of the act upon the screen. When the machine starts up for the next reel, the operator simply pulls a trip line, which cuts off the light on the reel he is finishing, automatically transferring it to the other lamp and cutting out the alternating current with which that lamp has been warming up. Unless you are able, by close watching, to catch the double exposure which occurs for about one second, you would never know when one reel is finished and the next begun. This equipment may be installed for any make of machine, and for any style of motor generator, at a cost of about \$25, but before going to the expense of a patent I would like to ask if you are aware of anything of the kind being on the market. In closing let me exclaim: Long live the World and its staff, and long live Richardson, who has done so much to better conditions on the screens of this and other countries!

Well, Brother Dawson, it seems to me you have grabbed the wrong pig by the ear. The thing for you to do is have a competent patent attorney search the records and see whether any patent has been granted upon a device similar to yours. Patents are numbered by the millions, and it would be utterly impossible for any man to answer your question intelligently, without having first searched the records. Personally I believe something of this kind has been used, but I could not say positively, particularly in view of the fact that I don't know how you are pulling off your particular stunt. It is altogether possible you have something of real value. I could not speak intelligently with regard to that, however, until I had first examined and tested out the working of your apparatus. Many thanks for your kind wishes to the Moving Picture World, my colleagues and myself.

The Real Goods.

In Colorado Springs I found a real shirtwaist, skirt and high-heeled long-haired crank-twister (it's really run by a motor, but I couldn't make it sound the way I wanted to that way). As will be observed by what lies between the waist and millinery, that brother O. C. Hunt, whose squaw she is, is some considerable picker himself. Mrs. Hunt operates the relief trick at the Odeon theater, where Hunt is chief operator.

It is said that recently Mrs. Hunt was running a scene in which a woman was posing as master mechanic and chief architect in the making of a pie. Suddenly the machine stopped, and friend audience heard a punitive voice proclaim, from the general direction of the operating room: "Excuse the delay, please. I'm cutting that out, the cook didn't put enough peroxide in her pie crust!"

"Twas only a report, however. Mayhap it was untrue. Anyhow Colorado Springs swears a mighty swear that Mrs. Hunt is some operator.



Mrs. O. C. Hunt.

Joe Welch, Bicknell, Indiana, says:

Note on page 207, Third Edition of the Hand-book, you endorse and recommend the Ideal film cleaner. Where can this device be obtained and what is the price? In June 30th issue I notice that Harold Amlie is having trouble with a grind and a ghost. I had the same difficulty on a G-A and no adjustment of the toggle gear would remedy it. However, I eliminated the difficulty by having a local machinist make a new bushing for the cam shaft on the fly wheel side. The old bushing was worn so that the toggle gear and fly wheel pinion did not mesh properly. Since installing the new bushing Mr. Grind has been conspicuous by its absence.

I am a small town operator, therefore not a union man. This does not, however, imply that I am antagonistic toward organization. As a matter of fact I am not. I am a possessor of the third edition of the Hand-book, also Hawkins Electrical Guide, and I mean to have Hallberg's book as soon as I can corral enough of the long green to make the buy. I am also a constant reader of our projection department. Notwithstanding all this, however, I must admit there is still a lot that I need to know. In closing I wish to our department that success which is its just due.

I am dictating this reply away out in Chicago, to that rara avis, a Hotel Stenographer whose brains are not made of putty. However, even under this favorable circumstance I cannot look across 1,000 miles of space, through the sides of a wooden packing box, located in a basement, and secure for you the desired address. If the device in question is still being made, I would suggest to its manufacturer that he advertise that fact; also that he communicate his address to Joe Welch, Colonial theater, Bicknell, Indiana. As to your advice concerning the powers grind, why, in the name of Brother Amlie, I thank you, and pass the information along for the benefit, not only of Amlie, but other operators who may be experiencing the same trouble due to the same cause. I must, however, caution operators with regard to having projection machine repairs made by local machinists. You may win out on that sometimes, but it is rather risky. Better have the repairs made by the machine manufacturer, and thus avoid the risk of serious injury to your projector. The companies will, I believe, loan you a projection mechanism to use during the time your machine is undergoing repairs. As to not being a union operator, why you are within the jurisdiction of the union to which you are closest in actual distance.

From Wilkes-Barre, Pennsylvania.

Frederick J. Alles (I don't guarantee the spelling of the name), Wilkes-Barre, Pennsylvania, sends in the following:

At last I have dug into my tool bag, found my jimmy and busted into the Projection Department. Wilkes-Barre is a comparatively small city, and I thought it would possibly be of interest to you to know how things are progressing among the mountains of Pennsylvania. As for myself and my partner, Harry Richards, we are in charge of projection at the Orpheum theater, running two Power's 6-A, motor-driven machines, taking current through a Wagner Rotary Converter. I am, however, one of those chaps who is never satisfied with the present results, but constantly try to get a better one on the screen, in which endeavor I am aided by the Handbook and the good old Moving Picture World Projection Department. If it was not for yourself and our department I think a lot of us fellows would be up a rather tall stump, as there is no other source of reliable information on the technical end of projection, or even on the practical end.

My operating room is 10x14 feet in size, with a rewinder and generator room 10x10, the latter containing work-bench and tool-rack. Sorry I have no photograph of it as yet, but will have one soon. Operating room ventilation consists of a 14-inch blower (ceiling is 14 feet high) creating forced draft. We run from 11:30 a. m. to 11 p. m., and the shows are all run on schedule time, doing away with all the fast running, which same operates to kill the screen result. I work six and one-quarter hours per day, while Mr. Richards, my relief, works five hours. My shift is from 11 until 1, and from 6 until 11. Local Union 325 I. A. T. S. E., Wilkes-Barre, is pretty well organized. I hope this finds space in the next issue of the World, and close with three cheers for the Star Spangled Banner, yourself and the World.

Oh, yes, by the way, I nearly forgot to say, with regard to H. B. Edgecomb's article in a recent issue, regarding damp carbon, I tried two damp carbons, with literally rotten results. I then tried two which I had dried thoroughly by laying on top of the lamphouse, and secured what I may call a perfect light, all of which substantiates Brother Edgecomb's argument.

With regard to Wilkes-Barre, Friend Alles, I wrote the Local three times last summer, at the time I was making the Pennsylvania trip, offering to come back by way of Wilkes-Barre and address them on practical projection, but was not accorded even the courtesy of a reply. I mention this because it is within the range of possibility that the letters never reached the Local. If the Local wishes it and the Scranton Local also cares to arrange for an address in that city I would be glad to ride down on Nancy Hanks and Go-Devil and visit you some time next fall. With regard to your operating room, its dimensions sound good. Presumably the ventilation fan pumps the air up through a vent flue, though you did not say so. In order to secure healthful conditions, however, as well as proper conditions with regard to fire hazard, it is necessary that the ports be covered with glass, and that there be a fresh air intake, at or near the floor line, bringing in air from outside the building. You say you run on schedule time. Well now, brother, exactly what does that mean? If you mean that friend manager gives you a certain set number of minutes to run your show in each day, without variation, why most emphatically you must "drag" some days, and speed on others, because you are not going to have the same footage of film every day; also it is very seldom two programmes will require the same amount of time for projection, even though they be of equal footage. If, on the other hand, you mean that you run the new show as it ought to be run, the first time, and make that time the schedule for that show, why you are doing exactly what you ought to, and the only thing you can do and get really high-class, artistic projection.

As to getting this into the next issue of the Moving Picture World, why, old man, your letter, which was written June 28th, did not reach me until July 8th. You know I have been away on the road for four and one-half months. I am dictating its reply in Chicago, July 17th, and it, of course, will not get into the department for at least two, and probably three, weeks. Even if I were in New York it would be utterly impossible to get a letter into the "next issue."

One-Man Local.

In one city visited on my recent journey the arrangements were not all they should have been, and the live wires in the local (there were only three of them) excused this by saying that the affairs of the organization were controlled by one or two members, and that these men were non-progressive. One man in particular, it was complained, "ran things to suit himself." "He," said the good brothers, "is a good operator—about the best we have—and whatever he says goes. The rest just do as he says."

In this particular instance, after satisfying myself that the brothers set forth the actual conditions, just about as they were, I visited this self-constituted leader's theater, and after watching a very mediocre screen result for some moments (shadows at the bottom of the screen in less than five minutes, and projection just fair in other respects), climbed into his operating room, in which I found absolutely no evidence of anything more than very ordinary ability.

But this was not what I started out to say. If the members of a local let one or two men run the affairs of the union, why that most decidedly is up to them. If one or two men possess the necessary energy to do the work which other members will not do, and if they are steering the local in the right direction, why there is little or no complaint can be justly made. But if these active leaders steer the local in the wrong direction, and cause it to commit serious and irreparable errors, why the local has no one to blame but itself. *These men could*

not lead without the consent of those who are being led. If I let a man lead me around by the nose, and cause me to commit blunders, I am not going to squawk about it. The unfortunate part is, however, that in a condition of this kind it often happens that there are two or three progressive men who would lead the local in the right direction, but who are held down and literally chained by the fact that a non-progressive membership is being led, or rather misled, by one or two non-progressive men. If it were myself, however, I would undertake to make things reasonably interesting for both the misleaders and their supporters. They would either wake up and change their ways, or I would take the contract of making life miserable for them until they did.

Adds His Mite.

H. E. Boatright, Tabor, Iowa, who was present when I addressed the Omaha, Nebraska, men, writes as follows:

I want to add my mite in recognition of your masterly heart-to-heart talk at the Rome Hotel, Omaha, June 17th. Like yourself, I am an ex-railroad man, from the operating department of the Rock Island in Iowa. I have been in the show business for about a year and a half, and trust you will allow me to remark that it is *some* business to run a picture show in a college town, and get the right kind of pictures—those which will appeal to the better class of people. Tabor is a town of twelve hundred. My house seats two hundred, and is of the store-room type. It has changed hands ever so often, the change occurring every time the unwashed owner found that it was a hard game to go against, unless you knew the road, or at least tried hard to find the right one. We, Mrs. B. and myself (and she is not the "silent" partner in the business by any manner of means), read everything in the Moving Picture World as soon as we get it. We started right in with one motto nailed to the mast with railroad spikes, namely, "Only the Best," and we have stood by that motto, kept our screen absolutely clean, and given a show to which mothers are not afraid to send their children, either accompanied or unaccompanied. And let me tell you, Friend Richardson, that means a whole lot to any exhibitor. Provide a place which is safe and desirable for the kiddies, and the old ones will quickly drop in line.

I think I get a fairly good projection, with an 11-foot picture at fifty-five feet. We run Bluebirds Monday, children's program Thursday, and regular service the rest of the week. Morally we have one of the cleanest towns in the country. We have never yet found a spot of tobacco expectoration on the floor, or a cigar or cigarette stub. Last Saturday night and matinee (letter written June 25th, Ed.) we ran "Civilization," and made good on it. No vampire, sex lure, or other suggestive pictures can get a place on our screen. Mrs. B. would not stand for it even if I would (yes, and if you both would, a goodly section of your audience wouldn't, therefore you are wise in your generation, Ed.). Your gospel of perfect projection is what is needed in the photo play game; also it is needed badly. My own individual present requirement is a speed control, my machine is belted direct from motor to fly wheel, and I would like very much to get a human touch into the picture, which I cannot unless I get a new machine. One thing, however, is flat, namely, I do not and will not speed the picture. I dislike very much to play any special feature without music, and try to have some of the very best, with very little rag-time, every Monday night. I am only sorry that I cannot have a music score for each picture, but then we are in a small town and must do with small town stuff, though it is often unsatisfactory. In closing, for I feel I have talked enough, I want to say amen to your entire address at the Rome. It was scholarly, came from a man who knew what he was talking about, was right to the point, and was put in language so plain that anyone could understand. You called a spade a spade in good, plain terms, and could give all kinds of reasons for doing it. The war conditions are not affecting us, and the future of pictures looks good to me. I feel that they are getting better all the time, and my idea is that the small town man, at least, who wants to stay in the game during the next five years, had better appeal to the best element in the community. There are plenty of good pictures in the market to enable him to do this.

With regard to your past remark, Brother Boatright, you are, in my judgment, absolutely correct. There are plenty of clean, splendid pictures on the market, and the exhibitor who caters to depravity by showing depravity, no matter what the excuse may be, or who shows nakedness under the thin guise of that much abused term "art," is simply grabbing a few dollars of quick money at the expense of ultimate heavy loss. I, myself, have been a moving picture machine operator and exchange manager and an exhibitor, though this is not generally known. I believe I know the moving picture game at least as well as the average man, and I most emphatically don't believe there is anything to be gained, either in the small or large town, through catering to the evil passions of men and women, which is precisely what the average "uplift" (alleged) photoplay, or the average photoplay showing nakedness does.

I am very glad, indeed, to know that you appreciated and approved of my humble efforts. I only wish I could deliver my message to every exhibitor and operator in the country under as favorable conditions as those under which it was delivered in Omaha, Nebraska. You are wrong in assuming that you will be obliged to purchase a new machine in order to get speed control. In the Handbook, page 279, you will find directions for building a fairly satisfactory speed control, but you can get the real article, either from Walter G. Preddy, or

from Elbert & Hugel, both of San Francisco, California. These machines are illustrated on pages 275 and 276 of the Handbook, and they both operate on the same general principles as those of the Nicholas Power control. They may be attached to any machine. I shall be glad to hear from you at any time Friend Boatright, and gladly place at your disposal the projection department, which yourself and fellow exhibitors must feel at liberty to consult whenever you stand in need of help on any problem relating to projection.

What Do You Think About It?

A. D. Hotaling, DeLand, Florida, voices a complaint which will be enthusiastically endorsed by quite some considerable few operators, and does it in the following language:

Just a few lines to explain the predicament I am in. Received two Vitagraph pictures, viz.: "The Light at Dusk" and "Dollars and the Woman" in a literally rotten physical condition. The latter was received direct from the exchange. After several hours of labor I succeeded in putting them in very good condition. Perhaps I was in error, but I sent in a bill to the Atlanta office of the Greater Vitagraph for \$5 for making the repairs, charging \$3 for one and \$2 for the other. The exchange replied, with regard to the first one, "The Light at Dusk," that they wanted a little further information, and said that they could "get a lot of film inspected for \$3." On June 22, I used "Dollars and the Woman" and sent a bill for \$2, making a total of \$5, which sum I asked them to kindly remit. On June 25 I received the following communication signed by the manager of Atlanta office of the Greater Vitagraph: "Dear Sir: In reply to yours of the 22d would say that we are not enclosing remittance, as per your request, as we cannot reconcile ourselves to your ideas."

I pointed out to them that it was not the operator's duty to inspect films, and that the managers pay rental on the presumption that they will receive films in condition to run; also that by sending out stuff in this disgraceful condition they not only injured their own reputation, but ours as well. It was through me that my employers booked Vitagraph pictures, and now, after inspecting all their pictures for several weeks, at the rate of two a week, this is the thanks I get. I am inclosing both their letters. Now, Brother Richardson, what is a fellow going to do? Run this junk, which is supposed to be in first-class physical condition, through the projectors and have half a hundred breakdowns, or inspect and repair their films gratis? I have always done inspection free, but when it comes to putting such miserable stuff into a condition to run I am going to balk. It isn't up to me.

Right you are. The exchange has no more moral right to force an operator to do their inspecting and repairing than they have to knock him down with a piece of lead pipe and steal his pocket-book. It is quite true that the exchange could possibly get considerable film inspected for \$3. We grant that freely, but Mr. Greater Vitagraph, Atlanta, exchange manager, THERE WAS NO ONE PREVENTING YOU FROM DOING IT, WAS THERE? I know of no law which stopped you from getting all the inspection and repair you wanted at that rate. The question is, "WHY THE DEVIL DIDN'T YOU GET IT?" The evidence is that, instead of getting this cheap repairs you are talking about, YOU TRIED TO FORCE THE OPERATOR TO DO IT FOR NOTHING. If the operator was compelled to put your films into condition to run after receiving them directly from your exchange it strikes me he had a perfect right to charge any sum he might see fit to charge, provided it be at all within the range of reason, AND IT WAS UP TO YOU TO PAY THE BILL WITHOUT ANY KICKING. If you didn't want to pay the operator's price for inspection and repairs, you didn't have to, did you? You could have had them (the repairs) made before they (the films) went to the theater, couldn't you? This thing of forcing operators to do something they are not paid to do is wrong from any and every point of view. It is a thing which deserves the attention of theater managers. THE BROTHER IS PERFECTLY CORRECT WHEN HE SAYS THAT THE THEATER MANAGER PAYS FOR FILM IN GOOD PHYSICAL CONDITION. Most emphatically he does not pay for junk which cannot be run through a machine with safety. Let's hear the views of some of you operators on this proposition, but confine yourself to orderly language and set forth ARGUMENT, not abuse.

Condenser Combinations.

S. B. Leland, Montpelier, Vermont, makes the following request:

Can you give us information as to proper combinations of Meniscus, Bi-convex and Plano convex condensers for different throws? One of our customers, whose distance of projection is about one hundred and twenty feet, and whose picture is about nineteen feet wide, thinks he should use a Meniscus eight and one-half inch next the lamp, and a Bi-convex seven and one-half inch in front. Do you consider this correct? If you do not, what would you recommend? Any information you can supply as to the proper combination to be used under different circumstances will be highly appreciated.

I would respectfully refer you, Brother Leland, to the chart published in March 17 issue, page 1768, of the Projection Department, with the notation that I do not believe this chart properly covers the situation where the amperage is low—say below 30. The trouble with the long focal length condensers, such, for instance, as a $8\frac{1}{2}$, $7\frac{1}{2}$ combination, is that by their use you automatically place your arc a long distance from the condenser and thus bring into operation the law of inverse ratios, which reads: "Light intensity decreases inversely with the square of the distance from the source," the source, of course, being an open one. This law does not apply after the light

has reached a lens, which re-directs the rays. Use the chart I have named, or the table on page 141 of the Handbook.

A Portable Projector.

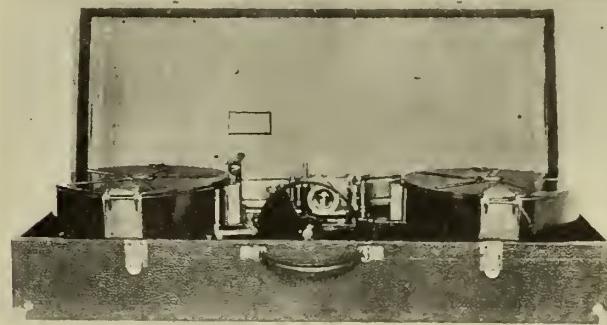
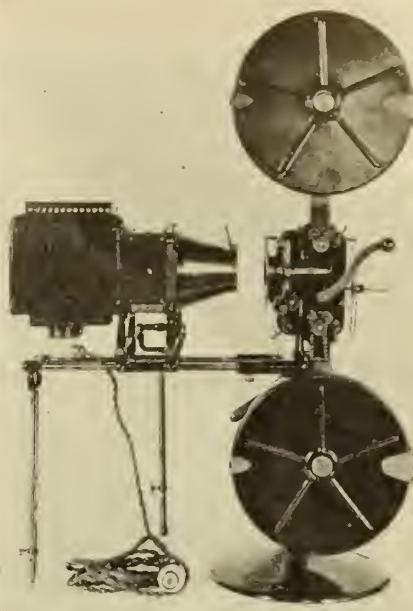
The Ford Optical Company, Denver, is marketing a projector designed for home use, manufacturers' display room and traveling salesmen use, which is not only compact, strong and serviceable, but also contains some rather unique features. The intermittent movement is of the standard star and cam type. The shutter is a two-winger, cutting at a guess, about 35 per cent. of the light. The upper magazine is immediately above and the lower magazine is immediately below the mechanism.

In framing, the entire mechanism and two magazines raise and lower vertically, while the aperture and reels remain stationary, being rigidly attached to the upright cast iron frame. The magazines accommodate ten-inch reels, are made of pressed material, and contain the usual standard fire traps. The upper and lower sprockets have two idlers. The machine accommodates standard film. The lower reel is driven by a chain, and has a friction take up, which can be regulated at the will of the operator.

The condenser is standard, and the equipment may be fitted with either incandescent or arc light.

The machine is designed for use as a home projector by traveling salesmen and in manufacturers' display rooms. When used by traveling salesmen the whole machine, lamp house and all, is packed in a suit case 36x12 inches, as shown in the illustration.

The machine is substantially built, rigid in construction, and, in-



asmuch as it is every way standard, I see no reason why it should not be a first-class outfit for the purposes for which it is designed. It is equipped with an efficient fire shutter, which automatically cuts off light when the speed drops too low, or the machine is stopped.

This machine has been used for the past three years by some of the largest manufacturers and schools in the West, and has given satisfactory results.

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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, \$1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Optical Terms (Continued).

(Adopted for cinematographers from material furnished by the Bausch & Lomb Optical Company.)

THAT the amount of indistinctness permissible on the picture is susceptible of numerical expression is easily seen from the following: If an object at a given distance is in sharp focus, the light issuing from a point of that object is converged to a point on the plate. Light issuing from a point in the original object will also be converged to a point, but not on the plate, the cone of light showing in either case a circular patch of light on the plate. This circle of light is known as the "circle of confusion." Its diameter can be used to express the amount of indistinctness existing in a picture. If the circle of confusion is not greater than 1/10 mm. or 1/250 inch, it would appear as a point to an eye 10 inches away, hence, an object no point of which is imaged by a circle larger than 1/10 mm. would appear sharp.

No matter what their type of construction may be, all lenses of the same equivalent focus and the same relative aperture require the same exposure—that is, have the same speed, other conditions being equal. They will also have the same depth. The depth of focus decreases:

1. With increase of focal length.
2. With increase of relative aperture (speed).
3. With increasing nearness of object.

Of the two lenses of the same equivalent focus, the one with the lower relative aperture (speed) has the greater depth of field. On the other hand: if the focal length of the lens is very short, a speed as high as F:4.5 will allow bringing every object from 10 feet to infinity to a sharp focus, while a studio lens of long focus and the same speed may not even image an object of the depth of a head sharply within the range of the length of a studio. Speed, great focal length and depth of focus cannot be combined in the same lens. This is an unalterable law of optics. If speed be the most desirable quality, depth of focus must be sacrificed; if depth of focus, speed. This does not detract from the value of fast lenses, because with a given lens the depth of focus can be increased by diaphragming down the lens which means reduction of speed. If a short exposure demands the use of the lens wide open, one must not expect great depth of focus. Under ordinary conditions of light and distance, with fair judgment, and with lenses not too long in focus, these opposing qualities may be happily combined, so that lack of depth is hardly perceptible.

Some apparent exceptions may be stated, for instance, a lens which produces images of general "softness," i. e., a lens in which the aberrations are not corrected to the utmost perfection. Such lenses, which lack snap and brilliancy, may show greater depth of focus than a first-class lens. There is less difference between the "sharpest" focus and the image of objects forward and back of it, simply because the "sharpest" focus itself is not really sharp. Thus the statement that one lens has a greater depth of focus than others of the same aperture and focus, must be regarded as a rather doubtful compliment to the lens, for as stated above, depth of focus cannot be made subject to special correction.

Another case may be mentioned in which one lens may really have an advantage over another one, in regard to depth of focus. In some constructions correction of astigmatism is obtained at a great sacrifice of simplicity by employing an unusual number of lenses separated by air spaces. There is a certain loss of light by reflection on a lens surface and it is easily intelligible that the fewer reflecting surfaces in a lens, the smaller the loss of light. In some constructions the number of the lens surfaces runs up as high as ten, while the Tessar contains only six. The consequence is that the lens with the greater number of reflecting surfaces requires a longer exposure than a lens of simple construction, although both may have the same relative aperture. Or to express it differently: the lens with the greater number of reflections requires an aperture of F:6.3 with a certain time of exposure, while the other lens will give a negative of equal density with its aperture stopped down to F:7.2 or F:7.5, which means a gain in depth of focus for the lens with the smaller number of reflecting surfaces.

Cinematograph lenses are usually made with the smallest number of reflecting surfaces consistent with the requisite correction. They are also slightly faster than larger lenses of equal aperture because their small size makes the glass to be traversed by the light much thinner.

Spherical Aberration. Owing to the fact that lenses are made with spherical curves, all single collective lenses have the defect of imaging an object through their marginal zone at a shorter focus than through their central zone. Such a lens may give a sharp image with a small central diaphragm, and a sharp image as well if the center is covered with a round opaque stop so that only an annular zone around the margin comes into action. But both images will not lie in the same plane, nor will they be of the same size. Even if a lens is spherically corrected, so that the parallel rays penetrating the lens near the optical axis and those going through the lens near the margin come to exactly the same focus, there may be a slight remnant of spherical aberration in the zone between center and margin. Small remnants of this kind (so-called Zonal Errors) are found in almost all photographic lenses, especially of the cemented symmetrical type. The unsymmetrical combination upon which the Tessar construction is based, allows a better correction of the zonal errors than any other known construction. The greater the relative aperture (speed of the lens), the greater the task to correct the spherical aberration for all zones of the lens.

Unsatisfactory spherical correction is indicated either by a general indistinctness of the image or by a fairly sharp image, which is entirely covered by halo (fog). Stopping down the aperture may improve the performance of a badly corrected objective.

Coma. The spherical aberration of pencils of light going through the object in oblique direction is called coma. This manifests itself in the fact that although objects in the center of the field appear perfectly defined, objects outside the center show a one-sided indistinctness which increases towards the margin of the field, and in the image of a point-shaped object assumes the form of a tail like a comet, wherefrom this aberration takes its name. Stopping down reduces the amount of coma.

Astigmatism. Astigmatism is that aberration which withstood longest the efforts of the opticians. A lens which is not corrected for astigmatism will not image sharply horizontal and vertical lines at the same time near the margin of the plate, although the center of the image may be perfect. This aberration is inherent in narrow pencils of light, so that stopping down the lens will not decrease the amount of astigmatism to the same degree that it decreases other uncorrected aberrations.

In the absence of a test chart a very simple test for astigmatism may be made by focusing on the joints of a brick wall. No matter how much the lens may be racked in or out, both horizontal and vertical lines will never be sharply defined at the same time near the margin of the plate.

Curvature of field. The ordinary lens images a flat object, not in a plane, but in a spheroidal surface, so that when the center of the image is focused sharp, the ground glass has to be brought nearer to the lens to obtain a sharp image of an object point near the margin of the plate.

It is only in recent years that it is possible to correct astigmatism, together with the curvature of field in lenses of high speed. Lenses which are free from spherical aberration for a large aperture and produce a flat image free from astigmatism, are called "Anastigmats," the prefix "an" meaning without, hence, without astigmatism.

Distortion is that fault of a lens which prevents the rendering of straight lines as such. The straight lines are reproduced as curves. All single lenses used with a diaphragm in front (landscape lenses) are subject to this defect in some degree. The distortion is called cushion shaped, when the curves are concave, and barrel shaped, when the curves are convex toward the margin of the plate.

Lenses which are free from distortion are called rectilinear.

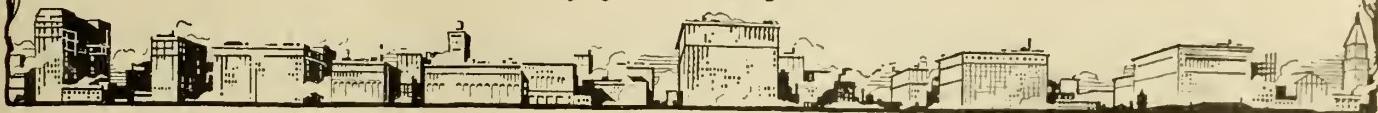
The performance of a lens which distorts cannot be improved by using smaller stops.

Distortion has nothing to do with curvature of field. The image can be properly flat and the definition perfect, and yet straight lines may be distorted into curves.

Chromatic aberration is due to the fact that in a lens, unless corrected from chromatic aberration, the visual rays which form the image seen on the ground glass do not form the images at the same position as the actinic or chemical rays, which affect the sensitive plate. Since the image is focused with rays for which the eye is most sensitive, the image formed by the rays for which the plate is most sensitive will fall outside of the visual focus (focal point), and therefore must be blurred on the plate. Of course all photographic lenses which claim to be of any value at all must, first of all, be corrected for chromatic aberration. An objective which has chromatic aberration is sometimes said to have chemical focus.

Chicago News Letter

By JAS. S. McQUADE



What Has the Industry Gained by the Late Convention?

CONSIDERED largely, the ultimate object of all worthy human effort is progress, and that implies the improvement of conditions which affect the welfare of mankind. Narrowing the viewpoint, the proposition is true in the case of the young, giant industry which has been created by the birth of the moving picture.

The seventh national convention of this industry, which ranks fifth among the industries of the United States, is now a matter of history. It was not a convention of the entire industry, as it should have been, for only one of the three departments—the exhibiting, was represented in the deliberating body.

The eyes of all the exhibitors in the United States, in Canada, and the world over were directed on Chicago during that convention. Greater interest than ever before was centered on the work of the convention. Big things were eagerly expected and hoped for, as the organization of exhibitors was stronger in numbers than it had ever been.

What a chance there was here for united effort in the interest of the moving picture and the industry at large! What an opportunity for placing the industry on a more secure basis!

What was accomplished at the convention?

One word answers the question—DISRUPTION.

Politics and self-seeking and disregard for the future were rampant. Unworthy effort ruled the deliberations of the convention and, as the result, a backward step instead of one forward was taken, and a golden opportunity was lost forever.

How much bigger would Lee Ochs appear today if he had ignored self and withdrawn his name! And how much bigger would the seceders have become had they loved the organization better than the desire to get even, and remained within it, and set to work valiantly for its thorough purging.

Unity means strength; disruption weakness.

Here Is a Compliment to Moving Pictures With a Slam at the Average Producer.

Exposition week in Chicago did not only enthuse the fans; it rallied many writers on the big dailies to the cause of the moving picture, and even stirred the editorial mind to the point of fervency on its behalf. Under the head, "Here's to the Movies!" a staid Tribune editor patted the visiting stars and their profession as follows, not overlooking to hand the "average producer" a stiff body blow at the close:

According to its passionate press agent, the movie exposition is replete with "dimpled darlings," and all gay blades should attend. So be it! A gay blade once loaded up with pink roses (among other things) and stood in front of a theater four hours "waiting for Mary Pickford to come out."

Nevertheless, there is a lot more in movies than the mere sit-still-my-heart sort of romance. There is the romance of a new and very brilliant art. The stars now visiting Chicago take their profession seriously, and a dignified profession it is. It has not only revived pantomime and given it a pioneer opportunity in America, it has developed pantomime to an artistic precision and delicacy seldom, if ever, attained before. In a word, it has made acting natural. In this it has done what the spoken drama was unable to do, though the history of the spoken drama is a history of progressive efforts toward naturalness.

On the stage the actor must "get it over." Naturalness is insufficient. Only exaggeration will "carry," for the actor is a long way from the spectator. In the olden times, when actors performed by candle light, they were compelled to rant, to go storming about, and even to think out loud. Gas improved matters. Electric light improved them still more. Today the screen, itself luminous and so large that all can see, makes the smallest and most fleeting change of expression comprehensible. Especially is this true of the "close up." A lip quivers almost imperceptibly, a nostril dilates, eyebrows twitch, and 2,000 spectators at once understand.

In the main, movie acting is not realism. It is reality. The strut, the grandiose gesture, the pose, and the artificial claptrap once inseparable from acting have spared the screen. Conventionalities, once they set in, are short lived. Stars soon quit "registering sympathy" by putting their hands invariably on the sufferer's shoulder. They will soon break their habit of "registering love" by invariably heaving their chests.

When we growl about movies, and growl we do at times, it is seldom because of the acting. As a rule, it is because of the scenarios. We are a bit charitable even then. Considering the appalling numbers of scenarios demanded and the almost superhuman stupidity of the average producer, we marvel that scenarios are not sillier than they are.

Hamburger Secures First Showing Rights in Chicago to Paramount and Artcraft Pictures.

Alfred Hamburger, after a lively contest last week, secured the rights to the first showing of Paramount and Artcraft pictures in his Chicago theaters. There was spirited bidding by the owners of other large circuits of theaters in the city, but the rights were awarded Mr. Hamburger at the price of \$200,000, of which sum \$10,000 was placed on deposit.

The Hamburger theaters will, therefore, be in a position to show their patrons first the pictures in which appear Douglas Fairbanks, Mary Pickford, Marguerite Clark, Olga Petrova, Sessue Hayakawa, George Cohan, Elsie Ferguson, D. W. Griffith exclusive productions, Cecil de Mille productions, Geraldine Farrar, Julian Eltinge, Billie Burke, Pauline Frederick, Lina Cavalieri, Ann Pennington, Jack Pickford, Wm. S. Hart, Charles Ray, George Beban, Wallace Reid and Enid Bennett. In addition the new Mack Sennett comedies are included.

The deal was conducted through Messrs. Max Goldstine and Elliott, who acted for the Paramount and Artcraft Corporations.

Mr. Hamburger announces that augmented orchestras with special music have been provided for the presentations of the big programs.

Chicago Film Brevities.

Clara C. Morden a prepossessing Chicago girl still in her teens, was the winner in the News-Essanay moving picture actress contest, which was conducted during Exposition week at the Coliseum. Aspiring candidates crowded the booth of the Chicago Daily News every day of the week, while Bryant Washburn made selections from time to time, all of which were considered before the final choice was made. Miss Morden appears to be a very promising find; but, of course, nothing can be stated definitely about her success until she is put at work before the camera. She will be given a prominent part in a photoplay in which Mr. Washburn will appear in the near future, and the role assigned her will be suited as nearly as possible to her attainments and appearance. Miss Morden is a stenographer on the south side, and has always wished to be a photoplay actress.

* * *

The first Chicago trade showings of Standard Pictures of the Fox brand were given at the Colonial theater Thursday and Friday mornings, Aug. 2 and 3, by J. E. O'Toole, manager of the Chicago office. On Thursday "The Honor System," direct from a successful run at the Lyric theater, New York, and the comedy, "A Milk-Fed Vamp," were run off. On Friday "Jack and the Beanstalk," a picture for young folks, and "The Conqueror," in which William Farnum is featured, were viewed. The large auditorium was well filled with interested spectators in the trade.

* * *

Foreclosure proceedings were begun last week in the case of the Covent Garden Theater Corporation, which owns the Covent Garden theater and the business buildings adjoining it. The Covent Garden theater is under a term lease held by Lubliner & Trinz, who are not in any way affected by the proceedings. The Covent Garden is one of the best patronized picture theaters in the city, and has one of the most select lists of patrons.

* * *

With the termination of the run of "Les Misérables" at Orchestra Hall, Saturday evening, Aug. 4, that place of amusement was closed until Aug. 19, when Pathé will again resume the showing of super-features until the beginning of the musical season in October.

* * *

The Red Cross unit of the Daughters of the American

Revolution gave presentations of "The Slacker" in aid of the society, at the Beach theater, on the South Side, Thursday afternoon and evening, Aug. 2. Captain W. A. Moffett, of the Great Lakes training station, delivered an address.

* * *

Shortly after the Pathé fire in the Consumers building Manager Bunn transferred the shipping and inspection departments to the second floor in the building located at 168-72 West Washington street, the old quarters occupied by the Hopp Film Exchange for years and afterwards by the Laemmle Exchange. Early Thursday morning, Aug. 2, fire broke out in a restaurant in the basement. With great difficulty it was prevented from spreading to the second floor by the firemen. Reports of the fire in the daily papers stated that the firemen found Pathé films lying on the second floor, and that they made superhuman efforts to prevent the films from being reached. This is far from the facts, as all the films were carefully stored in the large vaults, and only empty tins were on the floor. Of this Manager Bunn is certain, as his instructions on this point were absolute. Had they been on the floor, as stated, an explosion would have been unavoidable. Manager Bunn expects that the repairs in the Pathé quarters in the Consumers building will be fully completed on August 9, when the shipping and inspection departments will be transferred to their former location in the Consumers building.

* * *

William N. Selig has begun the release of a series of jungle dramas in one and two reels through the General Film service. He believes there is a demand for this type of pictures just now. Bessie Eyton plays the lead in "The Sole Survivor" and "Between Man and Beast," which will be released August 13 and August 20, respectively.

"The Barker," a Selig five-reel feature to be released through K-E-S-E, Monday, August 13, has just been finished at the Chicago studios under the direction of J. A. Richmond. Lew Fields appears in the title role, and supporting him are Amy Dennis, Wm. Fables, James Harris, Pat O'Malley, etc. The circus scenes were made July 30, and an entire circus—"big top" wagons, clowns, aerial performers and all the other requisites—was transferred to the Selig lots for the day. Needless to say a large crowd assembled to take in the big show, many of the sightseers participating in the filmed scenes. "The Barker" is not a comedy, but a pathetic drama of real life, in which Mr. Fields figures prominently.

* * *

Samuel S. Hutchinson, president of the American Film Co., Inc., and of the Signal Film Corporation, left the city for Santa Barbara studios Thursday, August 2, where he will remain several months.

* * *

I find that unintentional injustice was done two energetic members of the Exposition Committee through an oversight which caused the omission of the names of A. C. Krebs and M. S. Johnson in a former article. Mr. Krebs, as secretary of the committee, was untiring in his labors, and it was mainly due to his efforts that the moving picture fans of Chicago were thoroughly advised of the features of the big show by means of slides shown in theaters throughout the city. Mr. Johnson rendered good service as space solicitor and as floor manager of the moving picture theater in the Annex, while the exposition lasted. The other members of the committee were Ludwig Schindler, manager; F. W. Hartman, assistant manager, and Geo. M. Laing, manager of publicity.

* * *

Hughie Mack, formerly with the Vitagraph Co., was in the city Thursday, August 2. He has signed a contract with the Universal Film Manufacturing Co. to appear in the L-Ko comedies released through that company.

VAN NESS JOINS GOLDWYN PICTURES.

Frederick A. Van Ness, a well known newspaperman, has resigned from the New York Evening Journal to join the publicity department of Goldwyn as assistant to L. L. Arms. Mr. Van Ness will edit and have charge of the Goldwyn exhibitor press sheet service which will be inaugurated with the release of Mae Marsh in "Polly of the Circus" on September 9. He was identified with the "show game" on the Pacific Coast before coming to New York, where he has worked on the Globe, the Evening Sun and the Mail before going to the Evening Journal last spring.

NEW MANAGER FOR PATHÉ AT DENVER.

H. E. Friedman, formerly branch manager at Minneapolis and associate branch manager at New York, has just been appointed manager of Pathé's Denver exchange.

Bluebird Photoplays Gives War Luncheon

Army Officers and Film and Trade Press Men Attended Celebration in Honor of Completion of Message of Cheer to Pershing.

UNDER the auspices of Bluebird Photoplays a "war" luncheon was held at the Astor on Thursday, August 2, to celebrate the completion of the message of cheer to General Pershing and his men compiled by the company. Signed to the message are the names of Speaker Clark, former President Taft, a majority of the members of the House of Representatives, of the Senate and of the Governors of the states and fifty mayors of large cities, as well as many prominent citizens. Also there were names of thousands of plain citizens, secured through the co-operation of the exhibitors of the country.

Tiffany prepared the album. The workmanship and design is of exceptional richness. Gold is used throughout in the mountings, inscription plates and monograms. The pages containing the signatures are of vellum, while the deckled-edged text is illuminated in delicate pastels. The pages are bound in soft Morocco leather. The album rests on a bed of gray moire tufted velvet inside of a case of fine grained holly wood of the Louis Quatorze period. It is a work of art worthy of the preservation of this document. Joseph Brandt, who originated the idea of the album, planned the luncheon. Arthur Leslie was toastmaster.

Present representing General Bell, commanding the Department of the East, were his chief of staff, Major E. E. Booth, and the latter's assistant, Captain Creswell Garlington. Both of these officers are members of the general staff of the United States Army. There were film men there, too, as well as many representatives of the trade and daily press.

Major Booth was the principal speaker. The major, whose uniform bore the colors of four campaigns, spoke most interestingly of the personality of General Pershing, with whom in the Philippines in other years he had been associated. He said the commander of the troops in France was a man of great physical strength, a hard and tireless worker, of positive character, and one who dispatched business rapidly and accurately. He said further the general was a most pleasant man with whom to meet and converse, and a charming companion. And then the major added a "but." He suggested to his hearers, should it be the privilege of any present later to serve under the general, that he was a man who knew what he wanted and who expected obedience. "It is the consensus of the army," concluded the major, "that the President could not have selected a better man to command our soldiers in France."

Charles C. Pettijohn was the only other speaker.

Ziegfeld Starts for El Paso

Head of the New Cinema Corporation Announces Doris Darst as Leading Woman in First Picture.

W. K. ZIEGFELD, founder and president of the new Ziegfeld Cinema Corporation, which recently secured a charter under the laws of Delaware, left last week for El Paso, Texas, after having made several important arrangements in furtherance of his project to erect a "film city" in El Paso, Texas.

"I will divulge the facts concerning the character of my first photoplay and the personnel now being engaged on my arrival at El Paso," declared Mr. Ziegfeld, starting for Chicago, where the mid-western offices of the company are situated. "I have been particularly fortunate in securing adept directors and a technical staff. Miss Doris Darst will be the leading woman for the first picture. She is a discovery of mine, and, although active on the concert stage in London, where she is well known, is a native of Columbus, Ohio."

The Chamber of Commerce of El Paso, it is announced, is giving to Mr. Ziegfeld for studio purposes a tract of land in the foothills region north of the town. Work on the first picture to bear the Ziegfeld imprint is to start almost immediately, buildings, where necessary to house equipment and form weather-proof quarters, to be leased for use until the permanent structures are ready. The architectural scheme is to be Spanish Renaissance.

NEW SALES MANAGER FOR CANADA ART DRAMAS.

George F. Perkins, of the Independent Film and Theater Supply Company, Montreal, which distributes the Art Dramas Program for Canada, announces that he has secured the services of Abe. H. Fischer as general sales manager for the company. Mr. Fischer, in addition to looking after the business of the organization in an executive way, is to actively take full charge of the exploiting of Art Dramas in the territory.

News of Los Angeles and Vicinity

By G. P. HARLEMAN



Japanese Travelogue Shown.

W. H. Bradshaw had a trade showing last week upon his return from the empire of the Mikado, wherein was disclosed to view the result of many painstaking months spent in photographing the wonders of the Cherry Blossom Land. A great deal of credit must be given to Mr. Bradshaw and Del Manley, for the beauty of their photography, this being especially true of the tinting and toning.

The picture will probably be taken to New York for final distribution, notwithstanding the many offers made to Mr. Bradshaw here for its exclusive rights.

Los Angeles Film Brevities.

Director Walter Edwards, who is directing Louise Glaum in the Triangle vampire's latest film appearance, was the hero of what promised to be a disastrous fire at the Culver City studio the other day. Mr. Edwards and Miss Glaum were working in an Egyptian set when they heard the crackling of flames nearby and were astounded to see a Dutch village set, constructed for another Triangle production, ablaze in several places. Edwards turned in a general alarm and shortly the entire studio force, including the emergency fire department, were battling the flames. The fire was extinguished at a nominal loss.

* * *

Walt Whitman, who has made a great success of the many character roles he has played in recent Triangle productions, notably with Bessie Love in "Wee Lady Betty," will be featured in a screen drama soon to be released under the direction of E. Mason Hopper.

* * *

Triangle Komedy Director Charles Avery claims the distinction of being the first director to shoot a scene on the new Triangle-Keystone comedy lot, which was formerly the Fine Arts Studio. Rae Godfrey, an addition to the blondes at the Triangle-Keystone studio, is supporting Harry Depp, and the rest of the cast includes Blanche Phillips and Jay Dwiggins.

* * *

Aileen Allen, who has won the admiration of motion picture fans for her high and fancy diving in Triangle-Keystone comedies, has been excused from her studio duties long enough to take part in an aquatic contest in Oakland. Upon her return, provided it does not interfere with her activities at the studio, Miss Allen will journey to Camp Curry in the Yosemite Park, where she will meet the Olympic Club. Later on she expects to go to Chicago to compete for the national high diving championship.

The Keystone player already holds the fancy diving championship for the United States, as well as the Pacific Coast record for both high and fancy diving.

* * *

Decked out with an undersized derby hat and a pair of trousers that once belonged to Sam Bernard, Harry McCoy started production this week on the first two-reel Triangle-Keystone to be filmed at the new comedy lot, on Sunset Boulevard. The director took his company, including Lloyd Bacon, Katherine Kirkwood, Lige Crommie and Alatia Martin to San Pedro, where he is filming some water stuff and wharf scenes. McCoy will play the leading role.

* * *

Eddie Lyons and Lee Moran, with Irene Wylie opposite, are playing the principal parts in a two-reel comedy at Universal City entitled "The Shame of a Chaperone."

* * *

Word comes from New York that President Carl Laemmle of the Universal has enrolled under his banner Miss Mae Murray. The new player is to be featured in a number of unusual productions, each with a powerful and appealing theme. Miss Murray has commenced preparations for her appearance in her first picture. Robert Leonard will direct the company in which Miss Murray plays.

* * *

"The Maverick" is the title of a five-reel comedy-drama

being produced at the Bluebird studios under the direction of Joseph De Grasse. Franklyn Farnum plays the featured role with Claire Du Brey, Lon Chaney and Sam De Grasse in the supporting cast. This production has both an eastern and a western atmosphere.

* * *

Edward J. Le Saint, the latest addition to the Universal directing forces, has commenced the filming of a five-reel drama entitled "Man of God." William Stowell is the featured player with a large supporting cast including Millard K. Wilson, Helen Gibson and Betty Schade.

* * *

Universal Director Stuart Paton is filming the tenth episode of "The Gray Ghost."

* * *

The first episode of the latest Universal serial, "The Chang Fuy Treasure," is being produced at Universal City in two reels. It is by Francis Ford, who also plays one of the principal roles, with Ben Wilson, Neva Gerber and Kingsley Benedict.

* * *

Director Elmer Clifton has under production at the Bluebird studios a five-reel comedy-drama entitled "It's Up to You," in which Herbert Rawlinson and Brownie Vernon are co-starred. The story was written by Waldemar Young and J. Grubb Alexander.

* * *

On account of the illness of Seena Owen, who was to play opposite George Walsh in his latest photoplay, Miss Enid Markey has been engaged to play opposite "Smiling George."

* * *

Hank Mann, who has been with the Foxfilm comedy company for a year, has disbanded his company and will no longer appear under the Fox banner. Mann has not as yet decided upon his new affiliation.

* * *

The rough-riding Foxfilm comedian, Tom Mix, will go over to the Sunshine comedy department, under the supervision of Henry "Pathé" Lehrman.

* * *

To make room for the ever-increasing comedy output of the Fox organization two more lots have been added to the large grounds of the Fox Hollywood studios.

* * *

Miss Priscilla Dean, who is one of the featured players in "The Gray Ghost," was painfully injured a few days ago at Universal City. Both bones of the left forearm were fractured above the wrist. It will be fully a month before Miss Dean will appear again before the camera. Production work will be continued on the serial, however, Director Paton working on scenes which do not require the appearance of his leading woman.

* * *

During the filming of a scene between Cleopatra (Theda Bara) and Caesar, in the former's boudoir, a gorgeous setting, two live peacocks and a pheasant which were to be used in the scene broke away from their cages and flew into the set just as the camera was grinding. One of the stage hands who tried to halt the bird in its flight, stepped on the peacock's magnificent tail and found the entire tail under his foot. The bird was useless for any further work. One of the Roman scenes was taken in the sunken gardens of the magnificent home of former Governor Hazzard, in Los Angeles. In return for the courtesy in allowing Director J. Gordon Edwards to use the grounds the William Fox Corporation donated a generous amount to the Red Cross fund. Mr. Hazzard had given over his grounds for a fete in aid of the war charity the day the scenes were taken.

* * *

During one day at the William Fox Hollywood studios there were employed by the various directors nearly five thousand principals and extras in the various productions that are being filmed for the Fox Film Corporation. Director J. Gordon Edwards, who is staging "Cleopatra," had in one of his scenes three thousand men and women.

David Horsley has left Los Angeles for New York. W. A. S. Douglas, president of the Lasalida Film Company, has been in the east for several weeks engaged in transactions that will be concluded in New York upon the arrival of David Horsley.

* * *

Geraldine Farrar is to transfer her film affections to the firm of Goldwyn in the early spring, according to advices received from Chicago. The rumor very generally accepted, although not as yet vouched for by Miss Farrar, is that she will begin work as a Goldwyn star in the spring with several new productions already being prepared. Her business arrangements with the Lasky Company will continue until late autumn of this year, when her operatic work will require her attention for the winter.

* * *

Charles Ray has begun work on a picturization of Ridge-wall Cullum's story, "The Son of His Father." This being the first work Mr. Ince has done under the Artcraft banner, he will celebrate by himself turning the crank of the camera, taking the first scenes made of the Ray picture. Victor Schertzinger will direct.

* * *

William S. Hart will commence his first Artcraft picture today in a story written by himself.

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When Douglas Fairbanks learned that Victor Fleming, his photographer, had been drafted for service in the United States army, he advised him that his salary in full would continue until he returned to the studio after the war had been settled. Fairbanks also presented Fleming with a complete photographer's outfit.

* * *

Wallie Reid, Jr., the month-old son of the Lasky player and his wife, Dorothy Davenport, was given a rousing christening on Thursday night at a gathering of screen folks at a cafe in Venice.

* * *

Rolin S. Sturgeon, who is directing the new American star, Juliette Day, has finished "The Rainbow Girl," the first of a series of films now being produced at the American studio.

* * *

The Smart Set Comedy Company, a recently incorporated motion picture concern, has had the first showing of its initial two-reel comedies at the Trinity Auditorium Theater. The stories were written and directed by Captain Leslie T. Peacocke and featured Harry Crouch.

* * *

Lois Weber made a personal appearance on the stage at Clune's Theater this week.

* * *

William Russell came down to San Pedro Sunday for a week of picture-making on a yacht.

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Owing to the enormous demand for lumber at the army barracks Jesse L. Lasky has wired the lumber mill at Hoquiam, Washington, to suspend all work on preparing lumber for the studio and put on two shifts a day to work preparing lumber for the army barracks. This lumber will be sold to the government at cost. Mr. Lasky has also offered the services of the two Famous Players-Lasky lumber carrying vessels and docking facilities at the Los Angeles Harbor to Uncle Sam. There is enough wood on hand at the supply yards to take care of all the Paramount and Artcraft productions for the next four months, and it is expected by that time practically all the army demand for lumber will be satisfied.

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The largest aviary in the world is now being constructed at the Artcraft's western studio to house the thousands of birds which are to be used in scenes connected with Geraldine Farrar's forthcoming Artcraft production.

* * *

The arrival of Buster Collier, the clever son of William Collier, the comedian, is expected shortly at the Morosco studio. Buster is to appear with Jack Pickford and Louise Huff.

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At present Vivian Martin is the only star at work at the Morosco plant and is filming a production under the direction of Robert Thornby.

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Sessue Hayakawa is getting ready for another trip to San Francisco for the exterior scenes of the Lasky production which is to be made under the direction of George Melford.

Roll of Honor

WHEN the boys of the Seventh Regiment of Infantry, National Guard of California, march to battle "somewhere in France," they will carry with them a new silk flag—the gift of the motion picture men and women of Los Angeles. This beautiful emblem was presented to Colonel Charles F. Hutchins, commander of the regiment,



Dorothy Phillips Presenting Colors to Colonel Hutchins.

by Miss Dorothy Phillips, Bluebird star, in the presence of the officers of the regiment and a large number of producers, actors and actresses, the ceremony taking place at Edendale, near Hollywood.

The new regimental flag is mounted on a fine staff embellished with a silver eagle.

* * *

W. C. Rowell, traveling for the Casino Theater Film company out of Detroit, has joined the Michigan National Guard.

* * *

M. E. Wiman, booker, is the second from the Pathé Omaha exchange to enlist. He has joined the Sixth Nebraska. Several weeks ago Jack Cowen, who was assistant to Wiman, enlisted in the marines.

* * *

H. B. Davis, an exhibitor of Aurora, Mo., was a recent visitor in Kansas City. While there he enlisted in a band being recruited. Mr. Davis plays the violin in his own theater, the Princess. He served on the border last summer. He will play the drum in the band.

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John Upton, of the Vitagraph scenic department, has resigned to join his regiment, the Fourteenth New York. Upton is one of the youngest Vitagraph men to join the colors.

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Sydney L. McMullen, formerly manager of the Palace theater in Des Moines, and more recently chief shipper with the local Metro exchange, has joined the navy as a yeoman.

* * *

Roland Henry, formerly of the Metro Des Moines office force, joined the navy early in April and is now a second class seaman on the Georgia.

NIGEL BARRIE SUPPORTING MISS CLARK.

Nigel Barrie, who won fame in New York as a dancer with Joan Sawyer, has been engaged by Famous Players for the part of Carter Brooks in "The Celebrity," the "Sub-Deb" story by Mary Roberts Rinehart now being filmed with Marguerite Clark in the role of Bab. Mr. Barrie will play the part of Carter Brooks in all Bab stories.

WALTER SANFORD AT NANTUCKET.

With the strenuous publicity campaign on at the Fox Film offices and the hot weather Walter Sanford rebelled against further performance and took the first boat to Nantucket Island last Thursday for a needed relief in the cooling waves that beat against the shores of that delightful resort.

VIVIAN MOSES WITH SELZNICK.

Vivian Moses, formerly with the Goldwyn Pictures, is now manager of publicity for the Selznick Pictures in place of Randolph Bartlett, who goes to the Photoplay Magazine.

Triangle Denied Preliminary Injunction

Judge Manton Suggests That if Hart Can't Be Held for Contract Breaking Neither Can Artcraft Be Held for Employing Him.

IN the suit of the Triangle Film Corporation against Artcraft Picture Corporation to compel William S. Hart to carry out a contract to appear in the productions of the former concern and to enjoin him from playing with Artcraft, the plaintiff corporation received a setback in the United States District Court when Judge Manton denied on August 1 an application for a preliminary injunction to restrain the defendant corporation from releasing feature plays starring Hart pending the determination of the issues raised in the suit.

Neither Thomas H. Ince nor Hart were named as co-defendants in the suit and Judge Manton concluded that if Hart cannot be held liable for alleged breach of his contract the film company which now employs him can hardly be legally held responsible for inducing the film star to break his contractual obligations.

"If Hart could not be held for breach of contract, how can this defendant be held for inducing Hart to break his contract?" concluded Judge Manton in denying the application for a preliminary injunction which does not finally dispose of the suit, but enables Hart to continue to appear in the productions of the defendant corporation unless the action is ultimately decided in favor of the plaintiff.

The plaintiff company alleges that Ince and Hart conspired to defraud the company in causing a clause to be inserted in Hart's contract with the company which provided that he was to appear in its productions under the supervision of Ince. When the latter severed his connection with the Triangle Film Corporation Hart claimed he was relieved of his obligations to carry out the contract and signed up with the Artcraft company.

At Leading Picture Theaters

Programs for the Week of Aug. 6 at New York's Best Motion Picture Houses—"Down to Earth" at The Rialto.

DOUGLAS FAIRBANKS featured at the Rialto the week of Aug. 6, appearing in an extravagant comedy which he wrote himself and calls "Down to Earth." The plot of the piece romps gaily from the Alps to the Congo, back to a Western ranch, down to Palm Beach, off to a desert island, and winds up at Catalina, with stops en route at New York and in a sanitarium full of queer patients. The heroine is played by Eileen Percy, who was first seen on the screen in "Wild and Woolly." Anita Loos fixed up the scenario and titles for "Down to Earth" and John Emerson did the directing.

"The Sunken Gardens of Florida," a series of beautiful scenes photographed on the ocean bed, was a special attraction on the program. Impressive glimpses of battleships in the U. S. Navy firing broadsides were seen in the Animated Magazine.

Helena Marsh and M. Hersere La Salle were the soloists.

"The Slacker" at The Strand.

"The Slacker," a patriotic photo-drama, was presented at the Strand Theater. Emily Stevens is the star of this feature. "The Slacker" has a story of special appeal to Americans at this time. American patriots are pictured in the most vital moments of their career. All the allied nations engaged in the present conflict are also represented in patriotic array. Walter Miller as "the slacker," Leo Delaney as the friend, Eugene Borden as the sailor lad, and Millicent Fisher as a society girl working for the Red Cross, are among those supporting Miss Stevens. Another interesting picture to be shown was a zoological study entitled "The Life of a Moth," another chapter of Raymond L. Ditmar's Living Book of Nature. "She Needed a Doctor," a Mack Sennett-Keystone comedy, and The Topical Review were also on the program.

Rose Lind, Mery Zentay, Arthur Depew and Ralph H. Brigham were the soloists.

"The Lone Wolf" at the Broadway.

The engagement of the Louis Joseph Vance photoplay, "The Lone Wolf," still continues at the Broadway Theater.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater on Monday, Tuesday, Wednesday, Wilfred Lucas and Elda Millar in "The Food Gamblers," and Harry McCoy in a Triangle Komedy, "His Cool Nerve," made up the picture program.

On Thursday, Friday, Saturday, Sunday, Olive Thomas in "An Even Break," and Ben Turpin, in "A Clever Dummy," were the picture attractions.

Harry Weber

HARRY WEBER, under whose management Eva Tanguay is making her debut in pictures, is a veteran showman, although one of the youngest men to earn that title. Miss Tanguay's first appearance on the screen will be in a Selznick-Picture production, "The Wild Girl," which is now nearly half finished. This title has finally been adopted in place of the former "working title," "Firefly."

Like Miss Tanguay, Harry Weber is making his first venture in pictures with this production, but as success has become a habit with him, there is every reason to expect that he will maintain his unbroken record. After an early experience in the circus business, Mr. Weber went to Chicago to produce acts for vaudeville. He discovered Frank Tinney, in a minstrel show, and brought him out as a star. He found Bernard Granville in a "rep" show and starred him.

Finding the Chicago field too small, Mr. Weber came to New York seven years ago, and now has the biggest vaudeville agency in the world. Among other stars, besides Miss Tanguay, who have appeared in vaudeville under his management, are Calve, Nance O'Neill, Fay Templeton, Irene Franklin, Stella Mayhew, Frank Keenan, Dolly Sisters, James J. Corbett, Blanche Bates, Chip and Marble, Emily Stevens, Frances Starr, Patricia Collinge, Ed. Wynn, Marjorie Rambeau, Maude Fulton, Kitty Gordon, May Irwin, Joseph Santley, Florence Reed and John Philip Sousa.

Miss Tanguay's first picture, "The Wild Girl," promises to be a sensation as to popularity. Already, before it is nearly ready to be shown, a mass of inquiries as to approximate release date, is flooding the booking department of the Selznick Enterprises, since Miss Tanguay's popularity and the fact that this is her film debut, make this production of special interest to the exhibitor.



Harry Weber.

MRS. CASTLE AND COMPANY AT SARANAC LAKE.

Mrs. Vernon Castle, the Pathé star, and a company of seventeen players, together with director Frank H. Crane of the Astra, have arrived at Saranac Lake, N. Y., in the Adirondacks, where several weeks will be spent in taking scenes for Mrs. Castle's next feature. Mrs. Castle, who was accompanied by her sister, is making her headquarters at the Saranac Inn.

Many scenes have already been taken at the Buckley Camp and other scenically lovely spots on Lower Saranac Lake.

Among the players taken by Mr. Crane are Elliott Dexter, Mr. and Mrs. M. N. Litson, R. Langdon and A. E. Miller. The opportunities for locations of unusual beauty are so many at the place where the company is stopping that it is believed the finished picture will do more than justice to the scenario which is described as being one of the best that has been submitted to the Astra company in some time.

PATHE SALESMAN IN WRECK.

In the recent wreck of the Interurban car near Fond du Lac, Wisconsin, Stanley Spoehr, salesman at Pathé's Milwaukee office, was injured. Manager Aschmann advises that the first thing he thought of when he came to was some feature contracts which he had in his pocket. Apparently he got away without any broken bones, but is badly bruised. The car, going at the rate of fifty miles an hour, shot off the track at a curve and slid and rolled about a hundred and fifty feet. One passenger was killed and others very badly cut up.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Wife Number Two"

Story in American Backgrounds That Might Have Been Named "Madame Bovary," So Closely Does It Fit the French Masterpiece.

Reviewed by Hanford C. Judson.

NEVER have I seen Valeska Suratt in a role that she fits so well as the titular part in "Wife Number Two," a Fox picture, released July 29. The picture is noteworthy. It runs remarkably close to Flaubert's truthful "Madame Bovary," a story of human failure so relentless that the effect on the reader is tremendous. The picture is not so truthful nor so



Scene from "Wife Number Two" (Fox).

relephant as the novel, nor are the characters wholly convincing at all times. But the story is almost actor-proof, and it certainly gets over in the hands of these players. William Nigh, who adapted and staged it, should, I think, have more credit than anyone who had a hand in the production.

"Madame Bovary" is a French life story. The author had to stand trial when the book first came out, while the French Government took testimony as to whether the book or humanity ought to be condemned. The author was acquitted. The novel was proved wholesome and the picture, "Wife Number Two," has much of the same quality. In its American backgrounds its incidents are not very convincing, and it will make, on this account, a lighter impression on the uninstructed than on those who have read the novel or who can see humanity through social conventions that do not belong with these recognized streets and houses. Emma is Valeska Suratt at her best. Her parents are excellently played characters. Eric Mayne plays Dr. Bovary acceptably. And we must not forget Dan Sullivan in a side-light role that is most effectively played. The other players do well enough. Taking it as it stands, it makes an offering above the usual and out of the ordinary. It's a strong picture.

"The Second Mrs. Tanqueray"

Five-Part Screen Version of Sir Arthur Pinero's Celebrated Stage Success Made in London With English Cast Lacks Much of the Force of the Original—

Released by Vitagraph-V-L-S-E.

Reviewed by Edward Weitzel.

AMONG the first of the sex or problem plays, "The Second Mrs. Tanqueray" marked a new phase of the art of Sir Arthur Pinero, and revealed certain conditions in the social life of England that were supposed to be ignored by the better element. A lady who has accepted the protection of several gentleman and who finally finds herself the wife of a man of assured position is bound to get herself talked about and to offer excellent material for a skilled dramatist. Paula Tanqueray is such a woman. She truly loves her husband, and dares to hope that love and peace are to be hers in return, but her sin finds her out. Tanqueray has a daughter by

his first wife who falls in love with one of her step-mother's old protectors. When Paula discovers this, she takes her own life.

The story doesn't sound very nice in the telling, but with the incisive Pinero dialogue of the spoken play it became a fascinating study of a woman's soul—a woman who had sinned and then dared to hope for happiness without first expiating her sins. The screen version is but a faint reflection of the spoken drama, a skeleton of the play that Mrs. Patrick Campbell acted in with so much power and skill. Following the example of so many screen versions of well known plays, it goes back and relates the early history of its leading characters in detail, a method that is not always fraught with good results. Certain traits of character are in this way frequently revealed that weaken the story by repetition. When you see Paula pack up and walk out of one gentleman's apartment the action loses force when she threatens to repeat the business after she is married to Tanqueray.

The English production is well mounted and acted. Sir George Alexander as Aubrey Tanqueray and Hilda Moore as Paula head the cast. Miss Moore is not a particularly graceful woman, and this fact is distinctly recorded on the screen.

"The Streets of Illusion"

Five-Reel Gold Rooster Feature Tells Entertaining Little Character Story of Washington Square.

Reviewed by Robert C. McElravy.

THIS feature number, produced by Astra Film Corporation and directed by William Parke, makes pleasing entertainment. There is no very pronounced plot running through this, but many of the characters possess traits that give them great appeal. There are also occasional humorous and pathetic touches.

Gladys Hulette plays the leading role, appearing as a girl named Beam. She lives with her blind father in Washington Square, and when her brother enlists and goes to serve on the Mexican border the girl opens up a boarding house. This gives opportunity to introduce a large number of characters, most of whom carry out the real and fancied traditions of the picturesque neighborhood. One of these is a petty thief, another a miser, and then a woman and her small son come and play important parts in the story.

Beam makes an attractive character, and is well portrayed by Miss Hulette, who gives brightness and animation to the



Scene from "The Streets of Illusion" (Pathé).

role. William Parke, Jr., is also pleasing as the brother, who deserts the army, but afterward makes good.

The story interest centers principally about the efforts of the girl to keep her boarders happy, and she succeeds very well in this. The number is brought to a pleasing close by some Christmas festivities for the child, to which all contribute a proper share.

Others in the cast are J. H. Gilmour, Richard Barthelmess, William P. Burt, Katherine Adams and Gerald Badgley.

"The Crystal Gazer"

Lasky-Paramount Fanny Ward Picture—Interesting Melodrama Without Marked Distinction of Story or Acting.

Reviewed by Hanford C. Judson.

HERE is in the latest Paramount five-reel picture, "The Crystal Gazer," no real chance for Fanny Ward to show her ability in the not very broad field of human emotion where she is undeniably brilliant. Her playing of the dual role of two sisters born in the dregs of society and separated



Scene from "The Crystal Gazer" (Paramount).

in infancy is commendable and entertaining, but lacks the convincing fire of life. We are kept interested in the outcome of the plot, which is certainly in the picture's favor, but our emotions are not deeply quickened. It is set and costumed and photographed well as was to be expected in a Famous Players film, and many of the characters are ably represented. Its greatest lack is convincing significance and tone.

It opens with one of the most sordid of modern scenes. In a tenement room a woman is discovered dead and the two children near her are the offsprings of a condemned murderer. The gas is turned on and the children are with difficulty revived. One is adopted by the wife of the judge who passed sentence on the father—one wonders why this judge's wife was chosen—the other, by a disreputable woman of the slums. The girls grow up to look exactly alike and both are played by Fanny Ward. The poor girl is employed by a crystal gazing charlatan, and the rich girl becomes engaged to a very desirable society "catch." The resemblance leads the charlatan to suspect that they are sisters, and he discovers their mean origin. He tries to levy blackmail and succeeds in separating the lovers—but the girl won't tell why she runs away. The other sister now is brought in contact with the young man and he proposes to her because she looks like the first girl, and he pities her. The charlatan dies. This frees the first girl and she comes back. The young man now has the girl he is engaged to and the girl he really loves in front of him. The second girl dies saving the first from a burning room, and this gives a death-bed scene which some may really think is heroic.

"Souls Adrift"

Ethel Clayton and Milton Sills in Five-Part Peerless Photoplay of Adventure Laid Among Romantic Surroundings—Released by World Film Corporation.

Reviewed by Edward Weitzel.

IFE on a desert island with the woman one loves has its attractive side, according to "Souls Adrift," the five-part Peerless photoplay written by Andrew Soutar, with Ethel Clayton and Milton Sills as the interested parties. Elma Raybourne, the daughter of a wealthy shipbuilder, is loved by a young engineer named Micah Steele. The elder Raybourne, having robbed Steele of a valuable invention, the young man is determined to be revenged. To that end he ships as an assistant engineer on Raybourne's yacht. During a trip from Honolulu to San Francisco the boat is wrecked, but Micah manages, by great effort, to save Elma from the sinking yacht and get her into a small boat. They land on a desert island in the Pacific, and during their adventures the girl learns to know the worth of her rescuer.

The story is almost a two-part one, but the pair are always interesting, and are finely played by Ethel Clayton and Milton Sills. There are many picturesque scenes and several beautiful views of the ocean. There is also several views of Miss Clayton in the garb of Eve. What more natural than being on an uninhabited island she should take a dip in the sea? The episode is adroitly managed, the shades of nightfall affording the lady a sufficient mantle for the occasion. John Davidson, Frank de Vernon and Walter James are the leading members of the support.

"When Sorrow Weeps"

Little Mary McAlister in an Episode of Essanay's "Do Children Count?" Series.

Reviewed by Arthur W. Courtney.

A PICTURE in which a suicide is presented as clearly as the rules allow is hardly a good picture for children to see. In "When Sorrow Weeps," a two-part episode of the "Do Children Count?" series, Little Mary McAlister is a ragged child whose drunken father dies leaving her alone in the world.

She is taken in by Caroline Busby, the wife of a crook who is just finishing a prison term. The influence of the pure little child inspires Caroline to turn over a new leaf. The husband, fresh from a new crime, takes refuge in the house. His wife gives him up to the police, but he accuses her of complicity. The child goes with her to court, and there is taken away from her by members of a society who think the woman's past life makes her home unfit for the rearing of the child. The woman commits suicide, and the child is taken to an asylum. This picture ends as almost propaganda. The acting of Little Mary is, as usual, excellent. So also is the acting of John Cossar as the crook, and Mabel Bardine as his wife. This picture was released July 18.

"Skinner's Baby"

The Advent of a Young Stranger in the Skinner Household Creates Delightful Interest—Bryant Washburn, Hazel Daly and Other Old Favorites in the Cast.

Reviewed by James S. McQuade.

HARRY BEAUMONT, who wrote and directed "Skinner's Baby," being indebted of course to the story by Henry Irving Dodge, is to be commended at the very outset for the fine human and heart interest which it holds for the spectator. He has touched the story very happily, here and there, with flecks of humor that makes one chuckle inwardly, as if fearing that louder manifestations of our pleasure might mar our own and our neighbor's enjoyment. At other times the humor is so broad and universally catching that nothing but a peal of laughter will serve the occasion.

An instance of the latter is furnished by Skinner when he gives a holiday to the entire office force of McLaughlin, Perkins & Skinner in honor of his son, although that cherub has not yet been born and that he is taking chances on the sex of the young stranger. When the senior partner of the firm gently expostulates with Skinner on the untimeliness of the holiday and the uncertainty of the sex of his firstborn, Skinner replies: "No, he hasn't arrived, but he will." And when the little stranger did arrive, so impressed were Skinner's partners by his repeated assurances that one of them purchased a wooden horse and the other a toy rifle for the occasion.

When Honey whispers to her doting husband, after the partners have left, "He isn't a boy, dearie; she's a girl," he hides his disappointment in a flash, and in his great love answers: "She's more wonderful than a boy, Sweetheart, and we'll name her Honey Skinner. If she can't be a president, she can be a president's wife."

Bryant Washburn's Skinner is altogether human, in the



Scene from "Skinner's Baby" (Essanay).

third Skinner story. There is not a moment when he fails to live the part. His tenderness towards and his anxiety for Honey, in the first great crisis of their married life, never create in the mind of the spectator the impression of simulation. And Hazel Daly's Honey is just adorable as a wife. She sheds a radiance in the Skinner home that will make itself felt among the hundreds of thousands that will view the picture.

The old favorites, McLaughlin and Perkins, are just as happily sustained by James Carroll and W. K. Houp as on former

occasions, and the members of the office staff are just as ably represented.

The release was made through K-E-S-E, Inc., Monday, August 6.

"The Spy"

Dustin Farnum, Supported by Winifred Kingston, Does Remarkable Work in Thrilling Fox Story of German Secret Service.

Reviewed by George Blaisdell.

WILLIAM FOX will release on August 19 as a special box office attraction "The Spy," a thrilling six-part story of the German secret service. Dustin Farnum is the leading player. In the role of Mark Quaintance, an American of means, who goes to Berlin to learn if possible the identity of the German spies in the United States, he does some of his best picture work. In fact, the only complaint is that where it is strongest there is too much of it. This particular part is where Quaintance, having entered the home of the chief of the German secret service and stolen the book containing the names for which he was seeking, is suspended by the thumbs in an effort to compel him to reveal the hiding place of the book. As a piece of acting it is all remarkable in its realism. Likewise it is over-gruesome in its horror. In the rough copy shown to the press on July 31 the inquisition scenes were so prolonged that it is to be feared if repeated in a theater in the United States the reputation of the subject in the particular locality would be seriously hurt. We learn since this was written that the picture is to be shortened 400 feet and that much of the elimination will be in this incident.

The story is from the pen of George Bronson Howard. Barring a few instances of dramatic license—such, for instance, as we are coming to associate with the stage and to reprobate on the screen—the plot runs true to form. One of the exceptions the writer would take is in the American spy sailing for Europe under his own name and with the knowledge of his departure in the possession of many of his friends. But this is immaterial. The big fact is that with an outside official temperature of 98 degrees we forgot in a small projection room all things associated with the weather.

Richard Stanton directed the subject, and into its making he put much time and money. In the casting, too, excellent judgment has been displayed. Who could better look the chief of the German secret service, as implacable as Javert, the director of a machine that recognizes nothing but the will of its stern master, than William Burress? Or Charles Clary than the American ambassador? Howard Gaye is the Baron von Bergen, the aid of the secret service chief, and William E. Lowry, the shadow.

The picture interests from the beginning. This is due not only to the patriotic angle, the volunteering of Quaintance, a clubman, to do whatever his country may require, but the love theme following upon the accidental bringing together of the American spy and Greta Glaum, the accomplice of the Germans, who has been set to watch the doings of Quaintance. In the latter role Winifred Kingston shines. She displays marked intelligence and rare charm. That she should repudiate her harsh masters for the sake of the young American is entirely logical—even to going the limit, that of sharing death with him at the end.

"The Spy" is a picture of power as well as of timeliness. It probably won't please Mr. Funkhouser, which statement by many will be interpreted to mean that probably it will much please the average American who is not overconcerned as to the feelings of those who are Germans first and nothing else afterward. The author and the director are to be congratulated on having the courage to give the ending that is the logical one—the shooting of the spy and his aid. For such is life—and war. Of big scenes there are many, scenes that thrill; and of tender scenes there are many, too, scenes that move.

"Aladdin's Other Lamp"

Viola Dana in Five-Part Metro Photoplay by Willard Mack Is Given Many Excellent Opportunities—Produced by B. F. Rolfe.

Reviewed by Edward Weitzel.

GOOD, wholesome entertainment will be found in "Aladdin's Other Lamp," a five-part photoplay, written by Willard Mack and based on a story of his called "The Dream Girl." Produced by B. F. Rolfe, with Viola Dana in the role of a little slavey who finds a magic lamp and comes into love and fortune quite in the proper manner for all well-regulated heroines, the picture may be safely recommended to all admirers of the Metro star. The screen version was made by June Mathis. An old lamp that belonged to the little slavey's dead father caused her to dream a wonderful dream in which she goes to a ball in a gorgeous gown and discovers her sweetheart, the grocery clerk, is really a prince and is making love to her rival, the richest girl in town. She awakens to find herself still a drudge and Harry a grocery clerk, but the lamp contains a letter from her father that straightens out all her difficulties.

The scenes are laid on the New England coast, and are either quaint or picturesue. John H. Collins, the director, has attended to all the details of the production in a thorough-going

manner, and Viola Dana evidently enjoyed playing the part of Patricia Smith, the slavey. She makes the girl lovable and of a sunny nature in spite of her hard life and acts with her accustomed spontaneity. Henry Hallem as Captain Barney and Robert Walker as Harry Hardy carry the weight of the support with ease and to good effect.

"The Clean-Up"

Franklyn Farnum and Brownie Vernon in Five-Part Comedy Drama That Is Mildly Entertaining.

Reviewed by Edward Weitzel.

A THEATRICAL advance agent is the hero of "The Clean-Up," a five-part "Bluebird" photoplay, written by Walde-mar Young. The theatrical person strikes his home town and finds he is up against a reform movement that promises to make the engagement of his attraction, "The Girl and the Garter," a regular frost. To complicate matters, the father of the agent's sweetheart and the richest man in town is at



Scene from "The Clean-Up" (Bluebird).

the head of the movement. A bunch of crooks drift into the place just in time to give the advance man a chance to help stop them from robbing his best girl's father's bank, and the pilot of the musical comedy troupe wins out on every count.

All the above is told pleasantly enough, and will serve to entertain many worthy followers of the screen. Franklyn Farnum makes Stuart Adams, the advance agent, a likable chap, and is assisted in his best scenes by Brownie Vernon as Hazel Richards. Miss Vernon is young, good to look at, and knows how to act. Claire McDowell plays an adventuress who turns out to be a detective with the ability to be expected from her. William Human, Mark Fenton and Mary Talbot contribute acceptable character studies.

"Jack and the Beanstalk"

Ten-Part Screen Version of the Juvenile Classic Produced by William Fox an Elaborate and Amusing Spectacle.

Reviewed by Edward Weitzel.

IN PREPARING "Jack and the Beanstalk," the ten-part Fox film de luxe of the juvenile classic, for screen representation

the producers have evidently gone to a great deal of expense. More than this, the money has been spent intelligently, and most of the picture displays excellent taste. Reduced to eight reels by judicious cutting it would form an entertainment that would prove equally pleasing to the youngsters and the grownups.

The story opens with a party of children listening to a nursemaid reading the familiar old fairy story. Two children of the group, Francis and Virginia, determine to look for the forest where the beanstalk is to be found. While searching for it they are overtaken by nightfall. Francis falls asleep and dreams that he is the real Jack of the story, and that Virginia becomes the Princess Regina whom he rescues from the giant Blunderbore. The adventures of the greatest hero in juvenile fiction are carried out in a wonderfully impressive manner, not the least effective feature being the acting of the little stars, Francis Carpenter and Virginia Lee Corbin, and the other members of the youthful cast.

The special sets used in "Jack and the Beanstalk" reflect faithfully the time and the local environment. The village where Jack lives, the city of Cornwall, ruled over by the father of the beautiful Regina, and the imposing castle of the giant perched on the side of a steep mountain are admirably planned, and all the details of the production are in keeping with the spirit of the tale.

Young Master Carpenter, in the title role, measures up to his work amazingly. He has the force, stride, personality and method of a well-seasoned actor, and makes all his points with the ease of a veteran. He is also absolutely without pose.

Virginia Lee Corbin is quite as precocious, with a dainty grace and a belief in the reality of what she is doing that is irresistible. Violet Radcliffe as Rudolpho, Carmen Fay DeRue as the king, J. G. Tarver as Blunderbore, Vera Lewis as the giant's wife, and Eleanor Washington as Jack's mother are important members of the excellent cast.

There is one jarring note in the picture: The scene where the giant prepares to cut off the head of the little princess before having her cooked for his breakfast is made altogether too realistic, and will offend grown people and frighten the little ones. Heroic cutting will save the day, and the good work of the producers, C. M. and S. A. Franklin, will receive its full value.

Two Triangle Releases

"The Food Gamblers," Five-Part Picture of Timely Topic
Featuring Wilfred Lucas and Elda Millar, and "An Even Break," Five-Part Photoplay Starring Olive Thomas.

Reviewed by Edward Weitzel.

"The Food Gamblers."

THE title "The Food Gamblers" has the merit of requiring but little explanation. This five-part Triangle photoplay, written by Robert Shirley, manages to present considerable forceful propaganda on a subject that is of interest to all and to unfold a dramatic story that contains most of the elements of a well made bit of melodrama. Some persons prefer their drama without any attachments in the way of poli-



Scene from "The Food Gamblers" (Triangle).

tical or social reform, but even they will be forced to admit that the author has "gilded the pill" skillfully and that "The Food Gamblers" contains a large proportion of excellent entertainment. The opening is rather commonplace, with the hero obtaining his introduction to the heroine through turning up at the right moment and knocking down a brutal farmer, whose abuse of his over-worked horse gives the young man an opportunity to interfere in the girl's behalf, after she has rebuked the tiller of the soil and been roughly handled for her pains.

Both of these characters have interesting personalities. The hero's name is Henry Havens and he is at the head of the food trust. June Justice, the heroine, is a reporter for the New York Globe, and is assigned to help expose the workings of the organization. From then on matters grow interesting, and the effects of the system on the poor and helpless is shown in all its pitiable consequences. The sufferings that he inflicts are brought home to the food trust magnate in a practical manner. He is locked in one of his own storerooms for four days without food. After his release a great light dawns upon him and he goes before the legislature and helps to defeat the food ring. The love story is also kept well to the fore, and there is a promise of wedding bells and orange blossoms as the last incident fades out.

The acting of Wilfred Lucas and Elda Millar in the two leading roles, and of Mac Barnes, Russell Simpson, Jack Snyder and Eduard Ciannelli as their principal support, was on a level of gratifying excellence, and Director Albert Parker kept the general production up to the same mark.

"An Even Break."

In all sincerity "An Even Break" may well be called "The Apothecosis of the Cafe Star." This five-part Triangle feature, of which Lambert Hillyer is the author and director, tells a story of the life led by one Broadway show girl which, if popular report is to be believed, is not at all the existence of the rest of the sisterhood. In place of the midnight suppers with wealthy and lavish admirers and the other delights of high class Bohemia, Claire Curtis, the heroine of "An Even Break" and the leading dancer at Minot's Cafe, is a model of self-sacrifice, decorum and grit. She is willing to give up the man she loves to another in order to secure his happiness, and risks life and limb in his service and helps him defeat his enemies. She is properly rewarded for her fidelity, of course, after a wild

race in her auto which she drives herself with the skill of a professional racer. Jimmie Strang and she grew up together in the same small town and drifted to the Street of Many Lights in search of fame and fortune. An industrial struggle furnishes the dramatic motive of the story, the Broadway life being merely incidental. It is given sufficient prominence, however, and the heroine's conduct is bound to please all right-minded persons. Most of us have grown a trifle weary of the insistence with which we are assured that Father Knickerbocker's chorus ladies are so fascinatingly naughty.

Olive Thomas, who is a recognized beauty of the show world and a pleasing dancer as well, is the Claire Curtis of the picture. Her perfection of form and face count large in her present success, but she evidently has the right mental equipment for the acting end of her new work, and experience will soon enable her to make two blades of artistic grass to grow where now she makes but one. Charles Gun as Jimmie Strang, Margaret Thompson as Mary, Darrel Foss as Ralph Harding, Charles K. French as David Harding, Frank Burke as Luther Collins and Louis Durham as Canning completed a cast that is all to the good.

"Follow the Girl"

Five-Reel Universal Production Features Ruth Stonehouse in Story of Swedish Immigrants in America.

Reviewed by Robert C. McElravy.

THIS is a simple story of a Swedish orphan girl, who comes to this country in company with a young Swede named Olaf. While traveling with other immigrants on a big steamer they are observed by a woman spy named Donna. The latter goes to Hilda's berth in the steerage and while the girl is sleeping, sews a secret message into the hem of her skirt.

Hilda is then shadowed by a spy in this country, who makes a vain effort to recover the message. Hilda and her companion leave the train in the Western ranch country and it proceeds without them, while the girl is endeavoring in an amusing way to recapture her pet rabbit. As the story proceeds, Martinez and other spies seek out the girl, who has been be-



Scene from "Follow the Girl" (Butterfly).

friended by the ranch owner. The latter eventually falls in love with her.

The story is developed in a quiet way, without any attempt at thrills until the closing reel. There is, however, a wealth of good photography, and a continuous succession of pleasing outdoor scenes. Conspicuous among the latter are the views of the great herds of cattle "grazing upon a thousand hills."

The humor is pertinent to ranch life and centers largely about the open-mouthed Olaf, who is put through the familiar task of "holding the bag" while the ranch employes pretend to drive some game into it. This proves quite successful for comedy of this brand, though it is not extremely laughable. The strong points of the production are found in its rather human story and picturesque scenic features.

Ruth Stonehouse and Jack Dill do pleasing work as Hilda and Olaf; Roy Stewart appears as Larry, the ranch owner, and Claire Du Brey as Donna. Others in the cast are Alfred Allen, Mrs. Witting and Harry Dunkinson. This was written by Fred Myton and produced by L. W. Chaudet.

To Lake George for "The Hungry Heart."

Pauline Frederick, her director, Robert Vignola, and his staff, and Miss Frederick's supporting cast, left last week for Lake George, where work will begin at once on the picturization of David Graham Phillips' novel, "The Hungry Heart," recently purchased by Paramount as a starring vehicle for Miss Frederick. Much of the action of "The Hungry Heart" is out of doors, and some particularly fine exteriors in the Lake George neighborhood will be bottled up by Director Vignola for the benefit of the lovers of Phillips' best novel.

"A Wife on Trial"

Five-Reel Butterfly Offering Features Mignon Anderson and Leo Pierson in Pleasant Little Love Story.

Reviewed by Robert C. McElravy.

THIS five-reel number, adapted by Leo Pierson from a story by Margaret Widdemer, and produced by Ruth Ann Baldwin, is one of the cheerful, Pollyanna type of offerings. It is alive with sentiment of an appealing sort and has a



Scene from "A Wife on Trial" (Butterfly).

touch of what the sarcastic dramatic critics call "sugary sweetness." But it gets over extremely well and will please the average audience immensely.

There is a strong feminine touch visible all through this feature. The plot itself has a strong romantic flavor. It tells of a hard-working girl librarian whose life dream has been to possess a rose garden. Nothing happens to justify her dreams in this regard until one day two of her elderly friends suggest that she marry a young man who has been paralyzed in an automobile accident. The young man has plenty of money and owns a rose garden. The girl thinks matters over and finally decides to marry him.

From this point the story moves on to a quite obvious, but nevertheless, happy ending. The girl takes her injured husband to the country, where he learns to use his hands. Then along comes a burglar, who attacks the wife and shocks the husband into action again. He finds use of his limbs and saves his wife.

Mignon Anderson is very charming as Phyllis, and Leo Pierson fulfills all the requirements demanded of the hero in this type of story. Ruth Ann Baldwin is to be greatly congratulated upon the artistic presentation of this story, as the settings have much to do with the general appeal. The photography is also good.

Others in the cast are L. M. Wells, Julia Jackson, Marie van Tassel and George Pearce.

"The Amazons"

Marguerite Clark Featured in Morosco's Five-Part Screen Version of Pinero's Romantic Farce.

Reviewed by Arthur W. Courtney.

MARGUERITE CLARK'S acting saves the five-part Morosco screen version of Pinero's "The Amazons" from being rather a dull story when it is seen and not heard. The amazons are the three daughters of Lady Castlejordan, who raises her girls as boys. Marguerite Clark plays the part of Lord Tommy, one of the girls. Dressed as a boy, she attends the liveliest music hall in town. She gets in a row with a tough and knocks him over the box rail. Then she runs out into the street into the taxi of Lord Kitterly, her cousin. They do not know each other. They have never met before. He takes her to his rooms. When she revives and finds where she is, she jumps out of the window and runs home. Later he snatches her from the back of a runaway horse.

The opening scene is in the girls' gymnasium with Marguerite Clark exercising on a trapeze. She has a boxing match with one of her sisters. Her travesty on the puffing and blowing of a prizefighter between rounds is one of the best bits of pantomime in the play. Another funny scene is where the three girls are dressing for dinner. The most feminine of the three, who is always late and in need of help, comes in partly dressed in camisole and evening trousers. In the Vipont home Miss Clark, who could not be vulgar, sits dressed as a girl with her legs crossed and exposed to the knee. Entirely too much footage is given to the ogling by old Mr. Vipont. The flirtation of the girl usher with Miss Clark dressed as a boy is a trifle low. It is not up to the Pinero scene which it represents.

Lord Tweenways is the best acted part. It is the leading part in the play, but not on the screen. His "Don't do that," as a subtitle every time the Count de Grival kisses him, becomes tiresome. This is an unsuccessful attempt to use a verbal character tag on the screen.

The end is much too long drawn out. The acting of the Lord Kitterly who plays opposite Marguerite Clark is poor. He is athletic, but not a heroic figure. The picture would be much more satisfying if it ended with Lady Castlejordan's recognition of her sons and daughters.

This picture will interest those who know nothing of the play, and Miss Clark's part in the picture will entertain everyone. The release date is August 5.

Five Christie Comedies

Betty Cumpson, Margaret Gibson, Ethel Lynne and Harry Ham Leading Actors in New One-Reelers.

Reviewed by Edward Weitzel.

THE title of the latest Christie one-reel releases suggest that the fun in them will be along the lines of previous comedies of the same brand. "He Fell on the Beach," "The 14th Man," "Skirts," "Almost a Scandal" and "Down by the Sea" are the names given them, and Betty Cumpson, Margaret Gibson, Ethel Lynne and a number of other pretty girls are members of the different casts. Harry Ham is the principal male actor in several of the one-reelers, and all the pictures are played with spirit. "Almost a Scandal" is probably the most original in plot and was written by Epes W. Sargent, a pair of striped trousers being an important feature in the complications. "He Fell on the Beach" and "Down by the Sea" permit the use of a number of women's bathing suits, Pacific coast models, and "The 14th Man" contains a neat comedy motive. Taking them collectively, they are of almost even merit and are well photographed and entirely free of objectionable features.

"Eye of Envy"

Crane Wilbur, Featured in Five-Part Horsley Production for Art Dramas, Plays Role in Allegorical Drama.

Reviewed by Margaret I. MacDonald.

IN PRESENTING an allegorical drama to the public the producer is confronted with a difficult problem. In the first place, the play must be made interesting from a dramatic viewpoint, and in the second place, it must interpret faithfully that which it sets out to portray. In "Eye of Envy" the first-named requisite is not lacking, but the question as to the sincerity of the second is laid open.

The story has to do with two male characters impersonating Ambition and Avarice, and one female character impersonating Innocence. Innocence, an unhappy young woman, now the wife of Avarice, in the course of the story tells Ambition, with whom she has fallen in love, of how when her father, a steward in the house of Avarice, took ill, in order to save his life she consented to marry his repulsive employer. In the beautiful home she has lived since her marriage a wife in name only, Ambition, on learning the story of Innocence, is consumed with the desire to possess not only the beautiful maiden, but the riches of Avarice also. He therefore calls on the spirit of the forest on the estate of Avarice to make his wish come true. At the same time Avarice has learned that his young wife loves Ambition, and also appeals to the spirit to put the youthful



Scene from "Eye of Envy" (Art Dramas).

soul of Ambition into his body, so that his wife's affections may turn from the stranger to him. The exchange made, Avarice then employs Ambition as his secretary, wins the love of his wife and opens a conflict between himself and Ambition.

Ambition, in striving to kidnap Innocence, is discovered, is set adrift in an electric storm and is killed by lightning. At the same moment, according to a stipulation made by the Spirit at the exchange of souls, Avarice, about to take his wife in his arms, falls dead.

"Souls in Pawn"

Five-part Mutual Production of Merit Features Gail Kane in a Story by Julius Grinnell Furthmann.

Reviewed by Margaret I. MacDonald.

APLOT of peculiar complications marks the five-part Mutual production, "Souls in Pawn," from the story by Julius Grinnell Furthmann, in which Gail Kane plays the leading feminine role in an attractive and convincing manner. Opposite her in the role of a foreign nobleman and spy is Douglas MacLean, also doing his bit well. And next in importance in the cast is a little girl of four or five summers, who is unusually charming and natural as the daughter of Sebastian and Liane Dore.

As the story runs Sebastian Dore is shot at the door of his home by a German, von Kondemarck. The matter is hushed up by influence brought to bear on the authorities and the devoted wife of Sebastian Dore is forced to abandon the search on the ground that no clue to the murderer is in evidence. Von Kondemarck, for reasons not clear in the picture, tempts Liane to become a spy on behalf of his country, promising as a reward to reveal to her, after a stipulated time, the name of her husband's murderer. As the story progresses it gains in thrilling action, and a romance between the pair develops, bringing as a climax the revelation of the identity of von Kondemarck as the man her vengeance has been seeking out, after she herself has been arrested as a spy and is about to be put to death. A reversal of the situation occurs when she is used as a means of trapping von Kondemarck. The discovery by Liane that her husband has not only been false to her, but has deceived and tampered with the affections of von Kondemarck's sister, thereby meriting in a sense the visiting of punishment brought upon him by von Kondemarck, not with intent to kill, causes her to forgive him. A successful escape of the prisoners is effected and the story closes with the principals far away from the hand of justice and happy in each other's love.

The production is well made and more than ordinarily interesting.

"Two Kentucky Boys"

Two-Part Conquest Subject Is a Simple but Really Moving Civil War Story of Two Boys and a Girl.

Reviewed by George Blaisdell.

IN "Two Kentucky Boys," a two-part subject on Conquest Program No. 3, we have a picture worthy of any program or to be exhibited in any theater. It is a simple story, one which has been told many times—and will be told many times more, we may hope. It is an ideal story for showing to young folks, but the chances are it will not move the youngsters as deeply as it will their elders. It is full of the spirit of youth, the appeal of youth, which in its influence knows no age limit.

Albert Macklin is the youngster who plays "Gum" Jenkins, son of a Kentucky father who favors the North. It is like father like son. Gum's decision to join the Northern forces is not a hasty one. His chum and the girl with whom they both are in love have chosen the South. James Turbell is "Skinny" Brown and Peggy Adams is Susie Witherell. It is a trio worth while. Their work is such that no discount is necessary to account for their youth—it will par with that of older persons.

"Two Kentucky Boys" will be popular in any house, North or South. The story is so conceived that the honors are even between the two sections. Each thinks none the less of the other for following the course outlined by his convictions, and neither will permit friendship to swerve him from the strict path of duty to his colors. It is a wholesome picture and filled with drama.

"The Uneven Road"

Little Mary McAlister as an Inquisitive Child in an Episode of Essanay's "Do Children Count?" Series.

Reviewed by Arthur W. Courtney.

LITTLE Mary McAlister is always the life of the picture in which she appears. In "The Uneven Road," a two-part episode in Essanay's "Do Children Count?" series, she appears as an inquisitive child who sets fire to a dish of gunpowder in the parlor and so accidentally blinds herself. Through the greater part of the picture she is blind, and a pathetic figure. She does not have much opportunity to act because she is in bed with her eyes bandaged most of the time. An operation restores her sight.

The story of the picture is not without blemish. It is concerned mainly with the effect of Little Mary's affliction on her parents. The father is addicted to gambling in stocks. His employer warns him that he will be discharged if he errs again. The father, to cover a ten point margin, forges his wife's name to a check. When the wife goes to the bank to

get the money for the operation she finds it gone. She goes to her husband's office and finds him discharged. She appeals to his employer. Then comes the principal blot. The employer places his hand over hers and tells her she can have the money and whatever else she needs upon a condition that may be imagined. This is not well prepared for, and it comes as an unpleasant surprise. In this picture Little Mary has a different mother, Jane Thomas, who gives a satisfactory portrayal of integrity. This picture was released July 25.

Three Artcrafts for September

They Will Feature Mary Pickford, Elsie Ferguson and Douglas Fairbanks.

THE month of September will be marked by three Arcraft releases, the stars of which will be Mary Pickford, Elsie Ferguson and Douglas Fairbanks, in the order named.

"Our first release in September," says President Greene, "will be Mary Pickford in 'Rebecca of Sunnybrook Farm,' completion of which has just been announced by our West coast studios. The next Arcraft picture to be completed will be the Elsie Ferguson production, 'Barbary Sheep,' now well under way at Fort Lee. Douglas Fairbanks will begin work within a very few days on his fourth Arcraft release, which will be finished in time for release in September."

"Rebecca of Sunnybrook Farm," directed by Marshall Neilan, is the sixth picture released by Arcraft in which Mary Pickford has been the star. It would be difficult for me to overstate the enthusiasm with which exhibitors have written us concerning the results that have attended the exhibition of these productions.

"Barbary Sheep" is going to be a revelation in many ways. Director Maurice Tourneur has reproduced Algeria itself for the background of the Robert Hichens story, and the first appearance of Elsie Ferguson on the screen is going to prove that her beauty loses none of its radiance through reproduction by the camera.

"Of the Fairbanks picture nothing need be said save it is another Fairbanks picture. 'In Again—Out Again' and 'Wild and Woolly' proved to exhibitors that Mr. Fairbanks was offering to them through Arcraft the greatest work he has ever done. 'Down to Earth,' our August Fairbanks release, is bound to be another big hit, and from what we know of the September production it will give the star greater opportunities than he has ever had before.

"We expect to be able to announce shortly the approximate time of release of the Geraldine Farrar picture, 'The Woman God Forgot,' the first William S. Hart feature, and the first of the special Cecil B. De Mille productions, 'The Devil Stone.'"

Gaumont for Week of August 20.

The great success of the Gaumont-Mutual Weekly is attested by the orders for additional prints placed by Mutual branch managers. This news reel is highly patriotic in character and has been complimented for the part it is playing in awakening the country to the duties and demands of war. Every exhibitor who uses it will have a reel that will interest his patrons for its entire length. The release for August 22 is Mutual Weekly No. 138. As it is not made up until the date of issue, it is impossible to state in advance what its contents will be.

Another Gaumont single-reel of the week is "Reel Life" No. 69, released through Mutual August 23. "Hunting Alligators for Their Skins" is an entertaining section of this reel. It shows the methods pursued in Florida and North Carolina, and also hints at the possibilities of using the flesh for food, something already esteemed by the negroes of the South. A second section is also connected with the high cost of living. It reveals the methods pursued in "Harvesting Potatoes on the Eastern Coast." These aristocrats of the vegetable kingdom are shown in captivity near Norfolk, Va. "Coney Island Thrills" are enjoyed by the spectators of this reel without being jerked, shoved, pushed and mauled as are the people shown in the pictures as they shoot the chutes, ride the witching waves, snap the whip and do other joy-provoking stunts. "Oil From Japan" acquaints one with the fact that America is importing large quantities of soy bean oil. The reel concludes with a humorous animated drawing based on a picture in "Life."

Eltinge Masquerades as Female Thief.

Julian Eltinge's first picture for Paramount, to be released in September, provides unusually ample opportunity for Mr. Eltinge to show his ability as a straight leading man and as the world's most famous impersonator of female roles, in the latter character as a countess who steals money and jewels for the Red Cross.

The picture has been adapted by Gardner Hunting from a story written especially for Mr. Eltinge by Gelett Burgess and Carolyn Wells. The production is being directed by Donald Crisp.

Mr. Eltinge has never acted before the camera before, but his work is said to be of true star calibre. His impersonation of the countess is so deceptive that the costume change from male to female part has to be made practically before the audience's eyes to prevent the possibility of a belief in trick photography.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

PETE'S PANTS (Black Cat), July 28.—A 27-minute picture that looks several years old. The oldtimers, Victor Potel, Ben Turpin, and Margaret Joslin are in the cast. The second part of the picture is "Snakeville's Debutantes." This is a poor picture. Much footage is given to the kicking and pitchforking of a man while his head is held fast.

Art Dramas, Inc.

EYE OF ENVY (Horsley-Art Dramas).—This five-part production, featuring Crane Wilbur, is an allegorical drama of moderate interest. The chief characters are Ambition, Avarice, and Innocence, with the conflict of the story taking place between Ambition and Avarice. A full review of the production will be found elsewhere. The cast consists, in addition to Crane Wilbur, of F. A. Thompson, Julia Jackson, Lillian Webster, Jode Mullally, Gene Crosby, and Edgar Sherrod.

Bluebird Photoplays, Inc.

THE CLEAN-UP, Aug. 6.—Franklyn Farnum and Brownie Vernon are the stars of this five-part story. The picture is entertaining. It is given a larger review on another page of this issue.

Butterfly Pictures.

A WIFE ON TRIAL, July 30.—A five-reel number, based on a story by Margaret Widdemer, featuring Mignon Anderson and Leo Piereson. This is a love story of the sentimental, charming sort. It tells of a poor girl librarian who marries a young man who has been paralyzed in an automobile accident. She marries him because he is rich and she can then have a rose garden. Of course he recovers, and they find themselves really in love. This is artistically produced, and makes a strong appeal. Reviewed elsewhere at length.

FOLLOW THE GIRL, August 6.—A five-reel number, written by Fred Myton and produced by L. W. Chaudet. Ruth Stonehouse is featured as a Swedish girl who comes to America, and while enroute is made the victim of a plot of foreign spies. Clear, attractive photography and picturesque ranch scenes are the strong features of this. The story is one of simple, human interest. Reviewed at length elsewhere.

Fox Film Corporation.

WIFE NUMBER TWO, July 29.—Dramatic picture, with a good measure of distinction and power. Valeska Suratt has a role in which she does her best work. For a longer review see elsewhere in this issue.

JACK AND THE BEANSTALK (Special Release).—A ten-part spectacle, with a wonderful child cast and an elaborate production. It is reviewed at length on another page of this issue.

Greater Vitagraph.

THE SECOND MRS. TANQUERAY (Vitagraph), August 6.—An English-made version of the celebrated play of the same name. Sir George Alexander and Hilda Moore play the leading roles. It is reviewed at length on another page of this issue.

BOBBY, PHILANTHROPIST (Vitagraph).—In this reel Bobby rescues poor little Aida Horton from a street fight, takes her home, gives her a bath, dresses her in a velvet suit of his, and invites her to a meal of cream cake. He has previously rescued her kitten from imminent peril of death. All the actors are excellent including the kitten.

BOASTS AND BOLDNESS (Vitagraph).—There is a snap and a dash about the business of this one-part athletic farce that makes it very laughable. It is well produced and acted.

Kleine-Edison-Selig-Essanay

SKINNER'S BABY (Essanay), August 6.—The coming of the first born of the Skinner family is attended with delightful humor and enjoyment. Bryant Washburn and Hazel Daly are more entertaining than ever. Harry Beaumont has adapted and directed the story with fine intelligence and effect.

Metro Pictures Corporation.

THE HIDDEN SPRING, July 16.—An interesting western mining picture in five reels, featuring Harold Lockwood, and dealing with his successful fight as a young lawyer against the unscrupulous mine owner, who is the absolute boss of the community. Reviewed in last week's issue.

MR. PARKER, HERO, July 23.—This is a Drew comedy. Mrs. Drew calls her husband home from a vacation to discharge the cook. His diplomatic way of covering his cowardice, and his efforts to make his wife think that he has really played the hero in the kitchen make a very funny picture. The end is good. Mr. Drew opens the morning paper and remarks: "It looks like war with Germany."

ALADDIN'S OTHER LAMP (Rolle), June 25.—A pleasing five-part picture, with Viola Dana as a little slavey who comes into a fortune. A longer review is printed on another page of this issue.

Mutual Film Corporation.

TOURS AROUND THE WORLD NO. 39 (Gaumont), July 31.—The interesting and well illustrated subjects contained in this number are: "Marken, Holland"; "La Grande Chartreuse, France"; and "A Trip to Majorca."

REEL LIFE NO. 66 (Gaumont), August 2.—The subjects contained in this number of "Reel Life" are: "Making Machine Guns"; "Beads of Rose Petals"; "Saving a Wrecked Steamship"; "Keeping the Boys Home," a short bit of comedy containing a hint for parents; and some leaves from "Life," which were not as clever as usual.

SOULS IN PAWN (American), August 6.—A five-part production of good quality, featuring Gail Kane. The story by J. G. Furthmann has a complicated but well-constructed plot in which a woman without knowing it becomes the sweetheart of her husband's murderer, afterward discovering that her husband had been false to her and had given his murderer just cause for resentment by tampering with the affections of his sister. A full review will be found elsewhere.

THE WIDOW'S MIGHT (LaSalle), August 14.—A farce comedy in which a man who vows to marry a certain widow finds out that she is not as sweet as he had hoped she might be. To bring about a condition through which he can get some of her money he plays sick, and the doctor states that unless he gets everything he asks for he will die. The tables turn, however, before the close of the picture, and he loses what he gained.

Paramount Pictures Corporation.

THE SQUAW MAN'S SON (Lasky), July 26.—A sequel to "The Squaw Man," featuring Wallace Reid, supported by Anita King, Dorothy Davenport, Frank Lanning, Raymond Hatton, Mabel Van Buren, C. H. Geldart and a good cast. The story contains tense situations and some stirring "scraps." It was reviewed in last week's issue.

THE CRYSTAL GAZER (Lasky), July 30.—A five-reel picture, with Fanny Ward in a role that gives her no great chance to do her most effective acting. It should get favor enough from the public; but it won't do anything astonishing. For a longer notice see elsewhere in this issue.

THE AMAZONS (Morosco), August 5.—A five-part screen version of Pinero's play, with Marguerite Clark as star. The acting of Miss Clark is superb, and makes this a most entertaining picture. A review is printed in this issue.

Pathé Exchange, Inc.

A SACRIFICE SUPREME (Pathé), August 19.—This instalment concludes "The Neglected Wife," and brings about a return of happiness to Kennedy and his wife. There are a number of interesting scenes, and various features of importance are cleared up. One of these is the identity of the veiled woman. The story closes with Kennedy making efforts to regain his own self-respect and his wife's love.

THE STREETS OF ILLUSION (Pathé-Gold Rooster), August 19.—A five-reel story of Washington Square, featuring Gladys Hulette and a well balanced cast. The story is light, but entertaining, most of the scenes taking place in a boarding house. Numerous appealing characters are introduced. Reviewed elsewhere in this number.

THE SIGNAL LANTERN (Pathé), August 19.—Instalment No. 7 of "The Fatal Ring." This episode contains a number of spirited moments, though no big stunt is staged. Pearl succeeds, after the expenditure of time and money, in procuring Carslake's release. He rewards her by turning over the diamond, but no sooner has she taken it than she is once more pursued. The number closes with Pearl in search of the dark lady.

LONESOME LUKE, MECHANIC (Pathé), August 19.—A knockabout comedy number, featuring Harold Lloyd as a mechanic in a garage. All sorts of fun is had with automobiles, and there are several moments that bring laughter. Not much of a plot, but plenty of action and small business.

Triangle Film Corporation.

IN SLUMBERLAND (July 29).—This five-reel fairy picture has already been mentioned in this paper. More recently we have seen it in the Eighty-First Street theater, New York, where it had its first run, and find that it is taking strongly with both the younger patrons and their parents. It is full of bits that plainly are getting over to the delight of the spectator. The picture tells a dream story rather than a flat fairy tale, and makes us really believe in youth, its beliefs, its dreams, and its fairies, since it is Irish youth that is here delightfully pictured. In this time of war's worries it is just the picture to book and count on; for it is making a hit, especially with the youthful part of the audience. What is more, it can be booked and shown to any audience, as it has an appeal to the grownups as well.

Universal Film Manufacturing Company.

BOMBS AND BANDITS (L-Ko), Week of July 2.—A two-reel comic which deals with the love affairs of a city mayor and chief of police, each in love with the same girl. Sammy, the office boy, also loves her, and much of the early part of the offering pictures his various antics. The number has an exceptional whirlwind finish, in which a runaway engine, pursued by a handcar, crashes into freight cars, buildings and other things. The movable floor makes a good humorous feature. This runs ahead of the average for this type of production in several respects.

ANIMATED WEEKLY NO. 82 (Universal), August 1.—A diversified and entertaining number, including many scenes connected with the world war, harness races, golf contests and other features.

UNIVERSAL CURRENT EVENTS NO. 12, August 4.—Contains many interesting pictorial subjects, including hot weather scenes in New York City, Friars' outing on Long Island, and many war sidelights.

CHEYENNE'S PAL (Star Featurette), Week of August 4.—A two-reel subject, written by Jack Ford, featuring Harry Carey, Gertrude Astor and others. This is an interesting episode in the life of Cheyenne Harry, in which he sells his favorite horse to a British army officer and then takes it back again under exciting circumstances. The sentiment is pleasing, and the number will take rightful place among the entertaining picture stories of animals.

THE BRASS GIRL (Victor), Week of August 13.—A clever two-reel comedy number, featuring Matt Moore and Jane Gail. The young musical composer rooms just above a girl who is learning to pound brass. Their professions seriously conflict, and stormy scenes occur. Then a burglar comes along, and the hero and the girl capture him together, which places them in a compromising position, so they decide to wed. The comedy situations are good, and the settings attractive. This makes a desirable light subject.

THE RUSHIN DANCERS (Nestor), Week of August 13.—A comedy by C. G. Briden, featuring Eddie Lyons, Lee Moran and others. After the women of Cactus Flat begin taking lessons from a man teacher their husbands pretend to engage a lady instructor. This brings on an amusing clash, and an averted lynching. This is rather original in plot, and proves entertaining.

A WIFE'S SUSPICION (Gold Seal), Week of August 13.—A three-reel detective story, with a surprise ending, written by Willard Mack. Clyde Benson, Edward Clark, Lee Hill, Hazel Page, Betty Schade and Val Paul appear. This is not particularly intense in plot, but holds the interest without cessation and works up gradually to a very neat finish. The cast is a good one, and the story well above the average of its type.

ROUGH STUFF (L-Ko), Week of August 13.—A knockabout number, as the title aptly suggests, featuring Dan Russell, Walter Stephens and Gladys Varden. The former plays a flirtatious hotel proprietor, with a justly suspicious wife. There is some slight vulgarity in this, but nothing really offensive. It has some very funny moments of the rough house order.

BACK TO THE KITCHEN (Joker), Week of August 13.—This is one of Gale Henry's funniest pictures. She thinks her husband has been drowned. She is about to marry when Milt Sims, her husband, pokes his head through his painting on the easel. The picture ends with Gale Henry washing dishes in her wedding gown. This is an excellent one-reel comedy.

World Pictures.

SOULS ADRIFT (Peerless), August 13.—Ethel Clayton and Milton Sills are the stars of this five-part photoplay, which shows attractive scenes on a desert island, and has a dramatic story. A longer review is printed on another page of this issue.

Miscellaneous.

A KITCHEN ROMANCE (Peter Pan).—Another of the Mo-toy comedies. Skilful and clever direction is shown in the handling of these doll actors. The story deals with the efforts of a new cook, Lena, to obtain a "man," after several failures she finally lands a sailor, and the butler hangs out a sign "another cook wanted."

BUNKED AND PAID FOR (Filmcraft Corporation).—Walt Mason "rhyme reel," in which the well-known bard pokes a little fun at people who follow food hints in the papers. The story concerns a young married couple who try to live on thirty cents a day. They then meet the author of the food hints, a portly gentleman who dines on porterhouse steak. The idea in this is humorous, and the presentation satisfactory. Animated drawings are used in certain scenes.

THE DIPPER (Filmcraft Corporation).—A one-reel Walt Mason comedy telling a simple, human story of two lovers who carve their initials on the old dipper at the well. Some good satirical touches are given where the board of health conducts a search for microbes, animated drawings being used with good effect here. The number is different from the ordinary comedy, and includes occasional stanzas written by Mr. Mason. This will please the average audience.

TRUE LOVE AND FAKE MONEY (Filmcraft Corporation).—A "rhyme reel" illustrating one of Walt Mason's story-poems. In this a youth meets a girl, and the love affair is interfered with by a village gossip. He gives her a twenty-dollar bill, which turns out to be counterfeit. He and the girl then round up the counterfeiting gang together. The plot is rather thin, but the philosophical poetry helps out the interest considerably. It makes on the whole quite a pleasing number.

HASH (Filmcraft Corporation).—A Walt Mason "rhyme reel," with the usual story-poem. This concerns a youth who is thrown out of a boarding house for complaining of the food. He creates a false alarm of fire in order to rescue his sweetheart, but rescues the laundress by mistake. The girl then appears and insists upon marrying him in order to obtain her fortune. A pleasing light subject, the thin plot being helped out by the familiar Walt Mason verse.

HAYAKAWA AN IDEAL HASHIMURA TOGO.

Seventeen years ago there was a cub reporter in San Francisco who every once in a while would get an assignment that had to do with Japs. He got to know the Japanese mind very well, and he got to know Jap-American dialect even better. When he became a free-lance writer the cub reporter began



Scene from "Hashimura Togo" (Paramount).

to recount some of his ideas about the Jap and his American ways, and it was thus that Hashimura Togo was born a figure destined to spread the fame of Wallace Irwin broadcast.

Last year Wallace Irwin went to a picture show in which a young Jap named Hayakawa appeared in the leading part. To Irwin it was Togo come to life. As a matter of fact, Sessue Hayakawa is a real Hashimura Togo. He was a dutiful and studious Jap boy in the flowery kingdom, but when it came time for him to train as a naval lieutenant he decided he would rather act instead. So he came to America. Togo did the same thing (in the mind of Wallace Irwin). Togo's American experiences were remarkably like Hayakawa's, and when Irwin began to put his Jap hero into film he combined the lives of the two, the real man and the fiction man. The result will be the debut of Togo on the screen.

"Hashimura Togo" adapted for the screen makes an ideal vehicle for Hayakawa. The early part of Togo's life will be screened and into the story of his humorous experiences as a servant in an American household has been woven a romance that will provide a lot of thrilling situations and genuine love interest. The picture will be released by Paramount August 19.

SENNETT NAMES HIS FIRST THREE PARAMOUNTS.

Mack Sennett announced from Edendale, Cal., this week the titles and casts of his first three pictures to be released by Paramount Pictures Corporation, in accordance with the new Paramount-Sennett affiliation. The first release will be September 15, and others will follow every two weeks.

"Roping Her Romeo" is the first Paramount-Sennett. It features Polly Moran, long famous as a vivacious and pretty Sennett comedienne, and Ben Turpin and Slim Summerville.

"A Bedroom Blunder" features Charles Murray, Mary Thurman and Wayland Trask. Murray is famous as one of the best burlesquers ever graduated from the stage to the screen.

"The Pullman Bride" features Gloria Swanson. The men are Chester Conklin and Mack Swain, neither of whom needs introduction.

State Rights Department

Conducted by BEN H. GRIMM

"Lust of the Ages" Completed

Ogden Pictures Corporation Completes Massive Production With Lillian Walker as the Leading Player.

WITHOUT the usual advance notices that have characterized the releasing of extraordinary attractions by film producing concerns, the Ogden Pictures Corporation, after continuously working for a period of seven months, have completed what promises to be the greatest film spectacle produced since "The Clansman" was filmed.

The Ogden Pictures Corporation was formed to produce a series of extraordinary attractions starring Miss Lillian Walker, popularly known as "Dimples," and whose enviable work for the years that she was with the Vitagraph Company has placed her in the ranks of the very few female stars with whom the film fans of the world are captivated.

Under the direction of Harry J. Revier, one of the advance



Scene from "The Lust of the Ages" (Ogden).

guard of directors of massive productions, the initial attraction was produced at the studios of the Ogden Pictures Corporation at Ogden, Utah.

This initial production is entitled "The Lust of the Ages" and deals with a subject that is at present engaging the attention of the entire world apart from the present world war. No inkling of the character of the story has been forthcoming excepting the bare information that it is not a sex play nor a war subject.

In order to set the highest standard possible by which the public and the trade might judge the future activities of the Ogden Pictures Corporation, Albert Scowcroft, the president, and Lester Park, the general manager, determined to spare neither time nor expense in the staging of the production, and gave Mr. Revier carte blanche, with the result that \$100,000 is below the actual cost. "but," Mr. Scowcroft stated, "every dollar of it shows its value in the picture."

The exploitation and sale of "The Lust of the Ages" is under the management of Jesse J. Goldburg, who lately returned from a tour of the country selling the state rights market, and offices of the company have been temporarily opened at 729 Seventh avenue, Suite 1202, New York.

Extensive plans are being made for a scheme of advertising and publicity and along lines and on a scale never heretofore attempted in connection with any other motion picture attraction. The A. M. Sweyd Co., advertising specialists, have been employed to assist Mr. Goldburg in the exploitation of the production and it has been stated that \$9,500 has been set aside for trade paper advertising alone, the major portion of which is to be expended for the benefit of the buyers of the production, and which advertisements are to be directed largely to the exhibitors throughout the United States. The pictures will be released on the state rights basis.

SHOWINGS OF ITALIAN WAR FILMS.

The first official Italian war films to reach the United States, known as "The Italian Battlefront," will be exhibited in New York on Wednesday night, August 8. They were taken by the cinematographic division of the Italian army, under the supervision of the Italian Supreme Command, and are said to be the most wonderful war pictures that have reached America thus far.

The Italian Government, through its American representatives, has placed the exploitation of its first official war pictures in the hands of the Fort Pitt Theater Corporation of Pittsburgh, of which William Moore Patch is president and managing director. Mr. Patch was selected for this purpose by reason of an interesting series of events which have just come to light.

The pictures were produced in Buffalo at the Teck theater on Saturday night, August 4, Mr. Patch leaving Buffalo Saturday midnight in time to reach New York for the opening. Boston has been chosen as the next city on the map. The pictures will open for an indefinite engagement in the Tremont theater there on August 13. Chicago has been set for August 20 in the immense Auditorium, which holds four thousand people. Other productions will follow in Philadelphia, Baltimore, Washington, Cleveland, Cincinnati, Detroit, St. Louis, Kansas City, Milwaukee, Minneapolis.

BACKER GETS IVAN PRODUCTIONS.

A deal just consummated by Franklyn E. Backer, president of the Mammoth Film Corporation, gives this booming state rights concern an attractive addition to their already impressive list of popular box office winners. Mr. Backer has secured control of the entire output of the Ivan Film Productions, Inc., for Northern New Jersey.

The first release will occur on September 1st, being the seven-reel super-feature "Babbling Tongues," with James Morrison and Grace Valentine. Further offerings will occur in approximately monthly periods, the titles and stars of which will be announced as occasion requires. Some exceptional scenarios and popular stars have already been arranged for.

SHORT SUBJECTS IN DEMAND.

The Lea Bel Company, of 64 West Randolph street, Chicago, Ill., which has charge of the distribution of the Motoy Comedies in Illinois, Indiana and Southern Wisconsin, report an annual demand for short subjects by the exhibitors, and announce extraordinary bookings throughout their entire territory. They say that Motoy Comedies are the most popular short subjects they have ever handled.

CORONA TO PRODUCE BIG OUTDOOR STORY.

A thrilling story of the great outdoors, being a picturization of one of the most popular novels of the day, with an all-star cast, will be the next production of The Corona Cinema Company, producers of "The Curse of Eve," it is announced. It is understood that this company has quietly secured the exclusive right to screen all of the works of one of America's foremost authors, who will also be actively connected in the production of his work. Direction will be in the hands of a successful producer of feature pictures in the East, who will sign a two years' contract with the Corona people.

"The Curse of Eve" will shortly be released in New York, if its producers accept very flattering offers made for the world rights for the film.

BLYSTONE CREATES ANOTHER CENTURY COMEDY SUBJECT.

With three features ready for distribution and a fourth subject just about ready to quit the factory, Century Comedies, in which Alice Howell is the star, are soon to be augmented by another J. G. Blystone production. The Century series of bounce and bump laughmakers are now controlled, as to selling rights, by the Longacre Distributing Company, and by the first of September complete arrangements for marketing Century's from various distributing points will be completed.

"Alice of the Sawdust" will be ready within a fortnight to show to State right operators, and Miss Howell's circus stunts are asserted to be "the limit." General Director Blystone is now putting the clever comedienne through her paces in a two-reeler that shows Miss Howell forever in the clutches of an amorous blacksmith. There is a thrill promised in this new one that will far surpass anything Mr. Blystone has yet accomplished.

A. Kay Distributes Lion Comedies

Master Motion Picture Company Has Arranged for a Weekly Release of Its Product.

FOLLOWING close on the heels of the announcement from the Master Motion Picture Company that the "Make 'Em Roar" phrase represented a new brand of comedies that were being made by Masterpictures of Houston, Texas, and that were to be released through the independent market, comes another important announcement with regard to these comedies. The announcement is from the executive offices of the A. Kay Company, and says that an arrangement has been entered into and agreed upon between the A. Kay Company and Harold J. Binney, president and director general of Masterpictures for the world-wide distribution of the latter's product.

The A. Kay Company has been negotiating for the output of Masterpictures for the past few months, and now that arrange-



Scene from "Nathan Busts Into the Movies" (Master-pictures).

ments have been completed whereby the A. Kay Company become the sole distributors of these comedies, plans are already under way for the marketing of these comedies.

Masterpictures has decided to call the pictures Lion Comedies. The name has been accepted by the A. Kay Company, and in the future, in advertising and exploitation, the brand of Lion Comedies will be used.

Masterpictures has arranged with the A. Kay Company for a weekly release of these comedies, the first to be released on or about the middle of August. At present an extensive campaign is being mapped out for Masterpictures. The A. Kay Company also informs us that the distributors in this country will be exchanges of an established reputation.

The first of the Lion Comedies is called "Nathan Busts Into the Movies," and will certainly "Make 'Em Roar," according to the announcement. Further reports about this comedy indicate that it is a comedy of a slapstick nature. The second, picture is entitled, "A Village Villain," and is heralded as a sure box-office winner.

TOBIAS TO REPRESENT FOURSQUARE IN CONNECTICUT.

Arrangements have been made whereby L. S. Tobias, former branch manager for Mutual in New Haven, Conn., will act in the capacity of Supervisor of Sales in Connecticut for M. H. Hoffman-Foursquare Pictures. Mr. Tobias leaves for Connecticut this week, where he will arrange for special showings and first runs for the first releases of the Foursquare, namely, "The Sin Woman," "Trip Through China," "Her Fighting Chance," "Should She Obey?" and "The Silent Witness."

These features will be handled direct from the New York exchange, thereby affording the exhibitor correct shipping and co-operating facilities.

UNIQUE HOUSE ORGAN FOR FOREIGN BUYERS.

J. Frank Brockliss, Inc., 729 Seventh avenue, New York, are issuing a bulletin for circulation among buyers of motion picture films in all countries outside the United States. The bulletin takes the form of an illustrated catalogue fully descriptive of a large list of films released on the open market. The nature of the bulletin will at once be realized when it is stated that Brockliss handles the world's rights of such recent notable successes as "The Deemster," "The Barrier," the Billy West Comedies, "The Land of the Rising Sun," the U. S. Navy, "The Canadian Army," the A. Kay Productions, Motoy Comedies and many others.

OLDKNOW TAKES MUTT AND JEFF.

Colonel William Oldknow, the general manager of the Consolidated Film Supply Co., of Atlanta, Ga., has very recently acquired the rights to many of the worth-while short subjects released in the state rights field. Chief among these are the Mutt and Jeff Comedies, for which he has acquired the rights to the entire South.

NEXT EDGAR LEWIS PICTURE PROMISES SURPRISES.

In spite of the secrecy surrounding the next special Edgar Lewis picture, which is now being completed at Ticonderoga, New York, enough news has reached Broadway to cause considerable speculation in film circles as to the nature of the well known director's new contribution to the screen. Although Mr. Lewis has been working on his new production for two months, and has had his large company assembled at Ticonderoga for more than six weeks, the only definite news received has related to the fact that Mitchell Lewis, Hedda Nova, Victor Sutherland, William A. Williams, Ray Chamberlain, members of "The Bar Sinister" cast, and Mabel Scott and Edward Rossman, who played prominent parts in "The Barrier," including Joseph Heron, Philip Sanford, William Cavanaugh and Juanita and Alberta Meizner, will also be seen in the coming drama. The nature of the story and its title have never been mentioned, and are still jealously guarded, but Charles Feature Adams, who visited the Edgar Lewis company recently, managed to get some news past the Lewis censor, which gives a hint of the importance of the production.

The amount of construction work done by Edgar Lewis can be judged by the fact that one building is over sixty feet long, its interior being used by the director to stage large ensemble scenes, while its exterior is necessary to the photographing of important action in the main street of the town.

The photoplay is under the personal supervision of Edward Earl, who has selected the Craftsman Film Laboratories to do the printing and developing under the personal supervision of Charles Herliman.

LIBERTY HAS MUTT AND JEFF COMEDIES.

Mayer Silverman, president of the Liberty Film Renting Co., which has its offices at 938 Penn avenue, Pittsburgh, Pa., has taken over the franchise for Mutt and Jeff Comedies for Pennsylvania and West Virginia. This move on his part speaks well for the selling qualities of Bud Fisher's new releases, as Mr. Silverman is reckoned one of the most careful and conservative exchange men in the business.

CHRISTIE ON BUSINESS TRIP.

Charles H. Christie, business manager of the Christie Film Company, has just left Los Angeles for a trip which will cover the greater part of the United States and will include visits to practically all the open-market exchanges handling Christie Comedies throughout the country. Mr. Christie expects to arrive in New York during the first week in August to conclude negotiations for the Christie rights in a number of foreign countries, notably those of South America.

"Within a few weeks," said Mr. Christie before his departure, "we will complete our first year of production for the open market, having begun our state rights distribution on September 18 of last year. As we have subjects completed up to the end of September, 1917, it may be said that we have reached our first birthday, and our success within this period has been very gratifying to us. We have delayed the disposal of some of the foreign rights until we had established our product on a firm and proven basis, but with our recent sale of the Japanese and Scandinavian rights we feel that we are ready for an invasion of the markets of the world."

SUMMER ACTIVITIES OF KING BEE.

Probably no company engaged in the production of motion pictures has been more active during this summer than the King Bee Films Corporation, whose studios at Bayonne, N. J., have seldom been idle even during the most trying heat. Under the direction of Louis Burstein, President and General Manager of the company, work has gone incessantly night and day as the demand for the comedies with Billy West as the star is overwhelmingly great. The ninth two-reel King Bee is in hand and promises to be no less humorous than its predecessor.

NOTHING FOR THE GOATS.

Comedy situations happen on and off the screen many times during the day in a film distributing office. Henry J. Brock, president of the Inter-Ocean Film Corporation, 220 West 42d street, New York City, relates one of these which transpired some weeks ago in his office. The Inter-Ocean Film Corporation pursue an export business exclusively for motion picture films and there are times when representatives of many foreign countries, talking in their native tongue, are doing business for the country they represent. Among these foreign buyers was a gentleman from one of the Latin American countries who had just purchased several subjects for his territory. The entire deal was practically consummated, all but the order for advertising matter, which usually consists of pictorial paper, heralds, slides, photographs, etc.

The customer in question ordered a full line of everything, but omitted the pictorial paper, much to the astonishment of the salesman, who immediately told him he had overlooked the most important part of the publicity matter. His reply was: "We can't post any paper in our country, for goats are very common and walk the streets as freely as dogs do here, and the goats usually have a feast when paper is posted. They love the paste and naturally the paste is all licked off and the paper is used for desert."

Manufacturers' Advance Notes

Daly Plays "Man Without a Country"

Frohman Amusement Corporation Announces Patriotic Production Directed by Jack Noble.

THE announcement comes from the offices of President William L. Sherrill of the Frohman Amusement Corporation that his corporation has completed the taking of the final scenes of Edward Everett Hale's "A Man Without a Country," and that this next big Frohman production will be ready for its first public showing, beginning an indefinite run at a prominent Broadway theater, about August 10.

For the past two months John W. Noble, the new Frohman director, has been laboring with armies of people, building entire villages, fighting replica battles of the Revolutionary, Civil and Spanish-American wars and staging the wonderful reproduction of Admiral Decatur's naval battle with the Tripoli pirates.

Anthony F. Kelly, the adaptor of the greater part of the former Frohman successes, has again contributed the scenario of this latest play. Suggested by the book, the scenario is the result of many months of historical research by the scenario author and the finished product which he himself terms "the best work of my life."

Enacting the role of Philip Nolan, the rash army captain who, in a moment of extreme anger, cried: "Damn the United States! I wish I may never hear of the United States again," is Arnold Daly. In support of Mr. Daly there is the usual Frohman cast. John W. Noble has, during the seven years he has been directing motion pictures, acquitted himself with distinction.

"I feel that at least our corporation has succeeded in producing a picture that sets a standard," said President Sherrill. "We have chosen a subject which carries psychological appeal—a smashing, up-to-the-minute, timely production which will do much to stimulate the interest so much needed at this moment. We have certainly been accorded most unusual cooperation and credentials from every source, enabling us to make our production absolutely authentic and historically correct."

KATHLYN WILLIAMS IN SELIG TWO-REELER.

"A Man, A Girl and A Lion" is the title of the Selig feature production in two reels released August 6 in the General Film service. The drama introduces Kathlyn Williams once more in a jungle picture. She is seen in thrilling adventures afloat and ashore and playing with a ferocious African lion. The story is from the pen of James Oliver Curwood, the famous writer, and the all-star cast that carries out the story includes other than Kathlyn Williams such artists as Thomas Santschi, Lafayette McKee and Charles Clary.

In brief, the drama has to do with a girl of the jungle who



Scene from "A Man, A Girl and a Lion" (Selig).

listening to the wonderous tales of the circus man there on a trapping expedition, runs away to another land and joins a circus. How she experiences a rude awakening and is avenged by a captive lion are but incidents in a Selig jungle drama said to possess strength of story, good acting, and excellent wild animal stuff.

ESSANAY SHOWS TWO FEATURES TO TRADE.

Trade showings of "Open Places" and "Efficiency Edgar's Courtship," two Essanay feature productions, are now being offered at branch offices of K-E-S-E. "Open Places" is the third of the Essanay Western series in which Jack Gardner, the former musical comedy star, is being featured. This



Scene from "Efficiency Edgar's Courtship" (Essanay).

photodrama, which has been built to meet the general public demand for red-blooded action on the screen, will be released August 20. Taylor Holmes, the stage comedian, is to make his screen debut in the comedy-drama entitled "Efficiency Edgar's Courtship," which will be released September 3.

"Open Places" presents the adventures of a little New England schoolmarm who attempts to teach the "wild and woolly" West its A B C's. In a little pioneer town of Montana, on the Canadian boundary, she meets a typical bad man and, impressed by his picturesque appearance, weds him. Their honeymoon is cut short by a deadly duel in which her husband kills another man and is forced to flee across the boundary to escape justice. A year passes in which the little teacher gradually grows interested in Constable Calhoun of the Canadian Mounted Police. The dramatic climax comes when, as their acquaintance has ripened into mutual love, the bad man turns up again to claim his wife. The picture has a screen time, approximately, of sixty-five minutes. Ruth King and Carl Stockdale head the supporting company.

Taylor Holmes has been given a type of subtle comedy characterization in his first picture. The story presents the actor in the role of an "efficiency bug" who seeks to win the love of a girl by the application of modern business methods. More successfully to compete with his chief rival, who plays a guitar, he purchases a saxaphone. In the long run efficiency wins out for him. Virginia Valli takes the leading feminine role. "Efficiency Edgar's Courtship" has a screen time of sixty-eight minutes.

FORD STAGING TIMELY DRAMA.

Director Francis Ford, who recently completed the production of the Universal special eight-reel feature, "John Ermine of the Yellowstone," in which he himself played the title role, has commenced work upon a dramatic story of international intrigue entitled "The Greater Sacrifice," which will probably be released in three reels.

The story, written by Jessie Love and arranged for the screen by William Parker, tells of a young officer of the American diplomatic service who is entrusted with an important secret mission, and of a young woman, the servant of a foreign power, who is sent out to betray him. She very nearly succeeds, but falls in love with him, and ends her life rather than bring ruin and disgrace upon him.

Duke Worne, whose work as the "heavy" in "John Ermine of the Yellowstone" is said to be of real power, is cast for leading role in the present story, and Ford will play the villain's part. Mae Gaston, Beatrice Van and William T. Horne will appear in the supporting cast.

"Polly of the Circus" Is Finished

That Is, All but the Selection of Six to Eight Thousand Feet from the Eighty Thousand Now Contained in Goldwyn Spectacle.

SAVE for the quaint Everett Shinn village that stood baking in the sun, the externals of Margaret Mayo's famous drama "Polly of the Circus," starring Mae Marsh, have been wiped from the face of the earth, but inside the Goldwyn Studios at Fort Lee there are 80,000 feet of film that are to be cut, assembled and released on September 9. With "Polly of the Circus," by Margaret Mayo, Goldwyn Pictures Corporation makes its formal bow to the world of cinema art.

The high-water mark in elaborate and spectacular production within the metropolitan district has been reached in the staging of "Polly of the Circus." It took ten weeks of photography, by day and night, in addition to months of preparatory effort to complete this production. In it are nine separate photo-spectacle scenes which will make this classic of the big tops stand out among its contemporary field for magnitude alone. There were, in total, 1,164 scenes made, with an average of five takes to each scene. From the 89,000 feet of film that have been sent to the laboratories from six to eight thousand feet finally will be selected.

Charles Thomas Horan and his corps of assistants who directed "Polly" lived in the Goldwyn studios during the last five weeks of its production. They slept and ate there and often worked until daybreak on the circus scenes made under the "big tops," many of which were photographed at night. Herbert Messmore and staff that supervised the art direction of the picture were at Horan's side during this long grind.

Four small New Jersey cities figured in the play. At Hohokus a race track was chartered and with a grandstand filled with "extras" a horse race with a field of seven thoroughbreds was run. In Englewood the circus parade was held, and it took the greater part of two days for this circus pageant to be photographed. In Kirksville scenes were made showing the early morning arrival of a circus in a small city, as well as the departure at night. On the lot in Fort Lee the immense canvas was spread and the circus performance proper photographed. Here also was built the village that Everett Shinn designed and which in point of size actually occupied more than two square city blocks.

In the arrangement of lighting and artistic embellishment George W. Hill, head cameraman, and his staff have turned out new effects, prominent among which is an episode in the story that is told entirely in photographic silhouette. Part of the plot action was devised by Miss Mayo herself calls for a fire in which the circus is burned, and to accomplish the desired effect a section of the "big top" was in reality fired and the ensuing stampede of animals and spectators photographed. In this scene entire sections of occupied bleacher seats are seen to fall.

Mae Marsh, the heroine of "The Birth of a Nation" and "Intolerance," and now linked with Goldwyn Pictures by a long-time contract, accomplished prodigies of work during the filming of "Polly." For days at a stretch she worked fourteen and fifteen hours a day, and to the amazement of her directors she stood the strain better than they.

The selection of "Polly of the Circus" as the inaugural Goldwyn production is particularly felicitous. It is the work of Miss Margaret Mayo, a member of Goldwyn's advisory board. It again brings before the public wistful little Mae Marsh. It is a story internationally known on the dramatic stage, and the scenic settings in it lend themselves admirably to the technical and artistic facilities that have been developed by Goldwyn. Edgar Selwyn also has been one of the closest followers of this drama during the period of its production.

HEARST-PATHE NEWS NO. 62 AN EXCEPTIONAL NUMBER.

"A great number" is the way the Pathe film committee expressed it after seeing the Hearst-Pathe News No. 62, released August 1. In this number are scenes from San Francisco, Leon Springs, Texas, Toronto, Chicago, the battle front in France, Greece, Los Angeles, New York City, etc., and all of them interesting.

Naturally war subjects predominate. Of extraordinary interest are views of Capt. Guynemer, the French aviator extraordinary, who has brought down 45 German aeroplanes. Capt. Guynemer is shown receiving the "Legion of Honor" rosette while thousands of war-worn troops parade in his honor.

In view of the recent discussion as to whether the Allied troops will remain in Greece the scenes showing the landing of thousands of French and English soldiers at the Piraeus, Athens, are of timely interest.

Thousands of newly enlisted American soldiers are pictured at a baseball game between two of their own teams. Uncle Sam's officers do not believe in all work and no play for their charges. Other scenes show the harvesting of California's \$2,000,000 apricot crop, swimming races in Chicago, the destruction wrought by the Germans in the occupied territory in France, the launching of four submarine defiers at once in Toronto, Canada, etc.

"The Mainspring" First Falcon Feature

Thrill Story by Louis Joseph Vance, with Henry King Featured, Begins New General Film Releases.

AS THE first considerable addition to its product, General Film begins releasing the Falcon Features, four-reel dramas, on August 17. The Falcon Features are being presented with strength of story as the foundation of their merit. However, groups of noted stars will be featured in the



Scene from "The Mainspring" (General Film).

various releases. These include Henry King, Ruth Roland, Margaret Landis, Philo McCullough, William Conklin, Vola Vale, Jack Vosburgh, Ethel Ritchie, Kathleen Kirkham, Heil Hardin, R. Henry Grey, Monroe Salisbury and Daniel Gilfether. New releases will be made weekly. Each Falcon Feature will be by a well-known author and will have stood the test of magazine publication before screening. Every Falcon Feature will be an individual production, and each will have different stars. Although all the stories will be dramas, the atmosphere will vary. In some of the stories adventure will be the main theme, in others romance, in others mystery.

Adventure, including a host of thrills, characterizes the first release announced by General Film. It is "The Mainspring," with Henry King as featured lead, that begins the Falcon offerings August 17. This is a picturization of Louis Joseph Vance's virile story, "The Mainspring," which was published in the Popular Magazine.

The narrative of "The Mainspring" grows in interest from the beginning. It relates to the fortunes of Ned Gillett, whose father, a banker, slays himself after speculating with trust funds. This tragedy interrupts the engagement of Ned to Frances Hardor, and he slips away to begin life over again in the West. There the story develops. Tramping about, he is thrown in with a typical old miner, whom he manages to befriend. The first thrill is when Ned whips a western bully with his bare fists. The next thrill comes when the defeated antagonist tries to kill both Ned and the miner by dragging their shack down the mountainside with horse and lariat. Ned, escaping death, goes to Travers City, where the old man had an abandoned shaft, later called "The Mainspring." Ned files upon this in time to secure it before his old enemy can do so. His fiance's brother from the East is enticed into buying it by the sharpers, however, and in a dramatic scene Ned forces restitution of the money. He meets his sweetheart pouting at his abrupt departure from the East, and she will not speak to him. However, the brother is grateful and backs Ned in the operation of the mine, which turns out a success. In a spectacular mine fire Ned saves his former sweetheart and her brother and the latter's fiance, after which follows a pitched battle with striking miners led by the hero's Nemesis, the outcome of which is a final victory in war and love for Ned.

The picture was directed by Henry King and produced under the supervision of H. M. and E. D. Horkheimer. The heroine is played by Ethel Peppell, one of the most appealing of the younger leads. Bert Ensminger is the "heavy" and other members of the cast are Charles Blaisdell, J. Cullen Landis and Arma Jacobsen.

PLANS FOR WEBER PICTURE NOT DECIDED.

An announcement was recently made in the trade press to the effect that Lois Weber would soon begin the film production of Mary Roberts Rinehart's novel, "K." for release under a special arrangement with Universal. Since starting work upon the book, Lois Weber is undecided whether to market "K" as a special state rights feature or as one of the Lois Weber Productions, as originally announced. Previous announcements regarding its distribution were given out somewhat prematurely, and will be subject to such change as Lois Weber may consider most desirable.

Essanay Meeting Editorial Necessities

Striving to Give Exclusive Matter to Trade and Metropolitan Publications.

A STEADY and consistent improvement in the publicity material issued by certain of the leading producers has been apparent for some time. The requirements of newspapers and exhibitors have evidently received more consideration than in the past. Formerly, as one prominent exhibitor recently said, "Too much space has been devoted in the past to the personal and not enough to the business end of this industry."

A concern which has been adhering strictly to the suggestions made by photoplay editors and users of its pictures is the Essanay company. As a result they are daily receiving letters of commendation on the material which they are issuing.

One of the most important steps taken is that of sending out exclusive from time to time to the various trade publications, as well as giving the metropolitan newspapers a pre-release service on all publicity. By allowing only one paper in each town to handle these stories there is no danger of conflicting stories appearing. Many photoplay editors lack the time to rewrite every item used in their columns, and for that reason hesitate about using copy which might appear in precisely the same form in a rival publication.

To assist every exhibitor using Essanay subjects has been another effort which may now be said to have been accomplished. A gradual revision of form has been taking place for several months in the bi-monthly publication, the Essanay News, until now it is a snappy, newsy sheet, sub divided into departments which solve the difficulty of every one who may be interested in the exploitation of Essanay features.

CASTING FOR NEW PARALTA PLAY.

The casting director for Paralta Plays, David M. Hartford, has engaged the principal actors who are to support Bessie Barriscale in her next Paralta production, "Madame Who." Ed. Coxen, who played the strong character of John Cafferty, the derelict, in support of J. Warren Kerrigan in "A Man's Man," is to act the leading man's role, "John Armitage." Howard Hickman will play the heavy part of "Henry Morgan." Mr. Hickman's ability to play a wide range of characters is well known. His last part was "Lafe Grandoken," the old cobbler, in "Rose O'Paradise." Another important engagement for this production is that of the sterling old star Joseph J. Dowling, who will play "Parson John" Kennedy.

"THE MIDNIGHT MAN" (Butterfly).

Jack Mulhall is the star of "The Midnight Man," the Butterfly picture scheduled for release August 13. Written by Bess Meredyth and Tom Gibson and produced by Elmer Clifton, this feature deals with the adventures that befall the inventive son of a safe manufacturer. Jack Mulhall takes the part of Bob Moore, whose father is desirous of forming a business consolidation with John Hardin, a rival manufacturer of safes, much against the wishes of Bob. The reason for Bob's objection resides in the fact that he had worked day and night



Scene from "The Midnight Man" (Butterfly).

to construct a safe that cannot be opened. Although the young man has the utmost contempt for the resisting qualities of the Hardin treasure-chest, he is nevertheless strong for the daughter of the household. Irene Hardin reciprocates Bob's interest much to her father's chagrin. A three-cornered battle of wits ensues, unusual complications arising when Bob befriends a safe-cracker, hoping to learn some professional secrets with which to confound his fiancee's obdurate father. The unexpected occurs, however, when the lure of Irene's necklace proves too much for Bob's protege. The novel manner in which

things are finally straightened out provides the chief interest in a plot with several turns. Jack Mulhall provides his usual breezy characterization. He is supported by Ann Kroman, Hal Wilson, Wilbur Higby, Al McQuarrie and Uard Lamont.

"IRIS" (Pathe-Gold Rooster).

"Iris," probably the greatest play ever written by the Dean of the English speaking drama, Sir Arthur Wing Pinero, has been produced in films and will be released by Pathe as a five-reel Gold Rooster play on August 26.

The title role is played by Miss Alma Taylor, a beautiful young English star, who in point of popularity corresponds to Mary Pickford. Miss Taylor is the highest salaried English artist. She has appeared in "Little Miss Nobody" and other hits on the stage and she scored a distinct success in the David Copperfield film produced by Hepworth and shown in America.

The part of Maldanado is played by Henry Ainly, without question England's greatest actor today. Mr. Ainly has starred for four years in his own productions at the Hay Market theater. His reputation in England is very similar to that of Leo Deitrichstein in this country. Mr. Ainly was seen here in support of Maude Adams and his biggest London successes were Leo Deitrichstein's "The Great Lover" and "The Great Adventure." In "Iris" his role is that of the Portuguese millionaire who almost brings about the ruin of the beautiful heroine.

The role of the hero is in the capable hands of Mr. Stuart Rome. Mr. Rome is one of the best known of the younger English leading men. It is interesting in this connection to know that he is now at the front.

"THE MANXMAN" AT THE CRITERION.

Final arrangements have just been completed for the showing of George Loane Tucker's photodramatic version of Hall Caine's masterpiece, "The Manxman," at the Criterion theater, beginning August 13.

"The Manxman" was produced on the tiny Island of Man, which lies almost in the center of the Irish Sea, with a good outlook upon Ireland, England and Wales, from the top of its highest mountain, Snaefel, on a clear day. More than a year was spent by Mr. Tucker and his company of players, camera men, etc., often joined by Hall Caine himself, on the Isle of Man, in the production of "The Manxman." For nearly six months little actual photographing was done, the time being spent in the study of the characteristics, the quaintnesses, and the environmental and the psychological differences of the natives, who are distinctive in a great many ways from the natives either of England, Scotland or Ireland. In addition to the gripping interest of Mr. Caine's story, "The Manxman" stands forth as a work of ethnological worth. The film is hailed as the most stupendous camera creation since "The Birth of a Nation."

In the cast of "The Manxman" are Fred Groves as Pete, Henry Ainley as Philip, and Elizabeth Risdon as Kate, and a score of well-known English actors and actresses in minor roles, as well as 9,000 Manxmen.

83 SETS IN "THE FALL OF THE ROMANOFFS."

In staging "The Fall of the Romanoffs," which is now nearing completion, Herbert Brenon has used mainly interior scenes. All of them have been erected in his studio on Hudson Heights, where dozens of workmen are employed daily preparing one set right after another. Special workmen who are skilled in the making of sets for moving picture work and in the knowledge of things Russian, have been selected.

Eighty-three separate sets have been built, varying from replicas of rooms of state in the Czar's palace to simple little peasant's huts in country districts. Of the former, four cover the entire stage, and are bigger in scope than any Mr. Brenon has had in his former productions.

Besides these Mr. Brenon has had two complete villages reproduced. One typical of many little Russian villages, the other typically Jewish. The little villages are complete in every detail from the humble cottages wherein the peasants dwell to the well from which they draw their supply of water.

A tank that had to be used in one of the scenes has been a source of great joy to Mr. Brenon's staff during the hot weather, for at the end of a day's work they would don their bathing suits and plunge in for a welcome swim!

BOBBY BUMPS' AMUSEMENT PARK.

Little Bobby Bumps is here again. At this time he introduces us to an amusement park which certainly is very unusual. He turns the whole house into this amusement park, and Goldie, the colored cook, is very much upset indeed, especially when she finds her washtub being used as a seashore resort. He teaches the little pup all different kinds of tricks, and they shoot loop-the-loop with Goldie after them. Goldie goes through the most bumpy experiences trying to catch Bobby and his pup, and one feels sorry for her. As usual, she gets even with him, at this time through a very heroic jump lands on them and almost crushes them to death.

Bobby realizing that Goldie has the best of him, asks woefully what she is going to do to him. Goldie just smiles and we leave it for you to find out what she says. This is one of the funniest cartoons ever put out and will appear in the 79th release of Paramount-Bray-Pictographs.

Pathe Program

Four Stars Scheduled for Appearance in Feature Released for Week August 19.

GLADYS HULETTE, Pearl White, Ruth Roland, and "Lonesome Luke" are the four stars announced to appear on Pathe's program for the week of August 19, 1917.

Gladys Hulette is seen, following her recent successes, in "Miss Nobody," a five-reel Gold Rooster play produced by Astra under the direction of William Parke, and written by Howard T. Young. From the standpoint of the popular appeal, "Miss Nobody" is one of the strongest five-reel pictures ever produced. It is the kind of story that will appeal deeply to the public. It has been beautifully produced under the direction of that master-artist, William Parke, and it is a feature for the best house and the best class of audience.

Pearl White appears in the 7th episode of "The Fatal Ring" serial entitled "The Signal Lantern," produced by Astra under the direction of George B. Seitz and written by Fred Jackson and Bertram Millhauser. Another thrilling crisis faces Pearl White in this chapter. She must recover the diamond or Tom Carlton is to be killed. The Spider, a mysterious, crooked little man who rules his henchmen with a rod of iron, comes to her aid. Pearl and the Spider succeed in securing the diamond, but the episode ends when Carslake takes out his watch and gives Pearl five seconds to hand over the diamond. As he covers Pearl with his gun he counts.

Ruth Roland stars in the 15th episode of "The Neglected Wife" serial. The title of this is "The Supreme Sacrifice." It is written by Will M. Ritchey. This is the fifteenth and last episode of the great heart-throb serial which scored such a success. Horace Kennedy learns of the unselfish devotion of his wife, and pleads with her to return to him. She declares that she is going on a long trip alone, and that in the meantime he must prove that he is climbing up the ladder again, and that he really wants her love. When he has given this proof she will return. Norwood and Margaret are married. Mary on her trip longs for Kennedy, while he grimly works to regain his self-respect and his wife.

Lonesome Luke is seen in another two-reel laugh festival entitled "Lonesome Luke—Mechanic," produced by Rolin under the direction of Hal Roach. With only a hammer Luke can soon take the mote out of any motor, and as the handy man around a garage he shows himself to be some fixer, while Snub has to have a lot of tools to do his work too. We have with us also Miss Speedboy, played by Bebe Daniels, and Bud Jamison as the garage owner adds the finishing touch. The climax comes when the garage catches on fire, and Luke puts it out by pouring all over it the gasoline which he sells at \$1 a drop. "It is better to fight fire with than water itself," says he.

The Combitone Scenic picture in one reel is "Near Pike's Peak, Colorado."

This is one of the most beautiful scenes ever made, showing wonderful scenes in the vicinity of historic Pike's Peak, Colorado. There are natural parks, canyons and valleys, bridges arching the creek which flows through the verdure clad ravines, and the famous Royal Gorge of the Arkansas River.

An International Cartoon and Scenic split reel release and Hearst Pathe News Nos. 68 and 69 complete an unusually strong program.

BOSTON AND PHILADELPHIA SEE GOLDWYN'S.

Simultaneous trade showings were held last week of Goldwyn Pictures in Philadelphia and Boston, and the same scenes of enthusiasm that marked the initial presentation in Chicago was repeated.

Samuel Goldfish, president of Goldwyn, and Alfred Weiss, vice-president, were in charge of the Boston showing, which was held in the morning at the Fenway theater, which had been obtained by Harry F. Campbell, manager of Goldwyn's Boston offices. "Baby Mine," Margaret Mayo's splendid farce comedy, was the first picture that won the applause of the Boston audience. In this production Madge Kennedy makes her debut on the screen. After a luncheon the hundreds of exhibitors present from all over New England saw Maxine Elliott in "Fighting Odds," a powerful new play by Roi Cooper Megrue and Irvin S. Cobb.

The Philadelphia showing was held in the Palace theater on Market street on what, at that time, was the hottest night of the year, the picture starting at 11:15 p. m., and holding the audience of exhibitors from the entire Philadelphia district until 1 a. m. The showing was under the auspices of Stanley V. Mastbaum, George T. Ames, manager of Goldwyn's Philadelphia offices, and F. B. Warren, one of the Goldwyn vice-presidents from New York.

Margaret Mayo's "Baby Mine" was the one picture seen by the Philadelphia exhibitors.

Among the important contracts announced by Goldwyn this week is the Boston theater, owned by the Keith interests in Boston. This gives Goldwyn its first run in the Hub on Washington street, in the very heart of the downtown district.

Samuel Baxter's Isis theater, Denver, has signed for the Goldwyn productions, which gives them an advantageous setting in Colorado's chief city.

HAROLD LOCKWOOD IN "UNDER HANDICAP."

Harold Lockwood in "Under Handicap," a western drama picturized from the novel by Jackson Gregory, and filmed in California and Arizona under the direction of F. J. Balshofer, is announced as the next Metro-Yorke release, ready for showing in August. This feature, which is Harold Lockwood's first western photoplay under the Metro banner, furnishes contrast in subject matter to the pictures preceding it, "The Haunted



Scene from "Under Handicap" (Metro).

"Pajamas" and "The Hidden Spring," and also to "Paradise Garden," the society drama which is now under production.

The pictures is the eleventh of the novel-picturizations produced by Balshofer for Metro release, and the third of those in which Lockwood is the single featured star. Harold Lockwood plays the part of Greek Conniston, the scion of wealth, who, after disinheritance, makes good by putting through a reclamation project in the West. The treatment of the theme by Jackson Gregory, adhered to in the adaptation, is marked by new and thoroughly dramatic developments. Supporting Harold Lockwood are Anna Little, playing the daughter of John Crawford, owner of the Half Moon ranch and promoter of the irrigation enterprise, portrayed by W. H. Bainbridge; Lester Cuneo, as Brayley, the ranch foreman who fights Conniston in the early part of the story and later becomes his friend and ally; William Clifford as Roger Hapgood, companion to Conniston in his idle days and later a contemptible rival, and James Youngdeer, as Lonesome Pete, an interesting cowboy characterization.

One of the strong episodes in the story is the fight between Conniston and Brayley. When Conniston, after being thrown several times, conquers Cyclone, the worst bucking horse of the range, Brayley, who has beaten the young man brutally on his first appearance at the ranch, sneers at Conniston's achievement. Conniston has determined to lick the bullying foreman, and proceeds to do this, alone in the corral with the bucking horse which he has just mastered. This scene, photographed in a ranch corral after Lockwood had ridden a bucking horse brought in from the range where the picture was made, is declared to be the most spirited and realistic fight among those which Lockwood and Cuneo have figured in recent pictures.

MARY McALISTER TO BE SEEN IN "PANTS."

Essanay is filming Little Mary McAlister, its child star, in a five-part comedy-drama, the title of which is "Pants." Little Mary went over big at the Chicago convention, never failing to get a good hand from the crowds when she was introduced. She recently was appointed an honorary sergeant in the regular army and attracted much attention also in the Army booth at the Coliseum, where, garbed in her diminutive uniform, she solicited recruits for Uncle Sam's fighting forces.

Although only six years old, she has played important roles in many of Essanay's productions. Among these were Walhall's "Little Shoes," "On Trial," the first subject shown by the First National Exhibitors' Circuit, and others. She is now being featured in "Do Children Count?" a series of short pictures presenting the problems growing out of the rearing of children, which is reported to be enjoying a highly satisfactory run.

"Pants" will be the first feature production in which the little actress takes the leading role. However, President Spoor of Essanay believes her past successes have created a demand for her in something bigger, and that her work deserves the better chance.

In the supporting company are John Cossar, Arthur Metcalf, Mary Parkin, Arthur Keoppe, Marion Skinner, as well as numerous children.

The picture will have a screen time, approximately, of sixty-five minutes. K-E-S-E will handle the film, the release date being September 10.

Selig Releases for August 13

Several Excellent Subjects Scheduled for the Week's General Film Program.

FOR the week beginning Monday, August 13, the Selig Company announces some interesting releases. For example, on Monday, August 13, "The Sole Survivor," a two-reel drama of Central American jungles, is released. "The Sole Survivor" was written by James Oliver Curwood and features



Scene from "The Sole Survivor" (Selig).

winsome Bessie Eyton, supported by an all-star cast. "Her Heart's Desire" is the title of the one-reel drama released by Selig in General Film service on Saturday, August 18. Bessie Eyton is again featured in this beautiful production, one of the few one-reel film dramas directed by Colin Campbell.

"Between Man and Beast" is the title of the Selig two-reel jungle drama released by Selig in General Film service on Monday, August 20. Again is pretty Bessie Eyton exploited in a drama of thrills. One sensational episode is where a gigantic ape captured and cares of a little child. "Her Salvation" is the title of the Selig one-reel release for Saturday, August 25, in which Bessie Eyton is again starred in a drama having to do with the "submerged tenth."

William N. Selig calls especial attention to the fact that his very best stars, very best writers and very best directors are now contributing to General Film releases. Colin Campbell, responsible for the direction of such great film dramas as "The Garden Of Allah," "The Crisis," etc., directs one or more of the above described film productions. Bessie Eyton of "The Crisis" fame, Eugenie Besserer, Wheeler Oakman, Charles Clary, Thomas Santschi, Kathryn Williams and other well-known stars appear in General Film service through the medium of Selig pictures. There is also a dearth of jungle dramas, and the Selig Company is endeavoring to supply the prevalent demand for these thrillers.

Brady Makes a "Discovery"

World Film Manager Finds That Hot Weather Does Not Affect Picture Business.

ONE of the undeniable fascinations of the motion picture business," said William A. Brady, director-general of World Pictures, "is the element of surprise which is so frequently in evidence that nobody engaged in this industry need complain of monotony or feel that nothing is necessary but to float with the tide.

"The surprise which attracts the attention of World executives at this particular moment is exceedingly agreeable. Everybody familiar with any branch of theatrical amusements is of course aware that the hot weather months are detrimental—often disastrous. This is but a matter of course, for nobody with any idea of physical comfort could be expected to sit in a hot audience room for any length of time to observe any ordinary attraction.

"This is the annual condition which closes most 'regular' theaters altogether, and makes it hard for the managers of those motion picture houses remaining open to make both ends meet. The manufacturer of photoplays in turn looks for a marked shrinkage in the volume of his business with the approach of the heated term—which is 'natural cards,' as the sporting element would say.

"It may be readily imagined that when we in the World concern found there was no shrinkage at all in our gross output, and an actual gain in some quarters over the best part of the year, we were shaken completely out of any complacency or lassitude that might have been imposed upon us by the thermometer.

"In the New York exchange, for example, the business for the week ending July 14 broke every record of this branch for a period of similar duration, Winter or Summer, from the very beginning of World Film Corporation activities.

"In some of our other exchanges also an unexpected growth was noted, while in none was the looked-for slump recorded.

"Seeking to account for this unforeseen state of affairs—for if it is well to analyze every step forward as well as each slip back—we have reached the conclusion that our policy of dependable pictures and loyalty to the program system are the principal things that count.

"These pictures are rendered possible by a studio efficiency which I believe to be unequaled anywhere. We do not hurry in the completion of our productions, but our procedure is systematized to a degree so closely approaching perfection that there is practically no wastage of time, money or energy.

"In our studio it is a very infrequent occurrence that a group of players has to wait for a set, or a set to wait for the players. When one of our stars completes a play, another is usually ready for him or her to plunge into on schedule time. If there is any 'stalling' in the movement of our machinery it is fraught with peril to its promoters. There is no room for cheaters in our scheme of action.

"Similarly, at the business end of World Pictures an efficiency basis has been reached which certainly is not exceeded anywhere else, if indeed it has a single parallel. The World selling force is a body that challenges comparison—and, having the regular pictures at regular intervals, this force has built up a regular clientele of satisfied exhibitors who know what they are going to get, when they will get it, and what their patrons will think of it."

Jackie Saunders Heads Mutual Program

Appears in "Bab the Fixer" for Week of August 13—Other Good Subjects.

JACKIE SAUNDERS in "Bab the Fixer," sixth of her series of star productions for Mutual, tops the Mutual release schedule for the week of August 13. "Bab the Fixer" was produced by E. D. Horkheimer, under the direction of Sherwood MacDonald, from the story by Lee Arthur in which Miss Saunders herself collaborated. The production is a five-reel drama, laid principally on a western ranch, but the first of the first act is laid in Wall Street, and there are a few scenes in a Fifth avenue finishing school. "Bab the Fixer" is the sixth of her series of star productions for Mutual, the others of the list being: "Sunny Jane," "The Wildcat," "The Checkmate," "A Bit of Kindling" and "Betty Be Good." Each one of the series has been a box office success.

The Mutual schedule for the week of August 13 includes two comedies, "The Widow's Might," a one-reel La Salle, and "Beach Nuts," a one-reel Cub starring George Ovey. "The Widow's Might" is based on a conspiracy to acquire the fortune of a stingy old woman, by fair means or foul, marriage being selected as the most effective. George Ovey disports himself amid a bevy of beautiful girls at the seashore in "Beach Nuts," gets into their dressing room, where all varieties of complications ensue, and closes his laugh-making journey by smashing his flivver into a gasoline filling station.

Reel Life No. 68, the weekly screen magazine, which is released August 16, shows the work of the Y. M. C. A. in various sections of the world, pictures the various phases of military training through which army recruits are placed, and contains as the animated drawing from life, "The Absent-Minded Dentist."

Mutual Tours Around the World No. 41, released August 14, takes the audience through southern Corsica, down the Houyoux river in Belgium and thence to picturesque Tripoli.

Mutual Weekly, the one reel of current events, released August 15, carries the latest news of importance up to within a few hours of its release. The Weekly is made up of pictures which in many instances beat the newspaper illustrations of big events.

PATHE GETS FILM PAST BLOCKADE.

Prints of a very remarkable one-reel picture which was produced in France and which successfully ran the submarine blockade have been sent to Pathé Exchange.

The film is entitled "The Latest French Creations," and as an example of the way France still maintains her position in the world of fashion even in the fourth year of the greatest war in history the film is one which the live exhibitor can present in a way that will give him an opportunity to demonstrate his ability as a showman.

The picture shows a collection of very beautiful gowns made by the leading Parisian Modiste and worn by the most beautiful models in France. The names of the makers—names that mean everything worth having to every woman—are in the titles, and this in itself is a feature that assures the picture's pleasing power.

Pathé managers are selecting the best exhibitors in each town to give this picture a presentation that will afford it an opportunity to demonstrate its drawing power. They are now ready to receive applications for bookings.

CONGRATULATIONS FOLLOW NORMAND ENGAGEMENT.

A deluge of congratulatory letters and telegrams has followed the announcement that Mabel Normand will begin production under the direction of Goldwyn Pictures.

In answer to the question as to the kind of literary materials to be furnished for Miss Normand, President Samuel Goldfish said the advisory board has now under consideration a half dozen light comedies by well-known authors that are suited to Miss Normand's faculty for comic and artistic expression.

A General Film Week

Great Variety of Releases Shows Increase of Product of Big Distributing Company.

JUST what progress has been made by General Film in organizing product for distribution can be gained by a review of current week's releases. It is stated by General Film that only a beginning has been made, and that the next six weeks will see some important announcements of additions to the existing list of regular releases. By the time various plans are complete, it is predicted, exhibitors will be booking more entire shows from General Film product. The purveying of four-reel features meets an insistent demand, and makes it more possible than ever for an exhibitor to do all his shopping under one roof when he goes out after complete bills for his best dates. Here is one week's product appearing concurrently:

"The Mainspring," four-reel Falcon Feature, a dramatic adventure, from the story by Louis Joseph Vance in Popular Magazine, featuring Henry King. This is an adventure story full of thrills, with a strong love motive. It was directed by Mr. King and supervised by H. M. and E. D. Horkheimer.

"Discounters of Money," nineteenth of the two-reel O. Henry Broadway Star Features. It is comedy-drama based entirely upon the idealistic young love that scorns wealth. Carleton King and Nell Spencer are featured.

"Star Dust," one of the third series of Black Cat features from Essanay, featuring Marguerite Clayton. It is a clever comedy-drama, with the human element mixed with the humorous.

"An Order of the Court," a two-reel episode from "The Further Adventures of Stingaree" (Kalem), featuring True Boardman as the antipodean outlaw who succors the distressed.

"A Man, a Girl and a Lion," one of the exciting animal pictures from Selig. This two-reel offering features Kathryn Williams and Thomas Santschi, and a full grown African lion furnishes the thrills.

"Her Perilous Ride," a one-reel Selig offering, brings more thrills, with fighting savages, in another jungle atmosphere. Bessie Eyton, who is featured, does an ostrich riding stunt as part of the story.

A Johnny and Emma Ray comedy, one reel, features the little comedian and his majestic spouse in "A Bathtub Marriage," another of their characteristic productions, in this series.

"Those Terrible Telegrams," a Sparkle comedy, one reel; a high-class, humorous offering from the Jaxon Film Corporation, this subject being the third of the second series of six.

"Tough Luck," a Jaxon comedy, the third of a second series of six; a ludicrous romp throughout.

The Selig World Library No. 16 from the educational series issued weekly by the Selig Polyscope Company, containing pictures of travel and of animal life and other subjects of general interest.

New product now being signed up will provide every desirable shade of atmosphere in subjects to supplement those already represented.

"TURN OF A CARD" (Paralta).

J. Warren Kerrigan and his company are actively at work on the production of the second vehicle in which he will make his appearance under the auspices of Paralta Plays. The subject is a comedy-drama of the West and East called "Turn of a Card." It was written by Frederick Chapin and prepared for the screen by Tom J. Geraghty.

The new play concerns the adventures of Jimmy Montgomery Farrell, a college youth who goes West and there becomes involved in a series of exciting experiences and a romance with a pretty girl. The part is said to be decidedly to Kerrigan's liking, fitting his capabilities as snugly as did "A Man's Man," the Peter B. Kyne novel which will be his first release.

Kerrigan's leading woman is Lois Wilson, who plays "Cynthia Burdette." Miss Wilson is the beauty who appeared opposite Kerrigan in "A Man's Man." She is declared to be just as happily cast in the new subject.

The remainder of the supporting cast is headed by Eugene Pallette as Eddie Barrett; "Tiny" Morgan as Big Ed Murphy; David M. Hartford as Ace-High Burdette; Roy Laidlaw as Jarvis; Eleanor Crow as Millie Jarvis; Wallace Worsley as Mr. Carlton; Albert Cody as Slavin; Tom Bates as Finnegan, and Janice Vincent as Mrs. Phelps.

The production is being directed by Oscar Apfel and photographed by L. Guy Wilky.

"THE LESSON" TO BE RELEASED IMMEDIATELY.

There will be no pre-release showing of "The Lesson," the first of the Constance Talmadge Selznick-Pictures, as previously announced. It was intended to show this picture at the Broadway theater the week of August 5, but "The Lone Wolf" run has been so successful that it will be continued, and "The Lesson" will be released immediately.

The only public showing of the picture was at a Red Cross benefit at the Hotel Nassau, Long Beach, Sunday evening, July 29, where it was projected before a large audience of the most critical kind, being composed principally of professional folk. Nothing but the highest praise for the star, the story and the direction was heard.

MADGE EVANS AND LEW FIELDS IN WORLD PICTURES.

Little Madge Evans will be the co-star with Lew Fields in "The Corner Grocery," shortly to be published by World-Pictures Brady-Made. Many of Mr. Fields' most effective scenes are with the little orphan girl who finds a way into the affections of the gentle-hearted old store keeper of this comedy



Scene from "The Corner Grocery" (World).

of the screen, with its remarkably skillful blending of broad humor and tender pathos.

It is said by those who have witnessed the early private showings of the picture that all the essential qualities of Adolph Phillip's speaking play have been preserved in the transition from stage to film.

In this case it is apparent that the photo version faces a long and happy career, inasmuch as "The Corner Grocery" in its original form ran for 1,007 performances in New York, establishing a record in serio-comic theatricals.

The appearance of little Madge as co-star with Mr. Fields is a reminder that the diminutive screen actress is a very much occupied young lady in these Summer days. Her first starring vehicle, "The Little Duchess," is the current offering of World Pictures, showing a child as the pivotal personage in a distinctly human drama people almost entirely by grown-ups.

The appearance with Mr. Fields will follow this publication after a brief interval, and not long afterward little Madge will play the entirely striking role of the child in "The Burglar."

Then will come the photoplay upon which the tiny Miss Evans is working at present, the tentative title of which is "When Carol Took The Subway." This may be changed. The picture is being directed by Harley Knoles, whose filming of "The Little Duchess" was uncommonly effective.

The most significant feature of the raising of Madge Evans to planetary magnitude in the motion picture firmament is that there is nothing juvenile about any of the plays excepting her own personality.

AMERICAN MAKES BIG FOREIGN CONTRACT.

What is said to be the biggest contract to supply serial and feature photoplays to Russia, Norway, Sweden and Denmark ever consummated, was signed this week in New York by R. R. Nehls, manager of the American Film Company, Inc., of Chicago, and representative of a large foreign distributing syndicate. The terms of the agreement call for an export of 60,000 feet of positive film per week, 3,000,000 a year, and involve the exchange of something over \$200,000.

Coincidentally with the signing of the Russian and Scandinavian papers, Mr. Nehls arranged for the shipment of approximately 10,000 feet of serial and feature subjects weekly to China and Japan. This, together with recent contracts for Spain and Portugal, further clinches the American's strong position in the foreign motion picture field.

PATHE-COMBITONE OF THE PIKE'S PEAK COUNTRY.

"Near Pike's Peak, Colorado," the next Pathe-Combitione scenic, which was originally scheduled for release on August 19, has been postponed to a week later and is down for August 26. In its place on the program of August 19 is the split reel scenic "Along the Baltic, Sweden," and "Japan the Religious," the latter of which subject is in natural colors.

"Near Pike's Peak" is one of the very best of these excellent Pathe-Combitione subjects. It shows a section of marvelous beauty and at a time of the year when everyone's thoughts naturally turn to the mountains, with their snow-capped peaks and cool rushing streams.

"BABBLING TONGUES" (Ivan).

"Babbling Tongues," the big Ivan-Humphrey production, will be released August 13, at Loew's New York theater, Broadway and 45th street. It is booked for the entire Loew circuit.

Up to date the books of the Merit Film Corporation show 421 dates in the metropolitan district alone for this exceptional production. This, of course, includes the entire Loew circuit, the U. B. O. and the Exhibitors' Board of Trade, whose representatives have viewed the film and showed their ap-



Scene from "Babbling Tongues" (Ivan).

roval of this Ivan super photoplay by booking it for runs of two days and more.

Quite an auspicious audience of critics is going to be present on August 13, and, to use the words of William Humphrey, the director of this picture, "There is no fear of anything but praise for this subtle yet powerful drama."

Special advertising has been prepared. The 24-sheet especially is one of tremendous appeal. A special two-color postal card has been designed which ought to prove a business getter. Those watching any of the trade journals will be able to get an idea of the appearance of the card, for same will be the ad, reproduced to postal card size, printed in two colors, with but slight alteration.

"A RURAL CAESAR" (L-KO.)

In the L-Ko Comedy set for release through Universal exchanges, August 29, Phil Dunham figures as initiating his services to L-Ko as a director. He has in times past been one of the featured comedians in that series and, knowing the trick from both ends of the game, may be depended upon to give a good account of himself in his new venture. Lucille Hutton will be the featured player with Billy Bevan playing



Scene from "A Rural Caesar" (L-Ko).

the name-role in "A Rural Caesar." This two-reeler will be followed September 5 by Myrtle Sterling in "From Ranch to Riches," directed by Vin Moore; Walter Stevens and Gladys Varden in "The Prop's Revenge," directed by Noel Smith, September 12, and "Vamping Reuben's Millions," with Katherine Young enacting the role of the comedy vampire. These subjects, as with all L-Ko's, were supervised in their production by General Director J. G. Blystone.

CHANGES IN BLUEBIRD DIRECTING STAFF.

Several changes are announced for Bluebird's staff of directors, carrying with them a transfer of stars and some shifts in the stock companies employed in producing attractions for the Bluebird program. Harry Solter, one of the pioneers in the industry, has taken the screen management of Ella Hall, succeeding Jack Conway, who finished his engagement with "The Charmer," set as the Bluebird for Aug. 27.

Joseph De Grasse, who brought Louise Lovely and Dorothy Phillips to Bluebird, will hereafter direct Franklyn Farnum. Possibly the last Dorothy Phillips Bluebird Mr. De Grasse will produce is his screen version of Samuel Hopkins Adams' story, "Triumph," announced as Bluebird's Labor Day release. Ida May Park, who has been alternating with her husband, Mr. De Grasse, will continue as Miss Phillips' director.

Franklyn Farnum, who has been Bluebirding in conjunction with Brownie Vernon, will hereafter be a lone star under Mr. De Grasse's screen management. Miss Vernon will have Herbert Rawlinson as her co-star, with Elmer Clifton doing the directing. "It's Up to You" will be Mr. Farnum's first lone-star offering, while the Rawlinson-Vernon combination, will present "Sky High."

Elsie Jane Wilson has become the second woman to create Bluebirds, and her first offering will be "Hidden Treasures," in which little Zoe Rae will be the star. Like Ida May Park, who assisted her husband in directing before assuming full command, Miss Wilson has worked with Rupert Julian, who is her husband, in preparing numerous Bluebirds of earlier vintage for the screen.

Mr. Julian will continue to co-star with Ruth Clifford, as well as directing his own features. This combination heads the "Bluebird Extraordinary" announcement for state right distribution, Labor Day, under the title of "Mother o' Mine," an attraction which will have Ruth La Fayette featured in the mother role. "The Face of Prentice Teller" will be their next programmed Bluebird.

WELL KNOWN ACTOR MAKES SCREEN DEBUT.

"Down to Earth," the Douglas Fairbanks play released by Artcraft August 12, has as a member of its cast Gustave Von Seyfertitz, one of the best-known actors of the American speaking stage, and noted also for his abilities as a stage director. Von Seyfertitz has always been distinguished by his excellent "character" impersonations, and it is a part of this sort which he has in "Down to Earth."

JACKIE SAUNDERS IN "BAB THE FIXER."

Jackie Saunders is a tomboy of an entirely new, but just as fascinating sort in "Bab the Fixer," a five-reel comedy drama produced by Horkheimer, and scheduled for release by the Mutual Film Corporation August 13. "Bab" is a harum-scarum daughter of quarreling parents and declines quite firmly to fall for her mother's social ambitions. There is a dash of Wall street and some of the wild west, with a touch of Fifth avenue finishing school in the production. Sherwood MacDonald, director of "Bab the Fixer," is a director of nation-



Scene from "Bab the Fixer" (Mutual).

wide fame, having handled several of the Saunders successes.

Lee Arthur, the author, is a short story writer of some fame, having written several popular stories for Adventure and other magazines devoted to outdoor happenings. Mr. Arthur submitted his idea for "Bab the Fixer" to Miss Saunders several months ago, and later went into collaboration with her in preparation of the script.

Mack Drama Heads Universal Offerings

Releases for Week of August 13th Include Two Strong Dramas, Half a Dozen Comedies, and Novel News Features.

WILLARD MACK is the author of "A Wife's Suspicions," the Gold Seal drama which heads Universal's regular schedule of releases beginning August 14. This follows Jack Mulhall in "The Midnight Man," a Butterfly picture released Monday, August 13, under separate booking arrangements. The Mack play was adapted to the screen by Bess Meredyth and produced by George Sargent. Val Paul and Petty Schade are featured in the leading roles. The story has to do with the complications that arise when Mary Bradford surprises her husband in conversation with some ill-conditioned strangers who appear to be on familiar terms with him. There are many exciting moments in this lively drama, which reaches its climax with the kind of punch that Willard Mack has made famous.

"The Rushin' Dancers," a Nestor comedy, featuring Eddie Lyons, Lee Moran and Edith Roberts, will be released on the same date. This is an uproarious burlesque of the classic dancing craze, and details the events that transpire when a dancing teacher opens a studio "for ladies only" in Cactus Flat. Much to the annoyance of the male members of the community, the studio monopolizes the attention of the wives, mothers and sweethearts to such an extent that an indignation meeting is held, and Bud Billings, impersonated by Eddie Lyons, and Bill Sellers, played by Lee Moran, are appointed to devise ways and means of breaking up the terpsichorean revels of the gentler sex. The method pursued is both novel and efficacious. Lyons and Moran quite outdo themselves in mirth-provoking antics. The comedy was written by C. G. Bryden and produced by L. V. Chaudet.

"Rough Stuff," a two-reel L-Ko Komedy featuring Dan Russeli and Gladys Varden, will head the releases for Wednesday, August 15. Directed by Noel Smith under the supervision of J. B. Blystone, this carefree tale tells of the many laughable events that happened simultaneously with the opening of a fashion pageant in the hotel run by Mrs. Doehound and her flirtatious husband.

The 85th issue of the Universal Animated Weekly will also be released on the same date.

Harry Carey will be the star of the dramatic feature issued the following day, Thursday, August 16. The title of Carey's vehicle will be "Cheyenne's Pal." It is a colorful and swiftly-moving little drama of the horse and cattle country, written by Jack Ford and Charles J. Wilson, Jr., and produced by Jack Ford. Gertrude Aster and Jim Corey have leading parts, and Cactus Peter, Carey's sturdy cow-pony, plays a very effective part in the working out of the story.

"Out Again, In Again," a Joker comedy featuring William Franey, will appear on the same day. This unusual commentary on prison life was written by Tom Gibson and produced by William Beaudine. It tells of the misadventures that befall Prisoner No. 13, who is elected to be the guest of honor at his own execution. Harry Mann, Eileen Roberts and Milburn Moranti fill the other roles in support of Franey.

"The Brass Girl," a two-reel Victor comedy featuring Matt Moore and Jane Gail, is the offering for Friday, August 17. Burk Symon as author and Matt Moore as producer are responsible for this version of the many strange situations that make life in a big city apartment house so diverting. The 32nd number of the Universal Screen Magazine will be released August 17.

Universal Current Events, which has shown a remarkable increase in popularity of late, will appear in its 14th issue on Saturday, August 18, together with a Joker comedy featuring Gale Henry, entitled "Back to the Kitchen," Powers' Educational devoted to "Algeria Old and New," and a Powers' comic cartoon, "Doing His Bit."

During the week the 8th episode of "The Gray Ghost," Universal's big mystery serial, adapted from Arthur Somers Roche's novel, will be released outside Greater New York. This will be entitled "The Double Floor," and features Emory Johnson, Priscilla Dean, Harry Carter and Eddie Polo.

SANGER PICTURES PLAYS IN RECEIVER'S HANDS.

John B. Johnston, an attorney of 31 Nassau street, is in charge of the business of the Sanger Picture Plays Corporation, following his appointment as receiver of the film company's affairs by Judge Manton in the United States District Court.

Involuntary proceedings in bankruptcy were instituted against the corporation by David Welch, representing the following creditors: William H. Rolston, a creditor on note claims aggregating \$7,500; L. H. Biglow, Inc., a creditor for \$97, and F. J. Kloes, on a claim of \$10. The petitioning creditors alleged that the corporation is insolvent and that the company has paid the claims of certain creditors with intent to prefer those creditors over others.

The liabilities of the corporation are said to be over \$50,000, exclusive of a liability on a long term lease of the studio at Park avenue and 134th street amounting to \$112,000, and the assets are considered of problematical value unless the business is reorganized and continued.

Receiver Johnston is making an effort to rehabilitate the affairs of the film company and place the business on a paying basis.

New Pathé Serial

Features Mollie King, Creighton Hale, and Leon Bary in "The Seven Pearls"—Produced by Astra.

PATHE will release on September 2 "The Seven Pearls," a serial of thrills featuring Mollie King, Creighton Hale and Leon Bary. Mollie King and Leon Bary have made money for the exhibitors and have won the love of motion picture audiences by their work in "The Mystery of the Double Cross," while Creighton Hale is well known for his admirable portrayal of "The Laughing Mask" in "The Iron Claw."

The story, "The Seven Pearls," is from the pen of Charles Goddard, who also is responsible for the scenarios, and revolves around what happens to Ilma, played by Mollie King, an American girl. She is the foster-daughter of Mustapha Bey, a high Turkish official, and seeks to regain seven priceless pearls which were stolen from her father by an American after the pearls had been given into Mustapha Bey's care by the Sultan, and Ilma is given the choice of seeing her father beheaded, of herself entering the Sultan's harem, or of recovering the pearls within six months. She chooses to go in quest of the pearls, but the Sultan in the meantime is in doubt whether he would rather have the seven inanimate pearls for his treasure chest or the one living pearl, for his harem. Her adventures furnish thrills in plenty.

Charles Goddard, the author, has written many screen successes. Mollie King, besides playing the lead in "Mystery of the Double Cross," also took the lead in the features, "The On-the-Square Girl" and "Blind Man's Luck." Leon Bary, who took an important part in "The Shielding Shadow" and in "Mystery of the Double Cross," was well and favorably known on the legitimate as Sarah Bernhardt's leading man.

SELIG K-E-S-E PRODUCTIONS.

The Selig Polyscope Company staged a complete circus on the studio lot, Chicago, Ill., last week. The circus was essential for certain scenes in "The Barker," a Selig Red Seal play, written by Charles K. Harris and released August 13 in K-E-S-E.

Hundreds of spectators were present to see Amy Leah Dennis, the 16-year-old leading lady for Lew Fields, do a trapeze "stunt." Lew Fields, just to show that he had not forgotten how, turned a few cart-wheels which were the envy of the small boys assembled. Many of the spectators became the circus "audience," Director J. A. Richmond pressing them into service.

The circus was transplanted complete to the Selig lot. There was the "big top," the sawdust rings, the clowns, the red-lemonade and everything. At first it had been planned to join some traveling aggregation, but no tented attraction was near enough and time was short. Then it was that Director Richmond organized a circus of his own and a good one, complete even to the stake-puller.

"The Barker" is classed by Lew Fields as his one best effort. It is not a comedy, but a heart-stirring drama, giving Mr. Fields many opportunities for talented work.

"A Trip to Chinatown" will be the Selig-Hoyt comedy release in K-E-S-E on August 20. This is one of Hoyt's best plays, and the Selig company promises that full justice has been done the various comic situations. Amy Leah Dennis, Wm. Fables and James Harris star. J. A. Richmond is the director.

THREE BLUEBIRDS ARE ADDED TO SCHEDULE.

Features in which Franklyn Farnum and Brownie Vernon, Dorothy Phillips and Ella Hall will star on the Bluebird program have been awaiting definite title pending release dates. Decision has now been made and the list is completed until September 10, with still another feature, "The Face of Prentice Teller," in which Rupert Julian and Ruth Clifford will star, ready for release, but still awaiting definite caption.

"The Charmer" will return Ella Hall to the program, August 27, supported by Frank McQuarrie, George Webb, Frank McCandless, Martha Mattox and Belle Bennett. With this production Jack Conway's term as Ella Hall's director came to an end. He created the feature from J. Grubb Alexander's story and Fred Myton's scenario.

"Triumph" will be the Labor Day Bluebird with Dorothy Phillips the star, and Lon Chaney and William Stowell chief in her support, although Director Joseph De Grasse plays an important role. Mr. De Grasse is an actor of the old school who made his mark upon the stage before going into pictures, but until now he has never appeared in the cast of a Bluebird. William Dyer, Claire DuBrey, Ruth Elder and Clyde Benson will also appear in Miss Phillips' support.

"A Stormy Knight" is the title selected for Franklyn Farnum and Agnes Vernon's last joint starring appearance September 10. Elmer Clifton used Waldemar Young's scenario of Jack Cunningham's story in producing this mystery drama and the support engages Hayward Mack, Jean Hersholt and Frank McQuarrie in the more prominent roles.

KING BEE'S NINTH RELEASE.

King Bee Films Corporation has barely been operating one hundred days, yet it is working on its ninth release, and has sold all its territory in the United States and other parts of the world. The star, Billy West, in that short time has achieved a degree of popularity that is nothing less than remarkable in one so new to the glories of the screen.

Week's Work at Fox Studios

Most of It Done by the Namesmith Who Titles Several New Pictures.

TITLES have been selected for three forthcoming William Fox productions. Virginia Pearson's next release after "Wrath of Love," now scheduled for August 5, will have the title, "When False Tongues Speak." Carl Harbaugh was the director. The picture has just been finished. George Scarborough, the noted playwright, wrote the story.

It has been decided to call Gladys Brockwell's new screen drama "The Soul of Satan." This will probably be a late August release. Bertram Grassby and Charles Clary have the leading roles among the supporting players. It is being directed by Otis Turner.

The third photoplay to get its name in the last week is that which stars the effervescent George Walsh. This production is being made under the direction of Richard Stanton, who began work on it a short time since. "The Yankee Way" has been chosen for it, as the film is a breezy, star-spangled comedy of thrills. The script is the joint product of "Big Ed" Sedgwick and Ralph Spence. Sedgwick himself has an important acting part in the feature. Seena Owen will make her initial appearance as a William Fox player in "The Yankee Way."

Jane and Katherine Lee, the William Fox "Baby Grands," will begin another light comedy drama this week, in which they have the spotlight honors. This will be the first of a series of eight productions by the famous Lee children. Their releases will be under the Standard Pictures array.

What promises to be one of the best comedies Mr. Fox has had is now in the making on the West coast. The principals are four of the most talented funmakers in picturedom. They are Hank Mann, Charles Conklin, Jesse Weldon and Rena Rogers.

Marcia Harris, who played in George Broadhurst's "Rich Man, Poor Man," last season on Broadway, has joined the William Fox forces for "Every Girl's Dream," June Caprice's new subject. Miss Harris will appear this Fall in Mr. Broadhurst's revival of "What Happened to Jones." She is equally well known upon screen and stage, as she has been prominent in the supporting casts of the most notable stars before the public.

"TRIUMPH" (Bluebird).

Dorothy Phillips will make her regular monthly appearance on the Bluebird program, September 3, presenting Joseph De Grasse's screen version of Samuel Hopkins Adams' story of that title, originally appearing in Collier's. Director De Grasse, who has produced a score of Bluebirds, makes his first appearance as an actor in "Triumph," playing an important role in the supporting company which, as usual, is headed by William Stowell and Lon Chaney.

"Triumph" is a story of the stage, opening with an amateur performance of "As You Like It," in which the Rosalind makes such a hit with herself and her flattering friends that she believes destiny calls her to the professional stage. Thereafter "Triumph" takes on the character of a play within a play in which Miss Phillips is given opportunity for the display of her emotional talents in the interpretation of heavy melodrama



Scene from "Triumph" (Bluebird).

that ends in a "trick finish" to surprise spectators into a final laugh.

Fred Myton made the scenario from the original story. William Dyer has a strong role in the theatrical manager; Claire Du Brey will be the vengeful leading lady and Helen Wright plays the woman who keeps the watchful eye over the country Rosalind.

At Empire All-Star Studio

Many Productions Completed and Others Well Under Way—Leading Stars Featured.

EASTERN studios at which Charles Frohman's stage stars are at work on the picturization of Frohman stage successes for release through the Mutual Film Corporation are the scenes of greatest activity. Productions starring Edna Goodrich, Ann Murdock, Julia Sanderson and Olive Tell are well under way or completed, and the entire industry is looking forward with interest to the announcement of the first release.

It was stated at the time that arrangements were completed between John R. Freuler, president of the Mutual, and Alf Hayman, representing the Frohman interests, that the productions of the Frohman stars would not be released until at least three productions had been completed. That time is rapidly approaching, for two of the stars have virtually completed their third production and are ready to start on their fourth. There is every evidence that the productions will be released to exhibitors for early fall presentation.

Ann Murdock has completed "Outcast" from the story by Henry Hubert Davies, scenarioized by Anthony Kelly. "The Impostor," by Michael Morton and Leonard Merrick, and "The Beautiful Adventure," by Robert DeFiers, C. A. DeCaillavert and Ettienne Ray. All three productions were under the direction of Del Henderson.

She is now at work on "My Wife," from the pen of Paul Gavault and Robert Chamay, under the direction of Del Henderson, while her next production, "The Richest Girl," written by Michael Morton and Paul Gavault, will be directed by Albert Capellani.

Edna Goodrich has completed "Reputation" and "Queen X," and will soon have finished the last scenes of "A Daughter of Maryland." These productions have been directed by John O'Brien, while "American Maid," selected for her fourth picture, will be directed by Albert Capellani. "American Maid" was written by Julius Rothschild.

Olive Tell's first picture will be "The Unforeseen," by Robert Marshall, scenarioized by Charles C. Whittaker and directed by John B. O'Brien. Julia Sanderson is at work, under Del Henderson's direction, on "The Runaway," by Pierre Weber and Henry DeGorsee, adapted from the French by Michael Morton and scenarioized by Joseph F. Poland.

EVA TANGUAY HAS NOTABLE SUPPORT.

Eva Tanguay has decided upon "The Wild Girl" as the title of her Selznick-Picture upon which she has been working for several weeks, and which is now well on the way toward completion. This is her first picture appearance, and exhibitors are displaying great interest in the film debut of the noted vaudeville star.

While Miss Tanguay's name alone is sufficient to carry any production to success, in "The Wild Girl" she is supported by a cast, several members of which have themselves been starred in pictures and vaudeville.

Principal of these is Stuart Holmes, one of the best-liked bad men in the amusement world. He has been starred for several years, and was available for the Tanguay picture only through the fact that he recently severed his connection with his previous management.

Another popular player in the cast is Miss Valerie Bergere. Like Miss Tanguay, this will be her first appearance in photoplays, but she has been a vaudeville headliner in dramatic acts for a decade. Tom Moore, leading man in the Constance Talmadge Selznick Picture, "The Lesson," is still another favorite who will support Miss Tanguay in "The Wild Girl."

No date has been set as yet for the release of the picture, but it is expected that Director Howard Estabrook will "call it a day" by the second week in August, and begin assembling and titling his celluloid.

ANIMATED WEEKLY IS TIMELY.

Military subjects have been given prominence in the 83d issue of the Universal Animated Weekly, just released, but from the standpoint of timeliness, undoubtedly the pictures of the great swimming carnival recently held at Alameda, California, will arouse equal enthusiasm these sweltering days.

Norman Ross, known as the "human swan" for his gracefulness in the water, is shown winning the 220-yard dash in record time. Many other contestants are pictured disporting themselves in the briny in a way to arouse the envy of all indoor workers.

Other interesting events include Colonel Roosevelt's speech before the international convention of the Loyal Order of Moose at Pittsburgh; the big recruiting drive of the "Kilties," recently launched in the Middle West; the visit of a delegation of American Indians to the Battleship Recruit in Union Square, New York; intimate pictures of Captain Guyemer of the French Aviation Corps, the "Allies' greatest fighting hawk," and a series of hair-raising views of H. A. McLoughlin of Battery A, Field Artillery, formerly a circus acrobat, who now utilizes his talents by performing on the edge of fifteen-story buildings to gather crowds for recruiting orators.



THE Simplex display at the recent Chicago exposition was one worthy of the company and of the trade. To fitly represent one of the essential divisions of activity in the industry, the projection of moving pictures, the designer of the exhibit made movement the dominating note. The machine on the high pedestal in the center, with a cutout of the word "Simplex" over it, revolved continuously. Each of the bowls on the four other pedestals was an air fountain, in which a mass of yellow, red and purple ribbons were blown upward by a strong current of air, all of which was bathed in the beams of searchlights. The color scheme was baby blue and French ivory. The center machine was finished in burnished nickel. Greens and flowers were everywhere. Five machines, representing different types, were on exhibition; one of these was equipped with the new nitrogen electric lamp in place of an arc. Present representing the company were Edwin S. Porter, vice president, and his brother, E. M. Porter, general manager; Francis B. Cannock, secretary; L. W. Atwater, sales manager, and A. P. Lombard, representative.

Picture Theaters Projected

WASHINGTON, D. C.—Michael A. Weller & Co., 707 Equitable building, has the contract to erect a one-story fire-proof theater, 100 by 141 and 70 by 100 feet, for the Rialto theater, Ninth and G streets, N. W. The structure will have slag or composition roof, wood and cement floors, steam heat, electric lights and cement sidewalks. The seating capacity is estimated at about 2,200.

COLUMBUS, GA.—James E. Deaton has plans by T. W. and E. O. Smith, Murrah building, for a moving picture theater, to cost \$5,000.

CHICAGO, ILL.—Empire Theater and Realty Company has been incorporated with a capital of \$15,000 by Benjamin B. Kahane, George A. Trude and Orville Bee.

STORM LAKE, IA.—J. M. Russell will enlarge the Empire theater.

FALL RIVER, MASS.—Charles F. Grinnell & Co., 402 South Main street, has the contract to erect a one-story theater building, 65 by 102 feet, for Nathan Yamis, 78 Bedford street, to cost \$60,000.

CALUMET, MICH.—The Crown theater has been opened to the public.

DOLLAR BAY, MICH.—John Gestel contemplates the erection of a moving picture theater here.

AUSTIN, MINN.—Plans have been prepared for the erection of a new theater on Water street for Manager F. F. Latta. The structure will cost about \$60,000.

CONFREY, MINN.—Wallace Cady has disposed of his moving picture outfit to Dr. F. M. Robinson.

HUTCHINSON, MINN.—W. M. Memec, formerly manager of

the United Moving Picture theater at Cambridge, has taken charge of a local picture house here.

ST. PAUL, MINN.—M. L. Finkelstein, of this city, and J. H. Rubens of Minneapolis, proprietors of three St. Paul and six Minneapolis theaters, are planning to take over the Strand theater, now being conducted by the Strand Amusement Co.

MEXICO, MO.—Frank Towson has the contract to erect a three-story theater, 38 by 110 feet, for Gallagher & Streif, to cost \$10,000.

POPLAR, MONT.—Work is progressing rapidly on the new Strand theater under construction here for Col. Walker.

LINCOLN, NEB.—George Tobin has the contract to erect a one-story moving picture theater, 50 by 140 feet, for the Colonial Amusement Company, to cost \$15,000.

McCOOK, NEB.—C. W. Martin has purchased the Brach theater here.

NEW YORK, N. Y.—Jason Bedy Company, 225 West Forty-fourth street, has plans by Herbert J. Knapp, 116 East Sixteenth street, for a five-story theater and office building, 100 by 111 feet, to cost \$50,000.

NEW YORK, N. Y.—A commodious moving picture theater to seat 10,000 persons will be erected on the property on Eighth avenue, between Forty-eighth and Forty-ninth streets, if the plans of the Isman Syndicate mature. The proposed site is now occupied by car barns.

THE CINEMA

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Film News Letter from Philadelphia

French Pictures Showing Work of Airmen That Must Be Exhibited Without Charge—First Run Notes and Pictures That Are Expected Soon.

By F. V. Armato, 144 North Salford, Philadelphia, Pa.

French Aero Picture for Free Shows.

PHILADELPHIA, PA.—Official pictures of the French aerial service taken by the order of the French Government were shown for the first time in this country on City Hall Plaza last Wednesday and Thursday by the permission of Dr. Francis Holley, director of the Bureau of Commercial Economics, of Washington, D. C., and by arrangement with the Evening Telegraph-Press newspapers.

Chief McLoughlin and all of the public officials of the City of Philadelphia heartily approved the showing of the aviation pictures, with the idea of arousing an interest in the flying service.

Over 10,000 people were present to see the pictures of the aeroplanes in flight and in fighting action. Huge squads of machines were seen in the air at once going through the most dangerous of evolutions. Battle lines of the enemy positions were shown, and the loading of the camera onto a machine.

Owing to the ruling of the French high commission these films must be shown free to the public, thereby preventing them from being exhibited by the local theaters.

Ambassador Jusserand and Captain Amaury de la Grange, of France, were present during the first performance in company with high city officials and several of the most prominent newspaper men of this city.

First Runs Noticed in Philadelphia.

Philadelphia, Pa.—First run photoplays to be seen were introduced the week of July 30 at the Stanley, with Pathé's "Vicar of Wakefield," featuring Frederick Warde, who was amply praised by all the newspapers.

At the Arcadia, Charles Ray in "Sudden Jim" was presented for the entire week.

At the Palace, Valeska Surratt in "Wife Number Two" made a good impression.

At the Victoria "The Slacker," with Emily Stevens in the leading role, was praised, and did a big business.

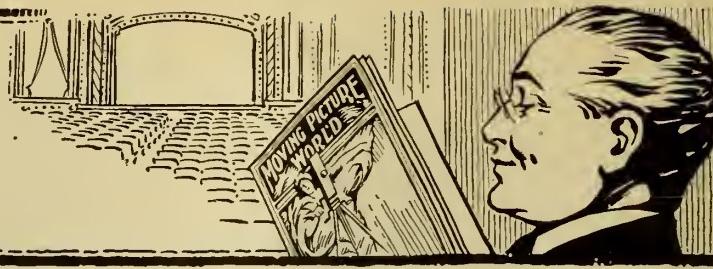
At the Strand, Alice Brady in the "Self-Made Widow" shared honors with Mary Anderson and Antonio Moreno in the "Right of Possession."

Mary Pickford in her latest success, "The Little American," was shown for three days at the Leader and Coliseum, also at the West Philadelphia and the Germantown theaters.

"Baby Mine" Coming to the Stanley.

Philadelphia, Pa.—Madge Kennedy in "Baby Mine" was given a private showing last Friday night at the Palace theater. A large number of exhibitors attended the exhibition of this Goldwyn production, and were entirely pleased with the performance.

The first local presentation of "Baby Mine" will be made at the Stanley theater during the early part of September. It will then be booked over the Stanley Booking Corporations' circuit.



Bangor, Me.—Bangor theaters, the Nickel, Park, Bijou and Graphic, are now using between them all the output of the Bangor office of the General Film Co.

Baltimore News Letter.

J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

Auditorium Opens With "Redemption."

BALTIMORE, MD.—It is very interesting to note that one of the large theaters in Baltimore which runs the International circuit's attractions has started off its season, Monday, August 6, with the large photoplay, "Redemption," featuring Evelyn Nesbit and her son, Russel Thaw. Manager L. B. McLaughlin of this playhouse returned from his vacation on July 28, and seemed very enthusiastic over the coming season. The Auditorium has been completely renovated during the closed summer period and upon opening in the fall its patrons will be ushered into a beautiful house.

Trade Showing of "The Honor System."

Baltimore, Md.—On Sunday night, July 29, about four hundred people, including the exhibitors of Baltimore and their friends, assembled at the New theater, 210 West Lexington street, to witness the premiere view of the big ten-part Fox feature, "The Honor System." The affair was held at this playhouse through the courtesy of L. A. DeHoff, the manager, who, as usual, did all he could to make the affair a success and went so far as to have his full orchestra, under the direction of Professor E. V. Cupero, furnish beautiful music for the occasion. The arrangements for the affair were made by Carl F. Senning, Washington manager of Fox; A. C. Melvin, Baltimore Fox representative, and Sam Myers, of the Fox New York office. It could be very readily seen that this powerful drama made a direct impression on those present.

Strand Theater Will Improve.

Baltimore, Md.—It is now announced by Bernard Depkin, Jr., supervising manager of the Parkway interests, that the Strand theater, 404-6 North Howard street, will be closed down on Monday, August 13, due to extensive renovations and improvements which are to be made. This playhouse, when it is reopened to the public, probably on September 10, will be under the direct control of the Parkway Theater company, and a skillful manager will be placed in charge. Among the improvements are an enlargement of the organ, lobby rearrangement with the ticket office taken from the center and built into the side, heavy red velvet carpet will cover the floors, new plush old rose curtains will be hung, a brilliant new electric sign will augment the exquisite exterior, and big features will be shown.

H. A. Roubert Joins Goldwyn.

Baltimore, Md.—H. A. Roubert, who formerly was associated with the Mutual office in Washington, has now joined the Goldwyn forces and will cover the Baltimore territory. Recently Manager Bradley of the Washington Goldwyn office introduced Mr. Roubert to the Baltimore boys.

Pine Tree News Letter.

From John P. Flanagan, 151 Parkview Avenue, Bangor, Me.

New Producing Company Formed in Portland.

PORTLAND, ME.—The Gold Moon Pictures Corporation was organized at Portland on July 17. The capital stock is \$100,000 and is all common, par value \$10, nothing subscribed. Neal W. Cox of Portland is treasurer, Sumner E. Coleman, Portland, treasurer; Percy B. Maxon, clerk; directors, Howard Davies, Yarmouth; P. B. Maxon, S. E. Coleman N. W. Cox, E. T. Rundlett, Portland; N. E. Gordon, Jr., John R. Borrows, Portland. The purposes are to produce high-class photoplays and dramas and conduct a general moving picture and theater business and other business.

Star Theater at Millinocket Sold.

MILLINOCKET, ME.—Messrs. Main & Raymond, proprietors of the opera house at Patten, have just acquired of George Ferland the Star theater at Millinocket, and are operating it. Mr. Raymond is managing the Millinocket house, while Mr. Main is in charge of the fortunes of the original theater at Patten. The Millinocket theater is opening with "New Stingaree" and "American Girl" features, and fillers, all from the Bangor office of the General Film Company.

G. B. Churchill Buys Home at Ft. Fairfield.

FORT FAIRFIELD, ME.—George B. Churchill has bought from David A. Hone the Park theater of Fort Fairfield and has opened with fillers and three serials from the Bangor General Film office. The serials include "Grant, Police Reporter," "O. Henry" and "American Girl"; also the "New Stingaree."

BANGOR, ME.—Manager Charles M. Stern of the Universal branch in Bangor, is calling on the trade in western Maine by the Twentieth Century method—in his touring car. It's the coolest way these hot days, and Charles finds that he can get around quicker, not having to wait for trains or spend the night in a town with slight hotel accommodations.

BANGOR, ME.—"The Easiest Way," at the Park theater last week, starring Clara Kimball Young, whose beauty in films is no less than startling, held audiences through its eight reels. Pictures longer than five reels are generally not popular in Bangor, but when they are of superlative quality, the longer they are the better people like them. Clara Kimball Young's name generally means a good-sized house around the Queen City of the East.

BISON CITY NEWS.

With the K-E-S-E Men.

Buffalo, N. Y.—Unafraid of sunstroke, Louis Green, manager of the K-E-S-E, Buffalo, is campaigning in Syracuse and Binghamton. His new assistant is G. H. Montgomery, formerly connected with the company's executive offices in Chicago. L. A. Schaefer of the local exchange will tour between Binghamton and Watertown. Harry Scott, of the K-E-S-E, was a Buffalo visitor.

M. D. Weinberger Says State Rights Field Will Improve.

Buffalo, N. Y.—Mack D. Weinberger, manager of the Rosetwig Feature Films, Buffalo, is making a trip through New York State. He has been in the exchange business for years. He predicts that the state rights field will be better than ever this fall. The same prediction was made by others interviewed by the representative of the Moving Picture World.

Popular Exchange Invites the Exhibitor.

Buffalo, N. Y.—Mr. Exhibitor, if you find while making the rounds of the Buffalo exchanges, that you want to write a letter or do a little planning in regard to your booking you won't need to go to a hotel to accomplish this. Just step into the new "rest room" being opened by the Popular Cinema exchange at 43 West Swan street. You may use the company's writing material to your heart's content, and unless you want to talk to New York or intermediate points the telephone will be at your disposal. "No Smoking Allowed" signs will be absent from the walls, and you may light your cigarette as you dope out your plans for the rest of the day. You will find the place absolutely "dry," and poker and war talk will be tabooed. You may use the Popular's "rest room" as a clearing house, where, with other busy exhibitors like yourself, you will be privileged to discuss pictures from every angle. If you are inclined to argue, better keep your temper while in the room, because police headquarters is nearby. This "rest room" will be as welcome as any at the local department stores, but will be minus the maid service. The place will be like a den, with an electric fan in the summer and steam radiator in the winter, but there will be no steins to take your mind off your work. Picture men say these are passe since the passage of the Brown bill.

Hot Wave and Sand Flies Close Theaters

Several Western New York Theaters Have Closed Till Better Weather—Taking the Time to Paint and Restore Appearance of the Houses.

By Joseph McGuire, 157 North Elmwood St. Buffalo, N. Y.

BUFFALO, N. Y.—Several theaters in Buffalo and western New York have closed their doors, and will reopen about September 1. The extreme "humility," as one humorist expressed it, is given as one of the causes. "Fish" or "sand" flies, said to be more numerous than the combined armies of Europe, also have descended onto this territory, and theater lobbies have not been immune from attack. These pests are so ubiquitous and have such a faculty of settling on the backs of film fans that they—the flies—and the soaring mercury have convinced more than one exhibitor that it is time to shut up shop. Patrons of pictures were extra loyal to their favorite houses during June and the greater part of July, but now many prefer to enjoy the rest and recreation and refreshing breezes of the nearby lake and river summer resorts, where the airdomes are in full swing. Buffalo's weather man denies that it is hot. He says the heat exists only in the people's imagination. He is a man of veracity, so the sweltering occupants of the moving picture booths, the ushers and

Film Trade Board Organized in Cleveland

Moving Picture Distributors Board of Cleveland Chamber of Commerce Is Formed

—New Officers Chosen and What the Body Aims to Do.

From M. A. Malaney, 218 Columbia Blvd., Cleveland, O.

CLEVELAND, OHIO.—The exchange men of Cleveland, most of them, have organized an association in connection with the Chamber of Commerce, which is known as the Moving Picture Distributors' Board of the Cleveland Chamber of Commerce.

At a meeting held last Thursday at noon the final details of organization were worked out and officers were elected as follows:

President, E. A. Eschmann, of the World Film corporation; vice-president, J. E. Flynn, of the General Film company; treasurer, J. R. Johnson, of the Greater Vitagraph company; secretary, Munson Havens, who also is secretary of the Chamber.

It is the purpose of the organization to work for the best interests of the industry, especially as it relates to the progress of moving pictures in a business way. One of the first matters to be treated is the poor express service. Any action taken by this board will have the full backing of the entire Chamber of Commerce, and the exchange men expect to see that better service is given them at once.

No Movie of Johnny Kilbane.

Cleveland, O.—Blasted are the hopes of certain film promoters of Cleveland, who were just getting ready to make a feature, starring Johnny Kilbane, the champion featherweight fighter of the world.

The explosion occurred Wednesday night, July 25. A right hook to the chin, five counts from the referee, the gong and a towel in the ring. No movie play.

When Benny Leonard rapped Johnny on the jaw in the third round of their battle in Philadelphia, it may not have taken away Johnny's featherweight honors, but it put an end to a fine movie project. If Johnny had knocked the lightweight champion out and thereby became a double champion, the picture would have been made.

Robert McLaughlin, a playwright, had his typewriter and two fingers ready to pound out a scenario, while a well-known Cleveland man was fingering the greenbacks to pay the expenses of the picture. Then came the third round and the two went home to sleep and dream of a fortune gone glimmering.

Robert McLaughlin, a playwright, had his typewriter and two fingers ready to

Carl F. Miller, Manager of Strand.

FREMONT, OHIO.—One of the most prominent exhibitors of the state of Ohio is Carl F. Miller. He has operated theaters here for many years and only recently took over the Strand, the city's finest house.

Mr. Miller formerly was a writer for amusement papers, his pen name being "Sour Guy," under which he wrote some very amusing "hick" showman's letters. He is now a success as manager of the Strand at Fremont and has a host of friends both among the film men and patrons who frequent his theater. He believes in finding what the people want and providing just that. He is laying the foundation of substantial success on this principle.



Carl F. Miller.

Cleveland Film Men in First Call.

Cleveland, O.—The only moving picture men of Cleveland who were in the first call of the army draft were the following:

Charles C. Hall, manager of the Atlas Film company, Standard theater building.

Frank Denol, operator at the Mall theater.

Thomas Colby, manager of the Union Film company, takes the examination soon for the officers' reserve corps.

Although drafted, J. S. Jossey, exchange man, had previous to the draft applied for admittance to the officers' reserve corps and expects to pass the examination.

R. N. Morris Leaves Mutual for Famous Players.

Cleveland, O.—R. N. Morris, son of "Battleship" Morris, has resigned from the Cleveland Mutual exchange to take a position with the new Famous Players branch in that city. He was with the Mutual as booker for three years and will be booker for the Famous.

Plaza Theater Goes Back to Former Owner.

Cleveland, O.—J. H. Simpson, who recently took over the Plaza theater, has relinquished that house to the former owner, Mr. Dessauer, and now will devote all his time to his Ideal theater.

Famous Players Cleveland Office Much Alive.

Cleveland, O.—The Cleveland office of the Famous Players company is now operating in full blast. The publicity department, which was transferred from Pittsburgh to Cleveland, has arrived, and Publicity Director Moorhouse says his force will show some unusual and active advertising work in this district.

Mr. Moorhouse used to work in Cleveland on afternoon newspapers and is therefore acquainted with the editors and employees of these sheets.

Exhibitor M. C. Flahaven Weds.

Cleveland, O.—M. C. Flahaven, manager of the Crawford theater, was married last week to Miss Clara Blecher. Mr. Flahaven is one of the best known exhibitors of Cleveland.

Buffalo, N. Y.—"The Slacker," a timely title, now that the exemption boards are getting into action, is drawing good business at the Strand, Buffalo.

Washington Exchanges at Tri-State Show

Many Local Distributors Engage Space at the Big Exposition at Ocean View, Aug. 30, 31 and Sept. 1—Need of a Get-to-Gether.

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

WASHINGTON, D. C.—A large majority of the exchange managers of Washington have signed up for space for exhibits at the coming convention of the motion picture exhibitors of North and South Carolina, Virginia, and the District of Columbia, at Ocean View, Va., August 30-31-September 1. This convention, or it may be called a conference of exhibitors, will be held independent of any organization now existing. It is planned that a tri-state organization shall be the outcome of this convention, and here again the organization will be entirely independent of the old or new national associations.

For some time past, according to the men who are backing this plan, there has been a very noticeable need of some sort of a body that would bring the men who are in business in this immediate locality into closer co-operation one with the other for the handling of questions that are more of "local" interest.

The convention will start on August 30 and run through Saturday, September 1. The meeting will be concluded with a ball that will be attended by some of the moving picture stars, Governor Stuart, of Virginia, and many notables from Old Point Comfort, Norfolk, and there will probably be plenty of gold buttons in view of the large number of officers and soldiers on duty nearby. The exhibits will be in the pavilion, and will consist of exchange displays and those of the accessory men.

The men backing this project include Jake Wells, Harry Bernstein, Harry Crandall, Guy Wonders, Percy Wells, and Harry E. Varner.

Capital City Vacation Notes.

WASHINGTON, D. C.—Joseph P. Morgan, manager of the Savoy theater, and associated with Harry M. Crandall in his various enterprises in this city, and Maurice Davis, of the M Street theater, are taking their first vacation. They have gone to Atlantic City for a short stay, and will then journey to Paterson, N. J., the former home of Mr. Morgan, and to New York City, the former home of Mr. Davis. It is the intention of Messrs. Morgan and Davis to go to other cities where they will visit the motion picture theaters with a view to getting an idea of that which is considered most up-to-date in theater management and construction.

Arthur Robb, manager of the Garden theater, is away on a two weeks' vacation which will take him to Chicago and other cities in the middle west, and will join Mrs. Robb, who is already there. During his absence George Schneider, who is looking after the Moore properties in this city, will look after Mr. Robb's work.

Tom Moore, who operates a string of theaters in this city, accompanied by Mrs. Moore, has returned from a three weeks' trip to the West coast.

Linz Now Has His Hands Up.

WASHINGTON, D. C.—If things keep on the way they have during the past week the city postmaster will have to put on a couple of extra mailmen, the Washington office of the Moving Picture World will have to install a telephone switchboard, and employ a half dozen or more good-looking girls, and a suite of offices will have to be rented as a temporary measure of relief of the tense situation that has resulted from the story unthoughtfully, perhaps, written by the Washington representative of this paper. It came about like this. Four or five

of the Washington exchanges and others from time to time have had some little difficulty in securing a sufficient number of men to properly handle their business in this territory. Individually and collectively they poured their troubles into the willing listening ear of our correspondent—result—one perfectly good story sent broadcast over the land, bringing applications for jobs from the North, the South, the East, and even the far West, and still they are coming.

To the stranger to the business it would look as if every film man in the country was out of a job. If every Washington exchange manager should suddenly lose all their men they could not begin to employ all the candidates whose applications reached the Washington office of the Moving Picture World the first two days after the story started to take effect. If the recipient of all these letters should answer them individually he would have to employ a force of stenographers that would rival any one of the Government departments, and the worst of it is the stenographers are scarce, but please, if you are a stenographer, don't send your application to the Washington office, because we are flooded already.

Seriously, the names of all of the men from whom applications were received have been placed before the film managers through their association, and will be kept on file for reference. It may be said that not only was the World's Washington office supplied with several mail sacks full of applications, but many of the exchanges also received anywhere from a dozen to two dozen applications in addition.

As a closing line, the writer, with his hands up, asks relief. If you are a film salesman and you want a job please wait until you see the notice appear again before writing; if you are an exchange manager in the market for help, please apply to your brother exchange managers in this or in any other territory, because if you do not, there will be no news in the Washington column in the succeeding issues.

North Carolina News Letter.

By D. M. Bain, Wilmington, N. C.

Paul V. Phillips Now Traveling For Vitagraph.

WILMINGTON, N. C.—Paul V. Phillips, formerly manager of the Paris and Strand theaters at Durham, North Carolina, and vice-president of the North Carolina Motion Picture Exhibitors' League, is now calling on the theaters in this territory for Greater Vitagraph, Mr. Phillips having accepted a position with the Washington Vitagraph exchange to cover the territory formerly handled by Alan J. Bachrach, who has been called to the colors as a member of a Washington recruited unit. Mr. Bachrach enjoyed the confidence and friendship of an undivided clientele throughout North Carolina, who were sad to learn that he would come through no more, but in Mr. Phillips, Vitagraph has obtained another popular young man who will undoubtedly prove a worthy successor to Mr. Bachrach.

Great Atlantic Feature Film in New Offices.

WILMINGTON, N. C.—The Great Atlantic Feature Film Company, Marx S. Nathan, manager, last week moved into large and more convenient offices in the Southern building, at Front and Chestnut streets, and is now in a better position to handle its rapidly growing business throughout the Carolinas.

J. B. Craver to Manage the Piedmont and Elm.

GREENSBORO, N. C.—J. Bryan Craver, formerly manager of the Broadway theater at Lynchburg, last week became manager of the Piedmont and Elm theaters here, succeeding C. F. Daniels, who will shortly take a road position. Mr. Craver is succeeded at Lynchburg by Mr. T. W. Ritch, a well known film and theater man formerly representative of the International Film Service in this territory. These theaters are all operated by the R. D. Craver Enterprises, of Charlotte, N. C.

"Diamond Dick" Anderson Has Met the Difficulties.

CHRISTIANSTED, N. C.—Manager "Diamond Dick" Anderson, of the local Pathé exchange, has been laboring under many handicaps recently. First, their shipping clerk joined the army; second, the stenographer got married; the old cashier was transferred to Atlanta office; their poster clerk resigned to go in business for himself; the correspondence stenographer resigned, and the booking clerk was laid up for an operation on his ear. However, by an exercise of his resourcefulness, Manager Anderson is able to announce that they have "Met the enemy and he is theirs," and that they are handling record breaking bookings on "The Fatal Ring."

Lectures on Educational Side of Pictures

RALEIGH, N. C.—An innovation recently inaugurated by the State Bureau of Community Service, whereby lectures will be delivered on the educational side of the motion picture at various county and municipal educational meetings throughout the state. The first of these lectures will be delivered at the Sampson County Educational Convention, at Clinton, on August 3, and Manager R. V. Anderson, of the Charlotte Pathé exchange, has accepted an invitation to deliver the initial address.

New Auditorium at Winston-Salem.

WINSTON-SALEM, N. C.—Work is progressing rapidly on the new Auditorium here, which, when completed, will represent an investment of \$100,000, exclusive of ground, and will be one of the biggest as well as most completely equipped and conveniently arranged theaters in the state. It will have a seating capacity of 1,800, with three balconies, and will be equipped to play both legitimate attractions and high class motion picture productions. It will be operated by the Piedmont Amusement Company, which also operates the Paramount, Pilot and Elmwood theaters here. Mr. A. F. Sams, of this city, is president of the corporation, and R. D. Craver, of Charlotte, secretary.

Universal Back at 307 West Trade Street.

CHRISTIANSTED, N. C.—Manager E. F. Dardine, of the Universal exchange, announces that the Universal and Bluebird exchanges will be back in their old quarters at 307 West Trade street before the tenth of August. The building was almost completely destroyed by fire six weeks ago, since which the exchange has been in temporary offices. The building has since been thoroughly renovated, and Manager Dardine will have even better facilities than before for handling the business of Universal.

New Theaters and Changes Hereabouts.

CHRISTIANSTED, N. C.—A. C. Burgess, formerly owner of the Broadway theater, at Mount Airy, in the city this week announces that he has just opened his new Grand theater at Thomasville. While here he contracted with Manager Anderson for Pathé Gold Rooster Features and Hearst-Pathé News for the new house. He also purchased a large silver fibre screen from the Craver Film and Supply Company.

COOLUMBIA, S. C.—The Broadway theater installed last week a \$10,000 pipe organ,

and will dispense with an orchestra for pictures.

Concord, N. C.—Mr. W. E. Stewart, owner of the Pastime theater, has closed the deal whereby he becomes proprietor also of the Strand theater. J. W. McCall, of Union, S. C., will manage the house.

Gastonia, N. C.—J. White Ware, resident of this city, and owner of two theaters in Athens, Ga., last week purchased from Mr. J. E. Simpson the Ideal theater here.

Wilmington, N. C.—Otto Haas, of Charlotte, owner of the Ottaway and Princess theaters, is spending the week at Wrightsville Beach. A. B. Cheatham, of the Charlotte Universal exchange, was here this week, and reports record breaking bookings on "The Grey Ghost" serial.

NOTES FROM LYNCHBURG, VA.

By Julian T. Baber.

Lynchburg, Va.—Elsie Ferguson, Artcraft's new screen star, was in Lynchburg recently on her way to Natural Bridge, Va., to take several scenes in her initial picture, "Barbary Sheep." Miss Ferguson was accompanied by Director Tourneur and a large force of his technical staff and supporting cast.

J. Bryan Craver, manager of the Broadway theater, was a delegate from Virginia to the national convention in Chicago recently. He will spend several days in Charlotte, N. C., with his brother, R. D. Craver, a well-known film man, before returning to Lynchburg.

The Trenton theater, which presents both pictures and vaudeville, has closed down for the summer season.

MORE BUFFALO NOTES.

Manager Sitterly's New Headquarters.

Buffalo, N. Y.—The new headquarters of the Popular Cinema, Inc., will have all the other equipments of an up-to-date exchange. The place was formerly occupied by the Pathé. John M. Sitterly is the manager. Miss L. M. Miney and Leo Hager, representing the Unicorn, and H. E. Hughes are at the same address. Mr. Hughes is western New York representative of the Super Film Attractions Co., of Syracuse.

If Harry Dixon Goes They'll Get a Good One.

Buffalo, N. Y.—Harry Dixon, manager of the Sun moving picture theater, Buffalo, has been drafted. If Mr. Dixon goes to the front he will prove a boon companion to his comrades in the trenches during a lull in the fighting. For some time he appeared in vaudeville as a "bird imitator." Upholding the American Eagle therefore ought to come natural to him. He will also be able to contribute some peppery stuff to the trench magazines, because the Sun Theater Weekly, which he issued for some time, was replete with humor. This paper was fully described in these columns. If he is taken a prisoner his talent ought to ensure his good treatment.

Bison City Film Jottings.

Buffalo, N. Y.—Harry Marsey, general manager, has closed the Family theater, Buffalo. The house will be redecorated throughout, and will re-open at the end of the month under the name of the Rialto. This moving picture theater is centrally located on Lafayette Square. Features will be the policy as heretofore. The prices will be ten and twenty cents.

Henry Carr, manager of Shea's theater, Buffalo, recently had a detachment of the Third Artillery at his house. The boys stimulated recruiting and appeared in a sketch, "The Call to Arms."

"Birth" was recently presented at the Glen theater, Williamsville.

Film Affairs Last Week in Pittsburgh

F. C. Burhans Made Local Fox Manager—T. W. Chatburn Heads Vitagraph Exchange—Victoria Theater to Open in September—Other Notes.

From Pittsburgh News Service, 6104 Jenkins Arcade, Pittsburgh, Pa.

F. C. Burhans Heads Pittsburgh Fox Office.

PITTSBURGH, PA.—The local moving picture trade receives with much approval the announcement that F. C. Burhans, formerly head of the Pittsburgh Vitagraph exchange, has become manager of the local Fox office. He succeeds G. R. Ainsworth, resigned. While a young man in years, Mr. Burhans is a veteran in point of experience in the film business, both as an exhibitor and an exchange man. At one time he was manager of the chain of theaters controlled by George Balsdore in New York, and from that field entered the film game. When Mr. Balsdore opened the Vitagraph office in Pittsburgh some years ago, Mr. Burhans was appointed to a minor position. Later he became traveling representative out of this office, and then assistant to Manager Childs. A year ago he was placed in charge of the Vitagraph exchange. Mr. Burhans is president of the F. I. L. M. Club, having been a promoter of the organization and a leader in its affairs since its formation. His wide circle of friends and associates here wish Mr. Burhans continued success in his new connection.

T. W. Chatburn Now Heads Pittsburgh Vitagraph.

Pittsburgh, Pa.—T. W. Chatburn, formerly of the Chicago office of the Vitagraph, has been transferred to this city as manager of the Pittsburgh Vitagraph exchange, succeeding F. C. Burhans. Mr. Chatburn is a film man of broad experience, and is well-known throughout the trade from his long affiliation with the Mutual as special representative in the middle and western states. Edward Auger, eastern district manager of the Vitagraph, accompanied Mr. Chatburn and remained here several days.

James B. Clark Gets Signal Honor.

Pittsburgh, Pa.—A signal honor has been conferred upon James B. Clark, head of the Rowland & Clark theaters of this city, with his appointment as representative from the State of Pennsylvania on the National Committee on Public Information. This organization was formed recently at the request of President Wilson, and is expected to prove efficacious in disseminating information during the war through the co-operation of exhibitors and the film trade in general. Mr. Clark's broad experience and recognized ability in the field of publicity fit him exceptionally well to represent the moving picture industry in its work bearing upon the war situation in this country.

Samuel Gould to Make Theater Bigger.

Pittsburgh, Pa.—The attractive Gould theater, East Ohio street, Northside, Pittsburgh, is to be considerably enlarged this autumn, according to an announcement made by Samuel Gould, owner and manager of the house. Mr. Gould states that business is showing a decided improvement over this season a year ago, and is confident that a large theater is needed and will meet with much favor in his locality. The adjoining building owned by Mr. Gould, is to be combined with the present theater structure, about doubling the seating capacity.

Victoria Theater May Be Ready in Month.

Pittsburgh, Pa.—Work is going forward rapidly on the new Victoria theater being erected by Mark Browarsky in Center avenue, Pittsburgh, and present indications are that the house will be ready for

opening about September 15. The Victoria will be a handsome addition to the picture houses of this state, as it embodies the latest ideas in theater construction, and will have a seating capacity of 1,200. Mr. Browarsky, the owner, operates the Rex Amusement Company's chain of theaters in this city, the Rex, Rialto and Orpheum, and is a well-known exhibitor.

R. J. Riley has resigned from the local staff of the Mutual exchange, and has accepted the position of booker for the Mark Browarsky chain of theaters.

Expect New Clearfield House by Xmas.

Clearfield, Pa.—Excavation has been started for a large new theater at Clearfield, Pa., and it is hoped to have the house completed by Christmas. The builder is Stoddard L. Driggs, owner of the Globe theater, and a prominent exhibitor of Clearfield. The policy of the new theater will be big feature attractions and road shows. Its seating capacity will be 1,100. Mr. Driggs will continue the Globe as an exclusive picture theater.

Majestic Opens to Good Business.

Punxsutawney, Pa.—The handsome Majestic theater, Punxsutawney, has been re-opened in an auspicious manner by the owner, William P. McCartney. The house, which has been closed for remodeling during the past three months, is now one of the finest and most complete in its locality. New seats have been installed and the interior beautifully re-decorated. High-class feature pictures are being continued.

"Her Condoned Sin" at the Liberty.

Pittsburgh, Pa.—The Liberty theater, East End, Pittsburgh, the largest and finest of the Rowland & Clark chain, ran the National Film Booking Company's subject, "Her Condoned Sin," August 2, 3 and 4. This feature is being shown by the leading houses throughout this section with much success.

New Castle Man Buys Youngstown Theater.

Youngstown, O.—The Orpheum theater, Youngstown, O., has been purchased by Wallace Draggett, a well-known exhibitor of New Castle, Pa., from P. G. Atsalas, who has conducted the house for the past seven years. Mr. Atsalas announces that he plans to remain in the moving picture business, and will probably build or take over another theater in Youngstown. At present Mr. Atsalas is visiting in Chicago and New York City.

Paul D. Irwin to Represent Leader Film.

Altoona, Pa.—Paul D. Irwin, an experienced film man, has been appointed representative of the Leader Film Service, Pittsburgh, at Altoona, Pa. Mr. Irwin covered the Altoona territory for a number of years for the local Pathé office.

New Brushton Theater Nearly Ready.

Brushton, Pa.—The new Brushton theater, being erected at Brushton, a suburb of Pittsburgh, by the Horner Amusement Company, is now well under way and the owners expect to have it ready for opening about the middle of September. The house will be up-to-date in every particular and will have a seating capacity of 1,000.

S. Z. Williams, formerly of the Milwaukee office of Pathé, has been appointed cashier at the local Pathé exchange, succeeding Mr. Burns.

Insurance Men Argue for Fire Sprinklers

Indianapolis Experts Differ on Need of Automatic Fire Sprinklers in Exchanges—Methods in Exchanges of Chicago and Cincinnati May Be Followed.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Fire insurance experts and owners of motion picture exchanges in this vicinity are on the verge of a deadlock as a result of differing opinions regarding some of the precautionary provisions in the proposed new ordinance, governing the storage, handling and manufacture of motion picture films, which has been hashed and rehashed before the Indianapolis city council for the last three or four weeks.

The fire insurance experts are demanding that the exchanges should be equipped with automatic sprinklers, and the owners of the exchanges declare that if such a provision is inserted in the ordinance they will be forced to pay out money unnecessarily for fire protection. And thereby hangs the deadlock.

Fire insurance men who have been interested in the passage of the ordinance, which was introduced in the council a few weeks ago, say they have no selfish interest in demanding that the ordinance provide for the compulsory use of automatic sprinklers. They say that the money question does not enter into their contention, but that they are thinking only of the safety of the public.

The differences between the insurance men and the owners of motion picture exchanges and theaters were aired two weeks ago before one meeting of the council, and a majority of the members of the city welfare committee, to which the ordinance was referred, favored the elimination of the provision that demands the use of automatic sprinklers. The exchange men point out that inasmuch as the committee has favored the elimination of the sprinklers, the insurance men should abide by the committee's decision. The insurance men, however, say that if the automatic sprinklers are used the difference in the fire insurance rates will pay for the sprinkling devices in a few years.

Jacob H. Hilkene, commissioner of public buildings, who prepared the motion picture ordinance with the help of E. M. Sellers, manager of the Indiana Inspection Bureau, and H. H. Friedley, state fire marshal, will leave in a few days on a trip to Cincinnati and Chicago, at the expense of the motion picture men, to ascertain what is being done in those cities to protect life and property by legislation to control the handling of motion picture films. Ordinances regulating this phase of the industry have been passed recently in Cincinnati and Chicago, it is reported.

L. H. O'Donnell Takes Well-Earned Vacation.

Washington, Ind.—L. H. O'Donnell, manager of the Grand theater here, who was one of the seventeen delegates from the Indiana state organization at the national convention of the Motion Picture Exhibitors' League of America held at Chicago recently, has gone to Michigan to spend a few weeks with Mr. and Mrs. Alvin Padgett and Mr. and Mrs. Ben Burris, of this city, who are camping on one of the lakes in that section. Mr. O'Donnell is one of the most active exhibitors in the Indiana League.

"Little American" Attracts Great Crowds.

Hammond, Ind.—Hundreds of Chicago people flocked to this city last week to see the great Art Craft feature film, "The Little American," which was shown at the De Luxe theater. The film was prohibited from being shown in Chicago by Major Funkhouser, deputy superintendent of police, who said it might hurt the "sensibility of German-American citizens

and arouse a feeling against the Germans."

Nearly every night the picture was shown at the De Luxe, traffic on the streets surrounding the theater was blocked by long lines of people who were waiting to buy admission tickets. Manager Michaelstetter was so well pleased with the picture and the crowds that he has decided to book it for a return engagement in the near future. The picture has since been shown at a private exhibition to 100 Chicago people, representing the city's official, civic and social life, and they ridiculed Funkhouser for his action.

Charles H. Sweeton Back from Chicago.

Evansville, Ind.—Charles H. Sweeton, manager of the Majestic theater, has returned from Chicago, where he attended the convention of the Motion Picture Exhibitors' League of America, and other cities in the North. Mr. Sweeton reports that despite the hot weather the motion

picture business in Evansville is still satisfactory.

Raymond Moore Opens Cozy Theater.

Winchester, Ind.—The Cozy theater here has been sold to Raymond Moore, of Union City, who will assume charge immediately. J. T. Kelley, former owner, is contemplating opening another theater in the winter.

Frank Heller Says He Enjoyed Convention.

Anderson, Ind.—Frank Heller, genial manager of the Starland and Meridian theaters, has returned from Chicago, Ill., where he attended the annual meeting of the Motion Picture Exhibitors' League of America. Mr. Heller, who was one of the seventeen delegates from the Indiana state organization, reports that the convention was the liveliest one he ever attended. He said he enjoyed himself every minute of his stay.

Evansville, Ind.—Managers of motion picture theaters of this city are contemplating giving their patrons a "fast" on shows. It is their intention to hold shows only two days each week—on Saturdays and Sundays—during the extremely hot weather. However, no definite agreement has yet been reached.

Schedule of First Runs in Detroit

Moving Picture World Representative Inquires About First Run Bookings and Makes Up a List of Houses and Their Offerings.

DETROIT, MICH.—So many exhibitors have asked the World correspondent what the first-run situation is in Detroit that we are giving it herewith as it exists today.

The Madison theater has signed for the first twenty-six Goldwyn pictures; in addition it will show Metro, taking its selection.

The Washington theater is an open booking house, playing all big attractions as long as they "are in the money." No first-run has been signed for the Washington.

The Majestic theater has signed for K-E-S-E service, the contract calling for 52 pictures, pay or play, starting the last week in August. This doesn't necessarily follow that the Majestic need play every picture; they can show other pictures any time they wish by simply laying the K-E-S-E on the shelf. "The K-E-S-E is coming better and their pictures are excellent," said M. W. McGee, manager of the Majestic.

The Liberty theater will show Metro pictures, taking second pick following the Madison.

The Broadway-Strand is a Paramount theater starting around the first of September. This theater has booked 52 Paramount and Arclight subjects, which means there is no room for outside attractions.

Gus Greening Will Run Majestic Theater.

Ann Arbor, Mich.—Gus Greening, at one time with the Sullivan-Conisidine circuit, and more recently as manager of the Oakland theater in Pontiac, has been appointed manager of the Majestic theater in Ann Arbor, by W. S. Butterfield. Frank O'Donnell, former manager there, has gone to the Majestic in Kalamazoo.

Harlan Starr Resigns Theater to Travel for Pathé.

Detroit, Mich.—We were all quite surprised this week with the announcement by M. Harlan Starr that he had resigned the management of the Madison theater, Detroit, to become city salesman for Pathé. Mr. Starr assumed his new duties on Monday, August 6. He will cover nearly one-half of the Detroit theaters.

The Madison is the newest and finest of the John H. Kunsky theaters.

Mr. Starr has been in Detroit for six years, starting in as manager of the Empire theater for A. J. Gilligham. After three years he went with John H. Kunsky as manager of the Liberty; later the Washington theater, and to the new Madison when it opened some months ago.

The desire to spend more time with his family and because he sees big opportunities in the selling end of this industry, are the reasons given by Mr. Starr for the change.

William Elliott Takes Management of Washington Theater.

Detroit, Mich.—William Elliott, formerly with Paramount in Detroit, and for some months with the Barnett Film Attractions, Detroit, has resigned to become manager of the Washington theater for John H. Kunsky. Mr. Elliott has spent his life in the amusement business, for a number of years as manager of traveling road attractions for Cohan & Harris. He also owns "Neptune's Daughter" for Michigan.

Mr. Elliott's going to the Washington means that Thomas D. Moule, now manager of the Alhambra, goes to the new Madison, while R. G. McGaw will go to the new Adams, which opens in September. No manager has yet been selected by Mr. Kunsky for the Alhambra.

Foursquare Gets Two Live Wires.

Detroit, Mich.—D. Leo Dennison, formerly with Paramount, has gone to Cleveland as manager of the M. H. Hoffman Foursquare Pictures, for which George W. Weeks of Detroit is division manager.

Sidney Alexander, leading Detroit attorney, and for some weeks in charge of the Palace theater in Saginaw, for the creditors, has taken to the road for George W. Weeks. He will make the big cities in the territory, such as Columbus, Toledo, Louisville, Cincinnati, Indianapolis, etc., looking after the first-runs.

"I believe both of these men are going to get results for Hoffman Foursquare Pictures," said Mr. Weeks. "The treatment they have already received from exhibitors convinces me that Hoffman Pro-

ductions are going to go over with a bang."

Geo. Montgomery Gets Back His "Pep."

Detroit, Mich.—George N. Montgomery, manager of the Metro exchange in Michigan, has regained his health and is now after business with his old-time pep—and he is getting it. He is getting ready for a big fall drive, and especially on the new Charlie Chaplin pictures, which will be handled by his exchange in Michigan. Metro is extremely popular in Michigan, the best theaters showing their productions week in and week out.

W. W. Drum in Charge of Bluebird Exchange.

Detroit, Mich.—W. W. Drum is now in charge of the Bluebird exchange at Detroit, having for three years been in charge of World Film affairs on the Pacific coast.

Michigan Boys Honored by First Call.

Detroit, Mich.—Quite a number of Michigan boys are included in the first selective war draft. Among them: Harry D. Goldberg, agent for Lewis J. Selznick; A. I. Shapiro, Goldwyn manager; Harry Zapp, Goldwyn representative; Charles Davie, manager Bijou theater, Detroit; Edward Geller, film exchange manager, and George Custer, booker at the General exchange.

Heard Here and There in Detroit.

Detroit, Mich.—The Wolverine Feature Film Co., of Detroit, has filed a voluntary petition in bankruptcy. A creditors' meeting has been called for August 7.

George W. Weeks, division manager for M. H. Hoffman Foursquare pictures, has established Detroit offices at 908-912 Peter Smith building, Detroit, telephone Main 2864. Later when the new film building is completed, George will have larger offices there.

"The Slacker" had its premier showing in Michigan the week of July 29 at the Washington theater, where it did a very good business, weather conditions taken into consideration. It is booked for a solid week at the Regent theater; also at the Liberty, and the Orpheum in Grand Rapids.

FILM NOTES FROM ILLINOIS.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

SPRINGFIELD, ILL.—Secretary of State Emmerson has issued certificates of incorporation to the following:

The Binoscope Company, Chicago, capital, \$50,000; incorporators, W. L. Bargh, Marion Luce, H. A. Biessat.

National Projector & Film Company, Chicago; capital, \$50,000; incorporators, Edward Taylor, Leland Pierson, Albert H. Roessler.

Empire Theater and Realty Company, Chicago; capital, \$15,000; incorporators, Benjamin B. Kahane, George A. Trude, and Orville Lee.

Changes and New Theaters in Michigan.

Saginaw, Mich.—The Mecca Theater Company has leased the Palace theater, which has been idle for some time, and will operate it as the Mecca-Palace theater, giving high-class moving pictures, the old Mecca conducted as a five cent photoplay theater. The Mecca Theater Company has recently been incorporated, with a capital stock of \$30,000. The officers are as follows: Charles Q. Carlisle is president and general manager, Harry E. Oppenheimer is vice-president, and Edwin C. Forrest is secretary-treasurer.

L'Anse, Mich.—A building owned by W. S. Crebassa of the L'Anse livery is being remodeled for use as a moving picture theater. Men from South Range and Iron River have been negotiating for a lease on the new house.

Toronto Theaters Plan for Week of Big Fair

Coming Canadian National Exposition, August 27-September 8, Will Bring Crowds to City and Exhibitors at the Beginning of Theatrical Season.

W. M. Gladish, 1263 Gerrard Street East, Toronto, Ont.

TORONTO, ONT.—Although the patronage at moving picture theaters of Toronto has been keeping up very well despite the extremely warm weather, a number of the exhibitors are already giving considerable thought to the fall and winter season of 1917-1918. During these dog days Toronto people have been finding out that a good way to spend an evening in comfort is to attend a performance at a picture theater where the manager has spent some attention to details. Many local people have been heard to remark this summer that the interior of many of the picture houses is cooler than the lakeshore.

It is only in a very few suburban houses that the atmospheric conditions this summer have been unbearable, or nearly so. Improvement in some of these is being planned for next summer, because the managers have wakened to the fact that attention to the comfort of the patrons pays considerably in the long run.

B. S. Courtney of Toronto has leased Massey Hall, the largest auditorium in Ontario, for the two weeks of the Canadian National Exhibition, August 27 to Sept. 8, for the presentation of "Intolerance" twice daily. Charlie Stevens of Super Features, Limited, Toronto, will have the Grand opera house for at least one of the two weeks for the presentation of the screen play, "On Trial," and special efforts are being made by the Allen interests to open the new Allen theater, Toronto, during Exhibition time. The managers of both the Regent and Strand have made special plans for the Exposition period, while Manager Harry Pomeroy of the Photodrome will present Evelyn Nesbit's "Redemption" during the two weeks. Pomeroy will have a very special lobby display and the attraction will be advertised also by an elaborate automobile float. Other downtown theaters will be brightened up for the occasion.

The fifteen exchanges in Toronto are preparing to entertain many out of town visitors during the two weeks of the fair. The presence of outside managers is another reason why the exchanges make it a point to have their best features booked at a local house during the two weeks. When the outside exhibitor arrives at an exchange he is taken over to some theater to see the picture for himself and to see the crowd that it draws, etc.

Morris Kashin Gets Rousing Send-off.

Montreal, Que.—A representative and very enthusiastic assemblage of moving picture men met at the St. Regis last week to give Morris Kashin, late of the Midway theater, a good send-off on his taking up an important position with the Fox Film company in New York. The occasion was quite a surprise to Mr. Kashin.

George Nicholas, manager of the Strand theater, was chairman and spoke in warm terms of the appreciation in Montreal of Mr. Kashin's work in initiating advanced methods of lobby display work. Mr. Kashin was generally liked not only in business, but in private circles, and it would be hard to find another man who could fill his position.

Maurice West, manager for the Fox Film company, on behalf of the moving picture men, presented Mr. Kashin with a gold watch suitably inscribed and a valise, at the same time wished Mr. Kashin the best of luck in his new sphere of operations.

Mr. Kashin said he would never forget the kindness of the movie men in Quebec. He was glad they had appreciated the little he had done to push forward the main salient points in lobby display work. When exhibitors had grasped the

real box office value of attractive display, and had discovered what display really was, there would be found a source of revenue which had been allowed to lie fallow.

The rest of the evening was spent in a convivial manner.

Toronto Council Increases License Fees.

Toronto, Ont.—The city council of London, Ont., has decided to increase the municipal fees for moving picture theaters from \$80 per year to from \$100 to \$300 per year, according to seating capacity. A special committee of aldermen had decided upon a new scale of from \$100 to \$500 per annum, but when the matter was brought up for final vote a few days ago the council decided to make a reduction in the scale.

J. H. Flock, a local lawyer, representing the Grand and Majestic theaters, appeared before council to oppose the measure. He declared that the proposed increase meant a maximum advance of 500 per cent. He pointed out that the Grand was already paying \$430 a year in license fees and an increase in the municipal tax would bring a real hardship upon this and other houses.

Girl Operators Not Careful.

Toronto, Ont.—A number of Toronto exchanges have engaged experienced operators for the inspection and repair of films to replace girls because exhibitors were complaining about the condition of comparatively new film. When men became somewhat scarce on account of enlistments in the army and because of the lure of munition work, the exchanges placed women in charge of inspection benches. The female labor has not proved satisfactory, it is declared.

Globe Films Moves Office.

Toronto, Ont.—Globe Films, Limited, distributor of Ivan productions and state rights features, has moved its headquarters from 56 King street west to the Rialto theater building, Yonge and Shuter streets. One of the special features which the Globe has secured is Evelyn Nesbit's "Redemption."

Maurice Kaufman has contracted with the B. F. Goodrich company of Akron, Ohio, for a series of one-reel subjects for Canada.

Regal Films in New Quarters.

Toronto, Ont.—The headquarters of Regal Films, Limited, one of the youngest exchanges in Canada, have been removed from 37 Yonge street, Toronto, to 21 Adelaide street west, where the three floors of the building have been taken over by the company. The Ontario business of the company will be handled at these premises.

Regal Films, Limited, has established a publicity and advertising department for the use of all exhibitors, and W. R. Greene, formerly of the Strand theater, is in charge.

This company has met with great success in connection with arrangements for the distribution of Goldwyn productions throughout Canada. S. Taube is looking after Goldwyn interests in the Ontario territory, and he secured contracts with the Regent, College Playhouse, Park and Doric theaters in Toronto within a few days. Goldwyn pictures will also be seen at the Patricia theater, the large new theater in London, Ontario.

One of the best hot-weather sellers in Toronto has been the "Masque of Life," the Canadian rights for which are held by Regal. This picture is booked solid in and around Toronto until November

New Orleans Up-town Theater to Open

August 5 Set for Premier of the Fren, Newly Built by Peritz & Yochen—Has Seats for 900 and Is Modern Throughout.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—Another first-class suburban theater has just been opened in the uptown section of the city, and it is assured of the most liberal patronage. Messrs. Peritz and Yochen have recently completed the Fren theater, and it was opened on the night of Sunday, August 5, under the most auspicious circumstances. It is a modern theater in every particular, and is situated in an excellent neighborhood. It has a seating capacity of 900, and is furnished in the most complete fashion. Comfortable opera chairs have been installed throughout, and every modern appliance for the comfort of the patrons and the most acceptable projection of pictures has been installed. There is to be none but high-class feature productions on the screen, and music from a modern Fotoplayer will accompany the screen productions. Rest rooms for both ladies and gentlemen have been provided; free telephone service will be maintained, and all of the little devices that go to make a house popular will be furnished.

Stewart Now on Deck to Go to Dallas.

New Orleans, La.—The penalty for doing good work in the New Orleans exchange field is to be sent to Dallas, Texas, by the home office. At least that is what has happened to more than one of the local managers who have shown good form

in the securing of contracts and the efficient organization of their offices. The latest manager to be transferred to the Texas metropolis is Dan Callahan, who for several months has been in charge of the Southern Triangle Pictures Corporation exchange here. The Triangle business has enjoyed a healthful and steady increase in the New Orleans territory, and the

"Jack" Stewart.

reputation of the men who have been responsible for the increase has naturally spread. Hence Callahan's selection for another field that promises response to expert handling.

"Jack" Stewart, who has been a most efficient salesman on the Triangle force, has been appointed to succeed Callahan in the New Orleans office, and he already has his forces organized and ready for a vigorous campaign. No manager knows the territory better than does "Jack" Stewart, and there are few that are more energetic in the pursuit of business.

Pastime Theater Reopens.

Alexandria, La.—The old Pastime theater in this city has been remodeled and reopened as a first-class motion picture theater, and its destinies will be in the hands of Frank Wilson, an experienced exhibitor from Denver, Colorado. The opening of the cantonment by the Government at this place has given the amusement business a great impetus, and it is fully believed that the remodeled theater will enjoy a most liberal patronage. It has been re-named the Strand, and the management asserts that only the best productions will be shown. The former owner of the Pastime was C. F. Bode, who disposed of his entire interest to the new manager.



New Hattiesburg Theater Nearly Ready.

Hattiesburg, Miss.—The Tri-State Amusement Company, of Meridian, Miss., is about to open a new motion picture theater in this city, and the building is very near to completion. The selection of Hattiesburg as a location for one of the Government cantonments has given the motion picture business a boom here, and the two theaters under the operation of A. J. Xydias will have opposition. The new theater will be under the management of C. R. Hatcher, an experienced motion picture exhibitor.

The Trymore Closes for Refurnishing.

New Orleans, La.—The Trymore theater, one of the suburbs in the uptown section of the city, has been closed for the purpose of undergoing repairs. It is now one of the best equipped neighborhood theaters in the city, having been provided with a new projection booth, a new machine of latest pattern, and other accessories that will add much to the pleasure of the patrons.

Atlanta News Letter.

By Alfred M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Steps Taken to Provide Amusements Near Camps.

Macon, Ga.—Steps to provide clean amusements (among which is to be a moving picture theater) for thirty-five thousand soldiers who will be camped at Camp Wheeler within the course of the next few weeks were taken at a mass meeting held at the City Auditorium, Friday afternoon, July 27, by authorizing a committee of five to name a general committee of twenty-five to take the matter in charge.

T. S. Settle, representing the War Department Committee on camp activities was present at the meeting, and outlined what should be done to occupy the soldiers during their spare moment.

Loew to Open Theater in Chattanooga

Proposed Extension of Big Circuit Through the South Will Bring a New Theater to Chattanooga—Agreement with Alexander Pantages Circuit.

CHATTANOOGA, TENN.—In line with his plans to include fifteen cities in his Southern chain of theater holdings, Marcus Loew is perfecting arrangements to open a high class vaudeville and moving picture theater in Chattanooga at an early date. Mr. Loew's contributions to the Southern theatrical field already embrace such cities as Memphis, Birmingham, Atlanta, etc., with a new house under construction at Louisville, and an enlarged building to supplement the house now operating at Atlanta. In addition to the hundred Loew theaters now operating over the United States the expansion plans call for theaters to be erected in numerous Southern cities, including New Orleans, Montgomery, Houston, San Antonio, Dallas, Little Rock, Oklahoma and Tulsa.

E. A. Schiller, manager of theaters in Memphis, Atlanta and Birmingham, was in Chattanooga a few days ago on business connected with the establishment of the new house, and after leaving this city paid a visit to Mr. Loew in Chicago to talk over the local situation. While in Chattanooga, Mr. Schiller made the statement that the Chattanooga house, as well as the majority of the others, will remain open fifty-two weeks in the year.

The national guard troops of Georgia, Florida and Alabama will be in camp here.

James B. Kelly Heads Atlanta Bluebird.

Atlanta, Ga.—James B. Kelly, who recently spent several days in New York, has taken over the Bluebird Photoplay exchange in Atlanta, Ga. Mr. Kelly now is manager and has control of all bookings for South Carolina, Georgia, Florida, Alabama and Western Tennessee on all Universal super-features, Butterfly production and Bluebird photoplays, which gives him a program of two features a week, in addition to ten or eleven superproductions. He reports large success with the features, "Even As You and I" and "Twenty Thousand Leagues Under the Sea."

Miss Alice Rodier an Atlantic Girl.

Atlanta, Ga.—O. Henry's wonderful short stories by the General Film, now being shown at the Strand theater in Atlanta, have among the principals Alice Rodier, daughter of J. L. Rodier, an Atlanta man connected with the Atlanta Georgian as proofreader. Miss Rodier appears in "No Story" and "Strictly Business," and does excellent work in each. Miss Rodier has been playing small parts for some time, and this is her first co-starring venture, in which she develops decided talent and versatility, the two parts being quite different in characterization.

Notes of the Trade Hereabouts.

"The Little American" has filled the Criterion theater at every performance during last week. Manager Patterson gave away bunches of Mary Pickford's photographs to the ladies and children.

Mae Murray, the Bluebird star, is making an appeal this week for signed letters to be sent her address at the Grand theater, congratulating General Pershing and the American expedition on their safe arrival in France. It is said hundreds of letters are being sent her.

"The Battle of Ancre" is being shown this week at the Criterion theater to crowded houses. The picture is being advertised by an imitation tank built on an automobile, and run through the streets of Atlanta.

One of the principal objects of opening so many theaters in the South is to break the long jumps for his vaudeville acts, and thus minimize expenses.

With regard to cut-throat competitive tactics in connection with the Chattanooga theater, Mr. Schiller said: "I do not anticipate that there will be any competitive trouble. Mr. Loew is not entering any Southern city with such an idea. He proposes to devote the entire energies and resources of his organization toward giving the public the best possible entertainment in the picture and vaudeville line for the money."

The Loew interests have formed a working agreement with the Alexander Pantages circuit, which latter chain of theaters operates west of the Mississippi River. Shows will be exchanged with one another, thereby forming one of the largest theatrical syndicates in the world.

Jackson Theaters Giving Money's Worth.

Jackson, Tenn.—The Lyric theater is gaining the reputation of being one of the most liberal moving picture houses in the South. With its standard ten cents admission the management offered last week

twelve full reels of moving pictures, including Wm. S. Hart in a five-part Triangle-Ince feature, "Wolf Lowry"; a five-part feature starring House Peters and Kathlyn Williams entitled "The Highway of Hope," together with a two-reel Keystone Comedy, "Cactus Well." Eight reels and a little vaudeville is occasionally run as the program, all for ten cents.

At the Elite, operated by the Dixie Company, the slogan is "Five Cents, Why Pay More?" This house runs a five-part feature and a comedy. Margaret Clayton in "The Night Workers" and a Cub single-reel comprised a recent program.

Manager Bradford Takes in Convention.

Nashville, Tenn.—Manager Carson Bradford, of the Strand, was one of the few managers in this section to attend the Chicago Convention this year. Mr. Bradford is a wide-awake manager in every particular, and this accounts in a great measure for the fact that the Strand theater is apt to be full of satisfied patrons.

Alabama Houses Donate to War Fund.

Birmingham, Ala.—The management of the Franklin and Belle theaters have made arrangements to donate all the pennies received on August 1 to the Million Penny War Fund to be used for the relief of suffering French and Belgian children. These two Ensley houses will run pictures of especial benefit to the children, who are urged to contribute their pennies for admission. Arrangements have been made for the Birmingham News to handle all collections for this section of the South.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

NOTES FROM MIDDLE WEST.

By Frank H. Madison.

Among Dakota Theaters.

HURON, S. D.—Three photoplay theaters were re-opened after being closed for eighteen days because of a chautauqua and re-decorating.

Canton, S. D.—When the whole town devoted a day to raising a mess fund for the local militia the Lyric theater put on a special program.

Pierre, S. D.—The Bijou theater had as a special attraction slides of local celebrities and snapshots of Pierre's citizens about their daily life.

Snap Shots from Wisconsin.

Poynette, Wis.—Lee Manley is now in sole control of the Cosmo theater.

Sparta, Wis.—A large amphitheater has been erected at Camp Robinson, which will be used for the exhibition of moving pictures.

Milwaukee, Wis.—The Orpheum theater held the Triangle feature, "The Flame of the Yukon," over for a second week.

LaCrosse, Wis.—The Bijou theater played a third return date of Mary Pickford in "Tess of the Storm Country."

Theater Notes from Nebraska.

Giltner, Neb.—A moving picture show has been opened in the Giltner opera house by Fred Hayder, manager of the Plaza theater at Hastings. "Jackie of the Navy" was his opening attraction.

McCook, Neb.—C. W. Martin has purchased the Brach theater.

Seward, Neb.—Fred and Will Mayland have remodeled a building here to be used as a moving picture theater.

Last Week's Film News in Minneapolis

James A. Keough Leaves the Mill City Strand—St. Paul Strand Sold to Ruben & Finkelstein—Draft Honors

By John L. Johnston, 704 Film Exchange

MINNEAPOLIS, MINN.—James A. Keough has resigned as manager of the Strand theater here, and has, with Mrs. Keough, left on a month's vacation trip in his touring car. "Jimmy," as Mr. Keough has been popularly called, became manager of the Strand when the theater was in its infancy, and under his direction it has earned a reputation of being one of a handful of the Northwest's best photoplay houses. Mr. Keough was the first manager to play a feature a week here, also the first to charge 25 cents for a feature. Mr. Keough has not announced his future plans further than saying he has accepted a good position out of the city. Charles G. Branham, for almost a year publicity representative and assistant manager of the Strand, will in probability be Mr. Keough's successor, although Saxe Brothers, owners of the theater, have not given out any statement as yet. Mr. Branham's publicity "stunts" have been many and unique, and have played a big part in the Strand's coming to the fore.

Strand at St. Paul Changes Hands.

St. Paul, Minn.—The Friedman interests have sold the Strand theater, St. Peter and Sixth streets, here, to Ruben & Finkelstein, thus increasing the latter firm's holdings in the Twin Cities to ten downtown theaters. The theater is now closed while repairs are being made and the interior redecorated. It will be renamed the New Garrick to correspond with the New Garrick, a R. & F. house in Minneapolis, and will be reopened on August 12 with Mary Pickford in "The Little American." First run Arclight and Paramount pictures will be shown at the theater here following their run at the New Garrick, Minneapolis. The Strand has enjoyed a good patronage as a film theater for several years, and previously was a legitimate and also a burlesque theater. George Granstrom has been the manager of the Strand for the past three months, but it is not known whether or not he will retain charge of the theater under the new ownership.

Draft Honors Local Film Men.

Minneapolis, Minn.—The draft has begun to take away, directly or indirectly, members of Minneapolis film row. Manne Gottlieb, manager of the exchange department of the United Teaters Co., and who was in the first call, has gone to Jefferson barracks, Missouri, as a clerk for an aviation squadron. Mr. Gottlieb joined the army directly following summons to appear for draft examination. W. K. Howard, manager of the Metro exchange, has also joined an army corps, and leaves the city early next week.

The Minneapolis film men called in the army draft follow: D. O. Hoye, Bluebird (to join aviation corps); Eddie Brehany, with Elliott-Sherman; Arthur Huesman, Fox (first number drawn); Gordon Smith, Rialto Theater Supply Co.; Gus Lunde, General; Earl Sly, Arthur Lund, Oscar Olson, Herbert Oslund, J. O. Ranum, all of Lochem Film; Felix Slotosky, Fred Ford, W. Minot, all of Pathé exchange; E. L. Conlan, Paramount; I. F. Mantske, R. M. Warner, J. M. Weisfeldt, K. E. Lafferty and G. D. Swanson, all of Mutual Film; Francis Reddout, Harry Morey, Mr. Watson, all of the Bijou theater; L. V. Calvert, New Garrick theater.

Gene Beaumont Now With K-E-S-E.

Gene Beaumont, brother of Harry Beaumont, Essanay director, has been engaged by Manager Harry Graham, of the K-E-S-E exchange, to cover the North Dakota territory for the Minneapolis exchange.

Harry Buxbaum May Head Local Pathé.

It was reported in film circles last week that Harry Buxbaum, of New York, is to succeed Joe E. Schwartzbine as manager to the local Pathé exchange here shortly. Mr. Schwartzbine denied any knowledge of the change. Mr. Buxbaum was at one time manager of the Minneapolis General exchange.

Bluebird Exchange to Move.

Newton Davis, manager of the Bluebird exchange, has announced that the exchange will be moved this week from 719 Hennepin avenue, where it has shared its spaces with the Universal, to the second floor of the Film Exchange building.

H. J. Smith Mutual Sub-Branch Manager.

Manager George Law, of the Mutual exchange, has appointed H. J. Smith manager of the Mutual's sub-branch at Fargo, N. D.

Fred S. Meyer Comes Back to Mill City.

Minneapolis, Minn.—Fred S. Meyer, who left the local General exchange about a month ago to accept a position with the General in Chicago, has returned here to take up the reins again. Mr. Hudson, Mr. Meyer's successor here, resigned last week, and Fred came marching home.

Worth a Passing Glance.

Minneapolis, Minn.—Harry A. Sherman, president Sherman Pictures Corp., New York City, called upon former business associates and exhibitors here two days of last week. Sherman says New York is all right, but he just had to come to Minneapolis to get a breath of fresh air.

Manager Eddie Westcott, of the Fox exchange, has announced that three big Fox features will be shown to Northwest exhibitors at the Lyric theater, Minneapolis, in the near future. The features will be "Jack and the Beanstalk," "The Man Who Saw Red" and "The Honor System."

Manager Harry Graham, of the K-E-S-E, has booked "Skinner's Baby" in the New Garrick, Minneapolis, for first run. Mr. Graham has covered a lot of territory with the "Skinner" series, for the "Dress Suit" was twice shown at the Strand, "Skinner's Bubble" at the Lyric, and soon "The Baby" at the Garrick.

The withdrawal of the Standard Art Dramas exchange from Des Moines has given Manager Charles Stombaugh, of the Minneapolis exchange, a slice of northern Iowa to add to the territory reached by his office.

M. J. Barr, owner of the Metro rights in Western Canada, spent a few days visiting Manager Howard, of the local Metro exchange, last week on his way from New York to Vancouver.

Manager J. Earl Kemp, of the Westcott exchange, has returned from a fishing trip at Annandale, Minn. Tom Burke, of the same exchange, has returned from a quick yet successful trip to the Minnesota Iron Range territory.

Manager Wilson, of the American Maid Film Co. exchange, has announced that "God's Man," featuring H. B. Warner, and to be controlled in this territory by his concern, will be shown to Northwest exhibitors in the near future at the Lyric, Minneapolis.

Manager William K. Howard, of the Metro exchange, will stage a special showing of "The Slacker" at the Lyric theater, Minneapolis, Wednesday, Aug. 1, at three o'clock.

J. A. Bugbee, manager of the New Orleans Metro exchange, is spending his vacation here with relatives.

Value of the Show to Community's Business

How Much a Popular Amusement Center Avails to Help the Retail Business Near-by Is Made Plain in Kansas City—A Bit of Local History.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, KAN.—Many a small town, or suburban community, bases its prosperity on the quality of the moving picture shows provided by its theater.

But here is a case where the downtown business district of a city of 100,000 has lots of business when the show is running—and little when it is not.

The city is Kansas City, Kansas. There are three or four distinct communities in this spread-out city; one where the packing houses and hundreds of small homes are located; one a mile northward along Central avenue, a business street built up through a residence district; one on the northern edge, a mile from Minnesota avenue. But Minnesota avenue is the chief street of the city, where the larger stores, the banks, city and county buildings and postoffice are.

There is now only one picture show running on Minnesota avenue, the Electric. It provides as good pictures as any shown in Kansas. It also gives some vaudeville on the program. The Electric has a seating capacity of 1,800; and it is usually well filled for three performances on week days, five on Saturdays.

For two weeks this summer the Electric was closed for redecorating. And the influence of the theater on the shoppers was plainly apparent. Minnesota avenue even on Saturday nights was almost deserted—there was not 25 per cent. of the numbers of people usually seen there. The stores suffered in consequence. There was a difference, for instance, of \$25 a day in the receipts of a druggist, a shoe merchant, a furniture dealer, jewelers. Dry goods merchants suffered similarly. Their business picked up again to the volume of before the closing after the theater reopened.

During the two weeks that the Electric was closed the people to the south went to the Central avenue shows, those to the north to the shows in the northern suburbs—or they went over to resorts in Kansas City, Mo., or stayed at home. They did not visit Minnesota avenue.

There are hundreds of instances over the country of communities which, like Minnesota avenue in Kansas City, Kan., have fine stores, wide and well lighted streets, plenty of facilities, such as soda water stands, drug stores and so forth, but which don't seem to have any "pep" except such as is contributed by the picture show.

Those which have the picture show too, but don't get the crowds, evidently lack one thing—the quality of show given in the theater, that brings the people, even in competition with easily available amusement parks, bathing beaches, and the excitement and attractions of a greater city such as Kansas City, Mo., a 20-minute ride from Kansas City, Kan.

S. H. Shirley Now Metro Manager.

Kansas City, Mo.—S. A. Shirley has been made manager of the Metro Film Service office here. He took active charge of the office July 27. He comes direct to this position from the General Film Company at Boston, Mass., where he has had considerable experience in the executive end of the work. He has been in the moving picture business for about eight years.

Edward Kelley Added to General Film Forces.

Kansas City, Mo.—Edward Kelley has been added to the poster department of the General Film Company. F. M. Labrast has been added to the shipping department of the same company. This is an

other step in the general shakeup experienced in that company during the last month.

H. C. Robertson With Goldwyn Sales Forces.

Kansas City, Mo.—H. C. Robertson has been added to the sales forces of the Goldwyn office here. He is the brother of Richard Robertson, manager of the Kansas City office. Mr. Robertson will travel in Kansas.

Notes for Greater Vitagraph Branch.

Kansas City, Mo.—C. F. Doles succeeds Joseph T. Hagerty as southern Kansas representative of the Vitagraph company. It is reported that Mr. Hagerty will soon go to New York. Mr. Doles has had considerable selling experience.

The Greater Vitagraph office at Kansas City has made several changes within the last week. Joseph Howe, formerly of the General Film Company, is now shipping clerk. Earl Meyers has been put in the poster department, and Miss Ida Meador, formerly Triangle cashier, is now cashier at the local Vitagraph office.

Y. Darnell, traveling representative of Greater Vitagraph, was in Kansas City on his return from Chicago, where he represented the local Vitagraph office.

Chas. Gregory Managing Goldwyn Shipping.

Kansas City, Mo.—Charles Gregory, formerly of the shipping department of the World Film, has been made manager of the shipping department of the Goldwyn office at Kansas City.

L. B. Douglas Promoted.

Kansas City, Mo.—L. B. Douglas, formerly in charge of the serial department of the Universal Film and Supply, has been made manager of the publicity and advertising department of the same company. In this position he has charge of the multigraphing and printing work of the office. The office is now operating a new policy in aiding the exhibitor to properly advertise his productions free of charge on request. Mr. Douglas will be in a position to co-operate with the exhibitor in exploiting the Universal features, especially the serials, as these two departments are very closely associated.

H. H. Young to Manage U. Serials.

Kansas City, Mo.—Harry H. Young has been appointed manager of the serial department of the Universal Film and Supply, succeeding L. B. Douglas. Mr. Young was formerly with the World Film and Mutual offices here.

Charles Hardin Out of Local Metro.

Kansas City, Mo.—Charles Hardin, the oldest film exchange manager in Kansas City, and who managed the Metro office here, has resigned his position with that company. Mr. Hardin was manager of the Fox office here for a year and a half. He was later sent to take charge of the Southern division for Fox, but being dissatisfied with the territory returned to Kansas City as manager of the Metro office. The Metro Pictures Corporation, in consideration of his services while in charge of the Kansas City office, presented him with a twenty-one jewel Hamilton watch. Mr. Hardin has not announced his plans for the future, but it is said that he may go to Atlanta, Georgia, to take charge of the E. and H. Film Company, of which he is president.

Theater Notes Across Kansas.

Ottawa, Kan.—The Star theater here has been making extensive improvements recently, which include the construction of a new floor and a redecoration of the interior.

Junction City, Kan.—The opera house here is now under the management of Bert R. Gallup, who will soon open the theater as a motion picture show. The building is held under lease by the Junction City Amusement Company.

Ottawa, Kan.—H. E. Shaw has bought the Pastime theater here from Hartley Brothers of this town. Mr. Shaw has much experience in the moving picture business.

Augusta, Kan.—The airdome here has been reopened by Jesse Owens and C. E. Troutman.

Esbon, Kan.—The Esbon moving picture theater has been bought by Wm. Dixon, of Severance, Kansas. Mr. Dixon is installing a new machine and other new equipment.

Galena, Kan.—Mrs. Fannie Jacobs has bought the Gem theater here.

Satanta, Kan.—Hutchison Brothers have completed the building of the new picture theater here.

Among Missouri Theaters.

West Plains, Mo.—Mrs. Norton Henry is now managing the Famous theater here.

Greenfield, Mo.—Orville Engleman has bought the Bijou theater here from Mrs. Horace Howard and Mrs. Elsie Smith.

Clarence, Mo.—Marion Lilly has bought the Star theater here from N. S. Jensen. This theater has been closed for several weeks for remodeling, but will soon be reopened.

Centralia, Mo.—H. R. Miller has bought the Gem theater at Centralia from C. E. Walker. He will take charge Aug. 1.

Oak Grove, Mo.—D. F. Trigg and N. W. Lemasters are backing the enterprise to establish an airdome for Oak Grove.

New Nebraska Theaters and 'Changes.

Havelock, Neb.—Ralph W. Wolverton has bought the Joyo theater here from Rowland Meyers.

Seward, Neb.—Fred and William Mayland are having a building remodeled in which they will open a moving picture show.

Lincoln, Neb.—A building permit has been granted to Nellie C. Buck for the erection of a motion picture theater that will cost \$15,000.

Corsicana, Texas.—Work has begun on the erection of an opera house that will cost \$35,000 for M. L. Levine. The building will be completed in about six months.

Westpoint, Neb.—The Ideal theater here was damaged by fire to the extent of \$50.

Here and There in the Southwest.

Lexington, Okla.—The Amusement Company has been chartered with a capital stock of \$1,000,000 by E. B. Abernathy, Jay Sherman, Edward Law.

Wadena, Ia.—Geo. Jone has closed his theater here.

Weleetka, Okla.—The Orpheum theater here has been extensively remodeled, the building being made two stories high with a balcony. New seats and a new screen will soon be installed.

Vernon, Texas.—More's theater has been chartered with a capital stock of \$30,000 by R. L. More, L. K. Johnson, and F. L. Massie.

Fort Smith, Ark.—The Palace theater, which was recently purchased by Mrs. M. Donnell and Mr. J. W. Scott, is being repaired, and will be opened soon.

Other Visitors in the City.

Visitors in Kansas City last week were: C. Glauber, Majestic theater, Wellington, Kan.; Mr. and Mrs. Fred Savage, Deluxe theater, Hutchinson, Kan.; O. H. Thompson, Plattsburg, Mo.; M. W. Hubbell, Trenton, Mo.; W. W. Wurtenberger, Empress theater, St. Joseph, Mo.; F. B. Davis,

White Way theater, Belleville, Kan.; Mrs. Jack Reinhardt, Idle Hour theater, Augusta, Kan.; L. L. Ware, Varsity theater, Lawrence, Kan.; Mr. Christian, Orpheum theater, Excelsior Springs, Mo.; John E. Feeney, Okmulgee, Okla.; Mr. Nelson, Crystal theater, Wayne, Neb.; A. Kuchs, Marysville, Mo.; C. W. Herms, Elinwood, Kan.; C. Wagner, Star theater, Newton, Kan.; B. H. Pearson, Ottawa, Kan.; Lee Gunnison, Atchison, Kan.; A. B. Person, Seldon, Kan.; Roy Spurlock, Star theater, St. Joseph, Mo.

St. Louis News Letter.

By A. H. Giebler, 4123 Westminster Place, St. Louis, Mo.

Eagle Theater to Be Enlarged.

ST. LOUIS MO.—Frank Root, proprietor of the Eagle theater at Broadway and Lafayette avenue, has just concluded negotiations for additional footage of ground for the enlargement of his theater, and work will begin at once. Mr. Root is a pioneer exhibitor of the South Broadway district. Several years ago he opened up the Eagle theater, and by giving careful attention he soon built up his business to such an extent that more room was needed, and a new building was erected a few feet south of the old. Now this has grown too small, and the present alterations and enlargements are necessary to accommodate the audiences. Mr. Root's success in the show business is due to a close personal supervision by himself and his wife, who also devotes her time to the enterprise.

New Manager for Bluebirds.

St. Louis, Mo.—G. F. Hennessy has been appointed manager of the Bluebird exchange at 3547 Olive street. Mr. Hennessy was formerly employed as road representative for the exchange, and his promotion to the position of manager was a natural evolution because of the number of Bluebird contracts he brought in. Hennessy is one of the youngest managers on Film Row, but he has had a number of years of experience in the feature end of moving pictures.

Sam Shurman Will Boost "Gray Ghost."

St. Louis, Mo.—Sam Shurman has been appointed traveling representative by the Universal exchange, and will boost Universal films with special emphasis on the "Gray Ghost" serial from now on.

Midwest Film Corporation Moves.

St. Louis, Mo.—Ted Morse, manager of the Selznick productions for St. Louis, Missouri, and Illinois, has moved his headquarters from the Plaza building to the third floor of the Empress Theater building on Olive street.

Standard Corporation Gets New Manager.

St. Louis, Mo.—F. J. Fegan has been made manager of the Standard Film Corporation, third floor of the Empress Theater building, who distribute Art Dramas through the St. Louis territory. Mr. Fegan is known to the film trade, having been road representative for the General, and manager of the United Film Corporation while that exchange operated in St. Louis.

Paramount No Longer a "Branch" in St. Louis.

St. Louis, Mo.—A. D. Flintom, of the Paramount interests in Kansas City, visited St. Louis last week to confer with G. W. McKean, local manager for Paramount, and completed arrangements that will make the St. Louis Paramount office a regular distributing exchange hereafter instead of a branch of the Kansas City.

Manager Thomas, of the Fox exchange, gave a rather elaborate private showing to the trade and newspaper men of "The Honor System," at 11 a. m., on August 1.

New Des Moines Theater Is to Be a Beauty

Men Interested in Majestic and Casino Theaters in Des Moines Take Lease and Will Spend Much Money to Make a New Theater.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, Ia.—C. C. Taft, big wholesale fruit dealer; A. B. Frankle, of the Casino and Majestic theaters, and Ira B. Thomas, prominent lawyer of Des Moines, all big stockholders in the corporation that operates the Casino and Majestic, have taken a long time lease on the first two floors of the new thirteen-story Register-Tribune building, on Locust between Seventh and Eighth streets. A thoroughly modern and up-to-the-minute photoplay house is to be installed. The company has organized with \$100,000 and they plan to spend \$70,000 in improvements. The company of Kraetch & Kraetch has secured the contract and plans a beautiful house seating 1,400 people. Building operations begin the first of October and the contract calls for completion the first of January.

Mr. Frankle says that the photoplay houses will be the finest in all Iowa, and one of the finest in the middle west. He believes that with the opening of the Register-Tribune building late this fall a great influx of business will be drawn to this block. The new theater will be just opposite the recently remodeled Theater Royal.

A. H. Blank May Build, Too.

With this new theater and the steady rumor of another big one to be erected by A. H. Blank of the Garden theater in this city, Des Moines theaters will undergo a distinct change for the better. With the completion of the cantonment here and the arrival of at least 50,000 more people to the city of Des Moines, and considering the many visitors to the city and the training soldiers, the theater men of Des Moines look forward to a big increase in business.

Sergeant Hanley Stirs Des Moines.

Des Moines, Ia.—For four days, beginning Wednesday, the 25th, the Majestic theater exhibited some interesting war pictures in connection with the personal appearance of Sergeant Hanley, one of the thirteen survivors of the famous Princess Pat regiment of Canada. From the first day the Majestic had splendid crowds, taking into consideration the intense heat that prevailed all through the four days.

On Friday afternoon Sergeant Hanley spoke to the women of the city exclusively, telling them of the great necessity of their supporting their soldiers at the front for the soldiers, as well as their own protection. On Saturday afternoon he talked to the soldiers themselves, and it is a fact that his pictures and talk awakened the city as it never could have been awakened to the realization of the crisis that faces the United States. Des Moines people, although they responded nobly to the Liberty Bond and Red Cross appeals, have been most unpatriotic in many other ways, and without doubt Sergeant Hanley has done a great deal toward impressing them with the need for active support as well as money.

H. R. Harrison, formerly salesman for the Favorite Features Film company of Minneapolis, is superintending the showing of these pictures.

Hot Weather Wreaking Havoc With Iowa Business.

Des Moines, Ia.—Des Moines and all Iowa are shivering up with the intense late July and August heat. Fifteen to twenty per cent, of the exhibitors over the state have closed down entirely until the end of the hot spell. Those who are brave enough to face the lax crowds have cut their shows down to one or two a week. In the larger towns and cities suburban houses are shut and the smaller

houses in the congested districts are closed down. The exchanges are feeling the loss of business badly, their receipts dropping down away below the average. Old timers complain that they have never seen such a condition of business, especially in the towns of below 1,000 inhabitants, and there are so many such in Iowa. The temperature plays around 94 and 98 constantly, with no relief to amount to anything when the sun goes down. Even the evenings offer no coolness and it is not to be wondered at that the theater men show to empty seats.

Naturally the program exchanges complain the heavier, since it is the smaller towns that patronize them. The feature exchanges notice the sinking of receipts heavily, but still manage to smile wanly. It will be the middle of September or later before great improvement will be noticed.

Metro Offering Open Booking on Old Subjects.

Des Moines, Ia.—The Des Moines Metro is sending post cards to the exhibitors in Iowa and Nebraska offering about 45 of their first releases, featuring Mary Miles Minter, Mme. Petrova, Emily Stevens, Ethel Barrymore, Bushman and Bayne and Emmy Whelen, for open booking. Manager Skirball reports excellent results from the plan. The Metro is also boasting the big feature, "The Slacker," and contemplate showing it in Des Moines during the State Fair the latter part of August.

Schwarz, General Auditor of Mid West, Transferred to Des Moines.

Des Moines, Ia.—Sam S. Schwarz, auditor of the Mid West Photoplay corporation, and at present stationed in the Kansas City office, is to be transferred to the Des Moines office when that office takes over the shipping and complete handling of the Mid West pictures in Iowa and Nebraska, leaving the Missouri and Kansas business to Kansas City. Schwarz will act as general auditor of all of the A. H. Blank Enterprises.

Albia's Comet Theater Has Had Thirty-eight Competitors.

Albia, Ia.—In the ten years that J. E. Benton of Albia has been operating the Comet theater he has fought with thirty-eight different competitors. Benton is the second oldest exhibitor in the state of Iowa, J. M. Heffner of the Bijou in Mason City claiming the title of the oldest. Heffner, who is a captain in the Iowa National Guard, has reported for service and left the management of the theater in the capable hands of Mrs. Heffner.

Walter Davis Again at Helm of the Palace.

Des Moines, Ia.—It is reported that Walter Davis, former successful manager of the Palace theater of this city, is back on the job again, taking up his work on the 29th.

I. J. Cummings Takes Over Comet Theater.

Clarinda, Ia.—I. J. Cummings of the Bon Ton in Clarinda, Ia., has taken over the Comet theater in Gravity, formerly owned by Savage and Wagner.

L. A. Sheridan, manager of the Des Moines Pathé, is not so very down-hearted over the summer slump in business. He made a business trip to Albia, Creston and Osceola last week and brought "home the bacon."

San Francisco Reaps Harvest from Camps

**Business Is Active, Though Only Advance Guard of Troops Are in Camp Here
—Visitors from Outside Points Are Many—Hot Weather Holds.**

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The concentration of troops at this city is making summer business quite active, especially in the downtown district, and in the neighborhood of the army camps. Work is under way on the great cantonment down the peninsula, and several hundred soldiers are already on the ground, causing considerable activity in moving picture circles in suburban towns. Within three months a great tented city will be ready for occupancy near Palo Alto, and here at least 40,000 men will be quartered. Arrangements are already being made for the erection of additional places of amusement and for the running of automobile busses to nearby towns. Thousands of visitors are now coming here to see the camps and to visit the soldiers quartered here, travel from outside points being the heaviest ever known, with the exception of the Exposition year.

In the interior extremely hot weather is still being experienced, and many theaters are being conducted at a loss. Others are closed and will not be reopened until the hot spell is broken. Exhibitors are in fine spirits, however, feeling that the coming season will be a very satisfactory one for them. Crops were never as large before, everyone is working, wages are high, and money is being freely spent. They have been coming to San Francisco in large numbers of late to escape the heat and to arrange for fall bookings, and local exchanges have been doing a very heavy business.

Lesser Off for New York.

San Francisco, Cal.—Sol. L. Lesser, head of the All Star Feature Distributors, Inc., has left on another of his frequent trips to New York and while away will make purchases of films and attend the meeting of state rights buyers to be held in New York in August. Leon Netter, who has been here for some time, making his headquarters with the All Star, has also left for New York, and Mike Rosenberg, of Seattle, is to be on hand to attend the convention of buyers.

Film Folks Take Vacations.

San Francisco, Cal.—The vacation bee has struck film row and there is scarcely an exchange organization intact. Louis Hyman, head booker for the All Star, has left for a stay in the Lake Tahoe region, and Miss Freda Rubenstein, the personal representative of Sol L. Lesser, returned recently from a visit to the Russian river. Charles I. Luntz, traveling representative of this firm, is also back from a combined vacation and business trip to Los Angeles. Marion F. Kohn, of the Consolidated Film, is rustinating on the Russian river, while Walter G. Predney, the popular supply man, is motoring to Lake Tahoe and other beauty spots in the high Sierras. Max Morris, of the Western Poster company, is another who has succumbed to the charms of the Northern California mountains, and is motoring in the Lake Tahoe regions with his family. He expects to be away for about a month, hunting and fishing, and plans to return home by way of Yosemite. Miss Gertrude Edwards, of the Triangle office, is enjoying a stay at Monte Rio.

Fox Manager Home from Convention.

San Francisco, Cal.—William Citron, who has had charge of the local Fox exchange since this branch was established, has returned from his trip to New York, where he attended the convention of Fox managers. The return was made by the way of the Southern states, Salt Lake City and the Feather River Canyon. He brought back with him an assistant in

the person of J. J. Mooney, of New York, who will handle the Standard pictures.

Triangle Manager Off for Meeting.

San Francisco, Cal.—Ben F. Simpson, manager of the local Triangle branch, has left for Salt Lake City to attend a meeting of western Triangle representatives to be held there. Sales Manager W. W. Hines is to be present, and some of the new plans of this organization will be disclosed. Mr. Simpson reports that exhibitors are taking a great interest in the Hart and Arbuckle reprints soon to be offered, and that many are arranging for the showing of all of these a second time.

Markowitz Brothers Join Hands.

San Francisco, Cal.—Abe Markowitz, who recently resigned his position with the California Film Exchange, has affiliated himself with his brother Dan, who conducts the Western Film Exchange and who controls a number of feature productions in this territory.

Charles Klopot Plans to Enlarge Business.

San Francisco, Cal.—Charles Klopot recently returned from a trip through the Pacific northwest and announces that he has completed arrangements for an expansion of his business in that territory. He is preparing to engage in the theatrical business there and will conduct a chain of theaters featuring musical comedy and moving pictures, using these houses as an outlet for his state rights purchases.

To Take Outfit to Panama.

San Francisco, Cal.—Dr. George A. Miller, formerly of this city, but now in charge of the Methodist Missions at Panama and Costa Rica, recently purchased a projection machine and a quantity of educational film from the Independent Film Exchange, and will leave shortly for the Isthmus.

Rialto to Test Billy West.

San Francisco, Cal.—The Rialto theater has booked the new Billy West comedies, and the first of these will shortly be shown at this big Market street house.

Fire Destroys Films.

Fruitvale, Cal.—A fire occurred recently in the operating room of the Family

theater at 3279 East Fourteenth street, and a near-panic resulted. Patrons made their way to the exits, however, without any difficulty, and the blaze, which was confined to the operating room, was quickly extinguished. Several reels of the "House of Bondage," controlled by Davis Bros., of San Francisco, were destroyed, but they managed to get another copy and all bookings are being filled in their proper order. The Family theater is conducted by J. McInerny and Manuel Serrano. A fire occurred also at the Empire theater, San Jose, about the same time, and here eight reels were lost.

Hill Off for Portland.

San Francisco, Cal.—C. M. Hill, who has been in charge of the San Francisco office of the Progressive Motion Picture company during the absence of J. W. Allen in the Orient, has left for Portland, Ore., to open a new branch for this concern.

Sells Equipment to University.

San Francisco, Cal.—The Atlas Educational Film company has sold a Simplex projection machine and a second Atlas projector to Stanford University. It has also sold a Universal camera and a full studio equipment, including a Haines printer, to the California Packing corporation of this city.

Goldwyn Offices Ready.

San Francisco, Cal.—The Goldwyn offices in the Easton building on Market street are now in a completed shape. Manager C. M. Simmonds has gathered a sales organization about him, and all is in readiness for the reception of exhibitors and the display of the first releases. District Manager Harry Leonhardt is on the ground and the first shipment of films is expected any day.

San Francisco Film Briefs.

Manager Kurtzig has been made manager of the Empire theater on Market street.

The Alhambra theater has booked the Art Drama feature, the "House of Cards," for early presentation.

The Majestic theater in the Mission district is being conducted for the time being by the owner of the property, Casto Bros., who formerly operated it, having retired.

The Imperial theater has been featuring Christie comedies quite strongly of late, having been running these for more than a month.

The Breck Photoplay Supply company has installed two Simplex machines in the Odeon theater, on Market street, and has sent two to the C. and C. theater at Taft, Cal., and one machine to the Rodeo theater, at Rodeo, Cal.

For a National State Rights Association

President Rosenberg of De Luxe Feature Film Goes to New York to Aid Sol Lesser in Organizing a Nation-wide Film Concern.

By S. L. Anderson, East Seattle, Wash.

SEATTLE, WASH.—M. Rosenberg, president of the De Luxe Feature Film Company, left for New York July 26 to assist in forming the National State Rights Buyers' Association, which his friend and erstwhile employer, Sol. W. Lesser, of San Francisco, has been urging upon state rights buyers for some time. Since Mr. Rosenberg bought out Mr. Lesser's northwestern branch three years ago these two film merchants have worked hand in hand with each other, forming a sort of Pacific Coast State Rights Buyers' Association, one often selecting features for both, but keeping their business entirely separate nevertheless. When Mr. Lesser first suggested the National State Rights Buyers' Association, Mr. Rosenberg fell in with the idea immediately,

and they have both been working for it for some months.

Mr. Rosenberg will also buy new features for the fall business while in New York. This is the third time this year that he has made a trip to the metropolis. He also announces that he has just bought the Billy West Comedies.

H. Sussman Starts Many Road Shows.

Seattle, Wash.—H. Sussman, of the Peerless Feature Film Company, has started out six road shows to cover the small towns of the territory which have no picture houses. Each man is equipped with a Victor Animatograph, which is a very convenient and efficient yet light machine, electrically operated.

Notes from the Artcraft-Paramount Office.

Seattle, Wash.—H. G. Rosebaum, Seattle manager for Artcraft-Paramount, spent several days in Portland this week.

Guy Navarre, salesman, is making a tour of the Oregon territory.

A number of new members have been added to the staff, thus necessitating the enlargement of the offices. Frank C. Opie is to have charge of the records of the special star contracts, and F. Heim has been employed as record clerk. F. L. Markle is the new booker, and the newly created post of stenographer for the publicity department has been given to Miss Virginia Mull.

High Praise for "The Flame of the Youkon."

Seattle, Wash.—Manager H. H. Hurn, of the local Triangle office, is very proud of a letter received from Ralph Ruffner, of the Liberty theater, Spokane, in which he says "The Flame of the Youkon" is the finest picture ever released on any program. (This testimony is being echoed on all hands. At least we hear it spoken of as one of the best pictures.—Ed.).

Seattle, Wash.—Among the visitors on Seattle's film row this week were: H. T. Moore, Colonial theater, Tacoma; A. C. Anderson, Apollo, Tacoma; Ray Stannard, Gem, Wenatchee; J. C. Ehrlich, Stewart, Puyallup; W. A. Graeber, Union Avenue, Portland; George Werner, Antlers, Roseburg, Oregon; E. K. Dunham, Rex, Mt. Vernon; E. K. Southern, Grand, Bellingham.

Spokane News Letter.

By S. Clark Patchin, E. 1811 11th Ave., Spokane, Wash.

Myrtle Steadman Pleases Spokane.

SPOKANE, WASH.—Myrtle Steadman, a well-known moving picture actress, spent July 26 to 28 in Spokane and appeared in person on the Clemmer theater stage, where her pictures are shown. She attracted capacity houses, as her coming had been well advertised through the newspapers in their news columns. In an interview Miss Steadman, who is an American girl, born in Chicago and with a sweet and low musical voice, said:

"I have not made many speeches on my trip so far. They tire my voice, but I sing the popular, high-class ballads in my program and practice at the theaters in the mornings.

"Since starting on the trip I have covered the entire Pacific Coast, and I find that my singing has been a great aid, as it is a change from what the other moving picture actresses have been doing in the way of delivering addresses. I shall work in Montana and Idaho, then in Utah, Colorado, Nebraska and Chicago, and go to New York."

Matt Kusell is booking agent for Miss Steadman and her bookings are, at this time, announced as follows: July 30, Coeur d'Alene, Idaho; July 31 and August 1, Empress theater, Great Falls, Mont.; August 2 and 3, Antlers theater, Helena, Mont.; August 4 and 5, Palace and Imperial theaters, Great Falls, Mont.; August 6, Judith theater, Livingston, Mont.; August 7 to 9, American theater, Butte, Mont.; August 10 and 11, Idaho Falls, Ida.; August 13 and 14, Pocatello, Ida., and from there she will go to Salt Lake and Denver.

Adolph Mayer Here to Get Scenic Films.

Spokane, Wash.—Captain Adolph Mayer of San Francisco, cinematographer, is in the city with Mrs. Mayer and is going from here to Montana points of interest, where he will photograph for the Superb Film Company. He expects to get 2,000 feet of films in Montana and may spend some time in the Coeur d'Alenes and points about Spokane.

Chautauqua Crop Plentiful in Oregon

Every Little Town Has Its Lyceum This Season and the Picture Theaters Suffer
—Chautauquas Pay No License, but the Theater Has to Pay.

Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—This is open season for Chautauquas. During the past few weeks every mail to the exchanges in Portland's film row has brought letters from exhibitors asking that service be discontinued until the Chautauqua is over. It is impossible, the exhibitors say, to compete with the open air lyceums. Fortunately, they do not hold session for much more than two weeks in any one place in Oregon.

An example of Chautauqua competition was in Oregon City, where the business in the two theaters was conducted on a losing basis much of the time the Chautauqua held session, and thereafter the Oregon City exhibitors were to a considerable expense to coax their patrons back to the picture show habit. Billy Sunday appeared at the Oregon City Chautauqua one day and addressed 10,000 people, and the picture shows were deserted.

The unfair part of Chautauqua competition that causes the exhibitors to complain is the very little or no local tax or license fee demanded, and that most of the money taken in goes out of the community, while the exhibitors, being a permanent fixture, is compelled to pay a high local license to operate. The matter has been placed before the exhibitors' league to see if some plan cannot be worked out with reference to this license question that will give everybody in the show business an even break.

Complaints concerning Chautauqua competition have been heard from nearly all of the Willamette valley towns, also from far-away places, for instance Myrtle Point, in the southern part of the state, and Fossil, in the eastern part.

Operator Loses Life in Fire.

Portland, Ore.—Word was received from Caldwell, Idaho, in this territory, that Horace Crookham, operator at the Huree theater, lost his life in a film fire that damaged the theater July 26. He became panic stricken, escaped through a trap door into an attic, where he was suffocated by the fumes of the burning film. He was immediately rescued, but attempts to revive him were futile.

Chas. Beals, assistant operator, was severely burned. Beals was formerly owner of the Bell theater at Oregon City, and was well known in Portland.

Weiser Theater Opens.

Weiser, Idaho.—A. C. Gordon opened his new theater here July 28 with Baby Marie Osborne in "Told at Twilight." An opening stunt arranged by the Portland Pathe office for the occasion was a direct wire from Baby Marie to the patrons of the opening show, sending her best wishes to them all. Mr. Gordon plans to close his old house, the Star.

Vernon Schubach on the Road.

Portland, Ore.—Vernon Schubach, bookkeeper for Universal in Portland and Seattle offices, has been promoted to traveling representative for the Film Supply Company of Oregon, which handles the Universal product. Mr. Schubach has been with Universal about a year and a half, and is very popular in the territory.

Cooper Now in Portland.

Portland, Ore.—E. L. Cooper, until recently the owner of the Palace theater, Rosenberg, has been engaged by H. C. Stevens as manager of the American theater at First and Main streets. The American is one of the three theaters owned by the Portland Amusement Company. Mr. Cooper has been a showman in this territory for some time, and before going to Roseburg was manager of the Alta theater at Pendleton.

Liberty Business Continues Good.

Portland, Ore.—Despite the predictions of a few "wise ones" that the record-making business at the new Liberty could not possibly continue, and that a big slump was due, patronage at the big theater has been excellent ever since its opening, notwithstanding the hot weather.

G. F. Fullerton, advertising chief for Jensen and Von Herberg, spent several weeks in Portland conducting a publicity campaign of stupendous magnitude that has evidently yielded results.

A peculiar feature of the opening of the new house is that none of the competing theaters are complaining of the loss of business. The People's kept Mary Pickford in "The Little American" over for eleven days, and have played continuously to S. R. O. houses; the Sunset returned Douglas Fairbanks in "The Habit of Happiness" for fourth time downtown and the third time at the Sunset, and Frank Lacy, manager, said the picture did better than ever; the Majestic showed two regular program pictures, and Manager J. J. Parker smilingly admitted he was highly gratified with the business. The new Liberty is evidently bringing many new people downtown.

Salem Theater Changes Hands.

Salem, Ore.—George Bligh has transferred Ye Liberty theater to his son, Frank Bligh, and will hereafter devote most of his attention to his other theater, the Bligh. Frank Bligh has been his father's assistant for some time.

Rosenberg to New York.

Portland, Ore.—Mike Rosenberg, DeLuxe Feature Film Company, called on his old friends in Portland recently en route to New York City, where he is to attend the state right buyers national convention. Mr. Rosenberg recently secured Billy West Comedies for Oregon, Washington and Idaho, and is greatly pleased with the business prospects for the coming season.

Visitors on Film Row.

Portland, Ore.—F. C. Quimby, district manager for Pathé at Seattle, was a recent Portland visitor, also Albert Eden, manager for Fox. Mr. Eden was returning from New York City. H. F. Hollenbeck, of the Eugene theater, Eugene, Ore., was in Portland booking road shows and pictures, and M. G. Cooley, Gem theater, Silverton, Oregon, was another Portland visitor. H. H. Hurn, new Triangle manager at Seattle, passed through Portland en route to Salt Lake. Other out-of-town film men in Portland were Guy Navarre, Progressive, and Geo. J. Ekre, Selznick.

Butte, Mont.—"On Trial," the first of the First National Exhibitors' Circuit pictures, opened at the Rialto theater July 29.

G. W. Whitney Now Mutual Manager at Butte.

Butte, Mont.—Following the resignation of Manager Coughlin from the Mutual company's Butte office, G. W. Whitney has been installed in charge of the branch exchange. Mr. Whitney has been in the film business for the past ten years as both exhibitor and exchange-man. He has managed the Grand theater at Kewanee, Ill., and later had charge of the weekly department for Pathé in Denver. He then took a part interest in the Annex theater of Denver and also traveled out of that city for the Mutual exchange. As an addition to his other qualifications he is a licensed operator. Manager Whitney takes the good wishes of many friends with him to the new position.



July for Instance

We never did want a sky-rocket business.

(*A sky-rocket is all right while it lasts, but pretty soon there's nothing left but the stick.*)

What we wanted was a business that would grow and grow and keep on growing.

So we started right—with a Machine so designed and built that it would project motion pictures better, and continue to do that longer than any other.

Some said: "That Machine is too good. It isn't possible to build so good a Machine and sell it at a price that competes with ordinary Projectors."

But we did both.

And the results were remarkable.

July for instance.

We filled no unusually big orders during the month.

Yet it was the biggest July we ever had.

More than that. It was the biggest month in the history of our business.

Of course that tickles us. Tangible results from earnest effort are always gratifying.

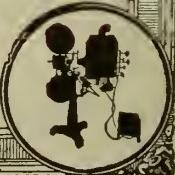
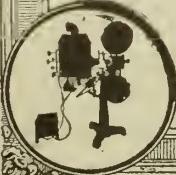
But it is of interest to you, too. The Machine that wins out in a quality fight, in the face of all kinds of competition, will be a mighty big asset to you.

If you don't know the Simplex Distributor in your territory, we'll give you his name and address. And if you haven't a copy of Catalog "A" we'll mail you one.

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Calendar of Daily Program Releases

Releases for Weeks Ending August 18 and August 25

(For Extended Table of Current Releases See Pages 1130, 1132, 1134, 1136.)

Universal Film Mfg. Company

RELEASES FOR WEEK OF AUGUST 13.

GOLD SEAL—A Wife's Suspicion (Three Parts—Drama)
NESTOR—The Rushin' Dancers (Comedy).....
L-KO—Rough Stuff (Two Parts—Comedy).....
UNIVERSAL ANIMATED WEEKLY—No. 85 (Topical)
STAR FEATURETTE—Cheyenne's Pal (Two Parts—Drama)
JOKER—Out Again, In Again (Comedy).....
VICTOR—The Brass Girl (Two Parts—Comedy-Drama)
UNIVERSAL SCREEN MAGAZINE—Issue No. 32 (Educational)
UNIVERSAL CURRENT EVENTS—Issue No. 14 (Topical)
JOKER—Back to the Kitchen (Comedy).....
POWERS—Doing His Bit (Com. Cartoon) and Algeria Old and New (Scenic—Split Reel).....
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 7, "The Double Floor"—Two Parts—Drama)

RELEASES FOR WEEK OF AUGUST 20.

BISON—Squaring It (Three Parts—Drama).....
NESTOR—Move Over (Comedy).....
L-KO—Street Cars and Carbuckles (Two Parts—Comedy)
ANIMATED WEEKLY—Number 86 (Topical).....
STAR FEATURETTE—The Golden Heart (Two Parts—Drama)
JOKER—Behind the Map (Comedy).....
VICTOR—A Five-Foot Ruler (Two Parts—Comedy Drama)
UNIVERSAL SCREEN MAGAZINE—Issue No. 33 (Educational)
UNIVERSAL CURRENT EVENTS—Issue No. 14 (Topical)
JOKER—Mrs. Madam Manager (Comedy).....
POWERS—Colonel Pepper's Mobilized Farm (Comedy Cartoon), and The Home Life of the Spider (Ditmars Educational)
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 9—Title not decided) (Two Parts—Dr.)....

Mutual Film Corporation

MONDAY, AUGUST 13, 1917.

02615	MUTUAL STAR PRODUCTIONS—Bab the Fixer (Horkheimer—Five Parts—Drama)	05710-11-12-13-14
02616		
02617		

TUESDAY, AUGUST 14, 1917.

02618	LA SALLE—The Widow's Might (Comedy).....	05715
02619		
02620		

WEDNESDAY, AUGUST 15, 1917.

02621	MUTUAL—Mutual Weekly No. 137 (Topical).....	05716
02622		
02623		

THURSDAY, AUGUST 16, 1917.

02624	CUB—Beach Nuts (Comedy).....	05717
02625	GAUMONT—Reel Life No. 68 (Subjects on reel: Young Men's Christian Association; Learning to Be a Soldier; The Absent-Minded Dentist; an Animated Drawing from "Life").....	05718
02626		
02627		
02628		

MONDAY, AUGUST 20, 1917.

02629	MUTUAL STAR PRODUCTION—(Title Not Reported—Five Parts)	05719-20-21-22-23
02630		
02631		
02632		
02633		

WEDNESDAY, AUGUST 22, 1917.

02634	MUTUAL—Mutual Weekly No. 138 (Topical).....	05724
02635		
02636		
02637		
02638		

THURSDAY, AUGUST 23, 1917.

02639	CUB—Jerry on The Farm (Comedy).....	05725
02640	GAUMONT—Reel Life No. 69 (Subjects on Reel: Hunting Alligators for Their Skins; Harvesting Potatoes on the Eastern Coast; Coney Island Thrills; Oil From Japan; "Something Going to Happen." An Animated Cartoon from "Life")...	05726
02641		
02642		
02643		

SPECIAL Roll Tickets

PRICE	Five Thousand.....	\$1.25
	Ten Thousand	2.50
	Fifteen Thousand.....	3.75
	Twenty-five Thousand.....	5.50
	Fifty Thousand	7.50
	One Hundred Thousand...	10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 \$2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

Stories of the Films

General Film Company, Inc.

SELIG.

SELIG WORLD LIBRARY NO. 12.

The Tortoise Market—The tortoise is a inhabitant of the tropical seas. They are sought for their flesh, which is excellent food, and for an oil they yield. Tortoise shell is extensively used in the manufacture of combs and in inlaying and other ornamental work.

Picturesque Water Battle of India—The Maharaja of the State of Jodhpur, India. The Maharaja's water battle is a gala sporting event given annually on the Hindu Holy day. Filling vats with water colored with dyes.

Francisco Villa's Mausoleum — Magnificent mausoleum erected by Francisco Villa, the Mexican rebel chief, in the city of Chihuahua, Mexico.

Our Great Cotton Industry—Cotton will not thrive where the annual temperature is under 60°. Cottonseed and pods. The gin house. Suction method of unloading. Conveyors, warehouses, etc.

THE SMOLDERING SPARK (Two Parts).—The cast: Bob Hartley (Thomas Santschi); Cal Cooper (Herbert Rawlinson); Bessie Basset (Bessie Eytton); Her Mother (Anna Dodge); Captain Conrad (Frank Richardson); Davis (Geo. Hernandez). Written by Emmett Campbell Hall. Directed by Colin Campbell.

Bob Hartley, young, attractive, but dissipated, a wealthy yachtsman, falls in love with Bessie Basset. Another suitor is Cal Cooper, a robust young sailor. Bessie loves Bob, but dismisses him when she finds him drunk. Bessie's grief undermines her health, and her godfather, Captain Conrad, an old-time salt, takes her on a voyage.

Bob, while drunk, is shanghaied and shipped on Conrad's vessel. When he becomes conscious the ship is at sea. He endeavors to assert his identity, but is laughed at. He appeals to Bessie to identify him, but she denies knowing him. The mates and the crew, particularly Cal, abuse Bob until he whips Cal and appeals to the captain to know if he preserves the old custom—whip a mate and take his place. The old captain declares the custom holds; the mates are furiously eager for the battle. Bob whips both mates, is made first mate and takes command when the captain breaks his leg. The ship catches fire. Cal proves himself a coward. Bob overawes the panic-stricken crew, and at length puts out the fire. He brings the ship triumphantly into port.

Bob's experiences really have made a man of him and there is every prospect for happiness for Bessie and himself.

RAY COMEDY.

CHEATING HIS WIFE (One Reel).—Casey, a hotel porter, is obliged to hand over his wages each week to his wife, who allows him a small

amount each week for tobacco, but nothing for car fare, so poor Casey has to walk, except in extremely stormy weather. Finally he discovers where his wife keeps the roll. One day the elevator at the hotel is out of order and Casey has to carry a trunk up to the thirteenth floor for a guest, and finding no tip coming he threatens to shoot and Casey rushes down stairs.

On reaching the basement he sees a youth annoying a girl and puts him to flight. The girl's father, wishing to do something for Casey, gives him a tip on the market. Casey goes home and takes the hidden bank roll, leaving a roll of paper in its place. He follows the tip and cleans up \$30,000. The newspapers get wind of it and get out extras.

Meantime Mrs. Casey discovers that the money has gone and faints. Neighbors tell her of the newspaper stories and she awaits Casey's return with a whip. Casey meanwhile buys a new suit, meets a beautiful girl in a high-class restaurant, opens many bottles of wine with the result that he cannot locate the keyhole when he gets home. He finally enters, goes to his room and falls asleep, only to be rudely awakened by Mrs. Casey, who chases him all over the house with the whip.

JAXON COMEDY.

COUNTING 'EM UP (One Reel)—Featuring Pokes and Jabs.—Pokes believes himself an artist on the cornet, but the Jabs family across the hall, like the rest of the neighbors, do not share this opinion. They are all annoyed at the noise he makes and finally Jabs tells his wife that he will stop it by getting Pokes out of the house. He finds some difficulty in doing so, however, as Mrs. Pokes keeps a watchful eye on her spouse. He finally succeeds by arresting Pokes, and once out of the house they start out for a good time, which they surely have, getting into all sorts of scrapes as their imagination gets the better of them. They finally arrive home and tell a well connected story, only to be thrown out of the window by their enraged wives. They are not hurt, but the sudden stop at the bottom lands them among the stars, and while Jabs bemoans his fate, Pokes is leisurely "counting 'em up."

SPARKLE COMEDY.

AN ATTORNEY'S AFFAIR (One Reel).—Lawyer Bard gets a photograph of Grace Knowles, heiress to half a million, with instructions to find her. His wife sees him looking at the picture and, as he leaves without kissing her, becomes suspicious and employs Detective Carter. The detective's wife is Grace Knowles and worked in Smith's cafe before her marriage. The detective follows Bard to the cafe, gets hold of the photograph and finds it is his wife. He overhears Bard telephone to Mrs. Carter and goes home and finds his wife out. He then goes to Bard's house and talks with Mrs. Bard through the window. The lawyer returns and fires a

shot at the supposed burglar, but is suspicious. Finally the detective and Mrs. Bard decide to have it out at Bard's office, but, finding he has gone to Smith's cafe, they follow. In the meantime Bard has sent for Mrs. Carter and she, while waiting for Bard to return from lunch, decides to pay a visit to her old employer, Smith. There she is introduced to Bard, and they have lunch together while he explains her case. In comes Mrs. Bard and the detective. Mrs. Bard accuses her husband of infidelity and he accuses her of intriguing with the burglar. Explanations follow and the party sit down to dinner at the expense of the newly-made heiress.

FRESH AIR (One Reel).—The cast: Jones (Tom McEvoy); Mrs. Jones (Paula Shay); the Bishop (Wm. Mandeville); Talbot Tubbs (Warren Cook); Mrs. Tubbs (Anna Athey); Jim Little (Herbert Roderick); Maggie Frye (Isabelle Daintry). Scenario by John C. Brownell.

Jones, being advised by his doctor to "sleep in the open," and having no sleeping porch, utilizes the front veranda, and when night comes Mrs. Jones tucks him in and leaves him. Next morning Mrs. Jones goes out early to feed the chickens and falls into a lengthy conversation with her neighbor. Jones wakes to find a crowd enjoying the unusual spectacle. He rushes to the front door, and finds it locked. The crowd grows. A small boy appears and "sics" his dog on Jones. Jones leaps off the veranda and flees, chased by the crowd.

Coming to the minister's house he seeks refuge there, finding the door open. The minister and his wife have just left the house. Jones runs upstairs to the minister's bedroom, gets a suit of the minister's clothes and is about to make a getaway when a policeman and his intended bride appear. Jones, afraid to refuse, hunts up a prayer book and does the best he can to perform the ceremony. Jones kisses the bride, the cop hands him a fee, and Jones makes a second attempt to escape when an auto stops in front of the house and a bishop appears. Jones pretends to be a guest, tells him to make himself at home and beats it, only to run into the policeman who, with Mrs. Jones, is looking for the lost husband. The cop is frantic when he learns of the fake ceremony, but finding the bishop is a real minister, he jumps into an automobile, gets Maggie, and they are married by the bishop with Jones and his wife as witnesses.

Universal Film Mfg. Co

JOKER.

OUT AGAIN, IN AGAIN (Rel. Week of Aug. 15).—The cast: Prisoner No. 13 (Wm. Franey); Professor Quince (Harry Mann); Camille De Auverne (Eileen Roberts); Warden (Milburn Moranti). Scenario by Tom Gibson. Produced by Wm. Beaudine.

Prof. Quince tells the Warden of Happy Days Prison that he can restore life to the dead if he has a current of electricity strong enough. The Warden invites the professor to take his mummy from the museum and put it on the electric chair. It was Friday, the thirteenth, and Prisoner No. 13 was elected to be the guest of honor at his own execution. But he was superstitious, and determined to escape. This he did, and to avoid detection forced the porter of Prof. Quince's museum to change clothes with him. He is forced to take the porter's job because a policeman near precludes his chance of getting away.

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CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

The professor's daughter, Mamie, attracts the prisoner hugely, but he has little time for her on account of his efforts to keep the disrobed porter concealed.

While the Warden and the professor are discussing the matter, the prisoner, having disposed of the porter, comes back into the museum and discovers the Warden's presence. He tries to make his escape, but escape is cut off, and in desperation he hides in the mummy case, which, forthwith, is carried away by the Warden and the professor to the prison.

When No. 13 feels himself set down he makes immediate plans to beat it, but is dumbfounded to discover himself back in the chamber from which he had so recently escaped. Realizing that fate is agin' him, he decides to do the job himself, and sitting in the electric chair starts to adjust the harness preliminary to his demise. The near-sighted professor believes he is witnessing a miracle. Bill escapes, is pursued and finally caught when the Warden hands him a pardon. No. 13 is overjoyed, but it is short-lived, for Camille arrives and has him again arrested for picking her purse, and back to jail he goes.

BACK TO THE KITCHEN (Rel. Week of Aug. 13).—The cast: Mrs. Halley (Gale Henry); Mr. Hally (Milton Sims); Husky Hector (Charles Haefli). Scenario by Tom Gibson. Produced by Allen Curtis.

Of the Halley family, Mrs. Halley comprises about nine-tenths. Her henpecked husband comprises the other tenth. In Husky Hector, pampered son of the Justice of the Peace, Mrs. Halley sees her ideal man. She slips off to keep a clandestine appointment with him. Husky discovers it, and, in pleading with his wife not to leave him, is thrown into the lake. His wife thinks he has been drowned, but Husky, crawling out of the lake, meets a friend who takes him to go on a hunting trip.

Mrs. Halley, believing herself a widow, has no scruples about accepting the attentions of several suitors. One, a rival of Hector's, is the Mayor of the town. Bad blood develops between the rivals, with the Justice taking the part of his son, Hector. Husky's insurance money is paid to the lonesome widow, and Hector at once offers his hand and heart, which Mrs. Halley accepts.

In the mountains, whither they have gone, Husky and his friend find themselves deserted by their burro. They start to walk back to town. Much changed in both mind and body, Husky arrives at home.

Like Enoch Arden of old, he looks in the window. There is his wife—his widow, as she thinks—dressed in bridal finery, and there at her feet kneels Hector. Shall he leave them alone? Ah, no! Revenge! Revenge! The footsteps of the parson approaching interrupt Mr. Halley's vengeful thought and quicken his resolve. Slipping in the back way he enters the sitting-room, and slips in back of the life-sized portrait of himself, which is the principal adornment of the fond widow's parlor. Taking out his jackknife, he deftly cuts out the face of the portrait and inserts his own as the bridal party lines up in front of the portrait. The widow's eyes turn to the portrait of her late husband. Instead of meeting the usual meek and submissive look of Halley, her eyes find the same features, but twisted into an expression of fiendish hatred. The wedding busts up in a hurry, and Mrs. Halley makes the best of her husband's return. But husky is strangely changed in temperament. Instead of being one-tenth of the family combination he is nine-tenths, and orders Mrs. Halley back into the kitchen, and Mrs. Halley weakly obeys.

NESTOR.

THE RUSHIN' DANCERS (Rel. Week of Aug. 13).—The cast: Bud Billings (Eddie Lyons); Bill Sellers (Lee Moran); Daisy Davis, Bud's Sweetheart (Edith Roberts); Hiram Roomrent (Fred Gamble); Prof. Wiggle N. Squirm (Harry Nolan). Story by C. G. Bryden. Scenario by F. A. Palmer. Produced by L. W. Chaudet.

Prof. Wiggle N. Squirm has opened a dancing school for "women only" in Cactus Flat, and the men begin to realize that it is not only taking all their money to pay for the lessons, but that their wives are neglecting their husbands and homes. The men get together and decide to go down to the town hall and break up the class, but when they get there they lose their nerve and retire to the town pump to discuss the situation. They hit upon the idea of making up one of their number to imitate a lady dancing teacher and start a fake dancing school of their own to make the women of the village jealous.

They go to the hotel, and the proprietor, Hiram Roomrent, remembers that he has a trunk that a theatrical troupe has left for a hoard hill. The trunk is opened, and a lot of costumes are found. Bill Sellers is picked out to put on the wlg. corsets and dress and imitate the female dancing teacher. The others don various costumes for their dancing lessons, and all repair to a secluded spot, later takng

pains to let the women know of the new "class." The women get together and plan to break up the "class" and run the "female teacher" out of town. Two of them ring the fire bell, calling the men to the fire hall, and the others capture Bill, who is now made up as Mle. De Phoney. Just as he is in danger of being horsewhipped and tarred and feathered the men return and rescue him, and Prof. Wiggle N. Squirm is run out of town, leaving the inhabitants once more at peace with one another.

L-KO.

ROUGH STUFF (Two Parts—Rel. Week of Aug. 13).—The cast: Mr. Doehound (Dan Russell); Mrs. Doehound (Eunice Murdock); Mr. Potash (Al Edmundston); His Wife (Gladys Varden); The Bell-Hop (Walter Stephens). Directed by Noel Smith. Director-General J. B. Blystone.

Mrs. Doehound runs her hotel in her own peculiar way, with Mr. Doehound as a flirtatious helper. He is hump-backed. On the 63rd floor a scientist is working, and when an explosion occurs he telephones the proprietress. Mistaking his call for ice-water, she sends a belligerent bell-hop up to room 5,000, with orders "to walk."

Meanwhile, hubby is flirting with a fair female. She is put out by Mrs. Doehound, only to return with the arrival of Mr. and Mrs. Potash. Potash sells costly gowns to fair women, and Mrs. Potash is his model. She begins a flirtation with Doehound, while the scientist is almost cremated alive in room 5,000, the weary bell-hop climbing up the stairs with the now empty pitcher. Potash explains to Doehound that he wishes to stage a Fashion Show in his hotel, and asks Doehound to summon for it, as models, the handsomest females in town. Doehound takes up the burden of his tasks. The day of the show dawns. A buyer and his watchful wife are present in the audience gathered in the hotel for the show, also the fierce fire-eating brother of the young woman who was put out of the place by Mrs. Doehound, and who has reported the occurrence to her brother, who has previously killed five or six men for just such omissions. Doehound grows jealous of the buyer, who has the first peek at the models, and attempts to impersonate him. The bell-hop and the hotel proprietress see through the disguise, and things begin to happen when the buyer's wife is tipped off. The scientist and the bell-hop, battling with flames in room 5,000, are mixed up in the ensuing melee, and the ambulances of two or three hospitals are called in to cart off the participants.

POWERS.

ALGERIA OLD AND NEW (Rel. Week of Aug. 13).—On the streets of Tlemcen, in the country where great wastes have been allowed to run wild, the Negrier Falls and nature's wonders in Algeria, the garb of the desert and its trimmings, the caravan, the walls of Mansoura, erected by Abou Yakkoub, and still showing marvelous preservation; the Mansoura Ruins, Mansoura Tower, the cemetery, ancient olive groves, and the high roads, together with the habitation of troglodytes, are among the most interesting of the effective views of this educational release. Close ups of Negrier Falls and of the ancient olive groves, showing the trees carefully trimmed, all the outer ones trained to form a cup, thus admitting light and air to the fruit and facilitating the gathering of the crop, are included in the offering.

DOING HIS BIT (On the Same Reel as *Going-going*).—"Boo-hoo, they won't let me join the army," Henry repined.

"It'll be the farmers' life for me," he decided. But the life of the farmer did not altogether agree with a hero who was disappointed when he did not get real eats or a real drink of cider, as he had been told was served on a farm. He chased a cow some fifty miles or so, forgot what he didn't ever know about milking, met a widow and a child, but, when it came to "raising" things, the only thing that he did raise was—what Sherman called war.

ANIMATED WEEKLY.

ISSUE NO. 83 (August 1).

Enlisted Man Flirts With Death to Get Uncle Sam Recruits.—Noted acrobat does stunts on edge of fifteen story building—Los Angeles, Cal. Subtitles: H. A. McLoughlin, Battery A, Field Artillery. Fifteen stories up! And enjoys the old rocking chair.

Kilties Land Recruits for Britain and America.—In great Mid-West drive many men answer call to colors—Chicago, Ill. Subtitles: Left to right: Maj. Gen. Barry, U. S. A.; Brig. Gen. White, British Army, and Commander Moffett, Great Lakes Naval Training Station. The Kaiser's fighters call them "The Ladies from Hell"—in battle they proved it!

Novel Trans-Continental Test Trip.—Elk team to travel from New York to Frisco to determine value for war purposes—Milwaukee, Wis. Subtitles: Prof. Frank Clemons and his Elks,

"Revo" and "Rid." The Government has thousands of Elks which may have to do their bit.

Negroes' Protest a Silent Parade.—3,500, without smiles or speech, carry banners protesting against recent race riots—New York City.

West Coast Dolphins in Speed Contest.—In 20 yard swim at Hawaiian Carnival human fish smash records—Alameda, Cal. Subtitle: Champion Norman Ross and his "Little Minnow."

Roosevelt Thrills Moose in World Convention.—Praises their Americanism and congratulates them on their splendid showing—Pittsburgh, Pa. Subtitle: "We cannot afford to count for our safety on anything but our own armed strength!"

House Cat Mothers Deserter Chicks.—Has been trained to protect them against other cats and dogs—Chicago, Ill. Subtitle: "What on earth could be fairer than this?"

Norwegian Food Commission Here.—Headed by Arctic explorer, Nansen, prominent Norwegians come to discuss neutral trade—An American port. Subtitle: Dr. Nansen, scientist, former Norwegian Ambassador to Great Britain.

Open Switch!—Engineer and fireman pay with lives in disastrous wreck of troop train—Pearland, Texas. Subtitle: What was the engine?

Primitive Americans Inspect Dry Land Battleship "Recruit."—In ancient type of stage coach they visit replica of modern sea fighter—Union Square, New York City. Subtitles: Greeted by Lieut. Hawks. Not like the bow and arrow! Like all good Americans they salute the flag. Asking for the "Indian Sign" for despotism.

Roman Catholic Fighters at Military Mass.—Famous 69th, New York, clad in khaki, goes to St. Patrick's Cathedral for impressive ceremony—New York City.

The World's Greatest Fighting Hawk.—Captain Guynemer, French flyer, has brought down 45 German airmen—Somewhere in France. (Official French War Pictures.) Subtitles: With his wings on. This gentle looking Frenchman—in fact a "Flying Devil"—receives the Legion of Honor.

Cartoons by Hy. Mayer.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 32 (August 17).

Industries.—Harvesting Scallops. Millions of these tiny bivalves are taken each day from their beds along the Long Island shore for distribution in interior cities. Subtitles: The scallop fleet off for the day's work. Hauling in the nets. Selecting: The small scallops are tossed back to the beds to grow. Unloading a day's harvest. The sorting shacks. Collecting the starfish which prey upon the scallops. They attach themselves to rags and mops which drag from side of boat. An expert opener at work. Absolutely alive.

New Inventions.—New Device Prevents Bridge Accidents. When a bridge across the Chicago River opens to permit passage of a large ship, giant boom safeguards the occupants of rampant street cars and automobiles. Subtitles: Boom being lowered. Giant catch-locks hold the boom in place. When the car collides, the mechanism at left takes up the resistance. Unless stopped, the car or automobile would plunge a sheer 40 feet to the river below.

Preparedness.—The Woman Behind the Soldier. One in the home, and one in the munition factory! Woman's hour has struck and victory is as much dependent upon her valiant efforts as upon the boy "somewhere in France." Thousands are doing "their bit" in our great munition plants. Subtitles: Making small rifle cartridges for Uncle Sam. Tapering the ends. Putting in the percussion cap; this propels the bullet on its deadly way. Inspecting noses—the business ends of the bullets. Putting on the nose. The final inspection is minute and thorough. Boxful of Hun-stoppers. Packing and putting in bandoliers. The bandolier is the cartridge band worn across the shoulders or around the waist. One package containing two clips (five shells each) is inserted in each holder of the bandolier. One clip fills the rifle chamber.

What We Eat.—How pickles are prepared. The Department of Health oversees this industry in all its departments. Inspectors enforcing the sanitation laws throughout. Subtitles: Culling the small pickles from the large. The pickling vats, which contain a brine of salt, water and spices. Selecting the choice product. Sterilizing bottles. Testing water's temperature. Cutting the cauliflower for bottling. Each employee has a medical card which must be shown at the inspector's demand. Filling bottles. Packing olives. Vinegar preserves the pickles.

Art.—Miracles in Mud. Produced by Willie Hopkins, noted sculptor. "Heroes All."

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 12 (August 14).

Gone, But Not Forgotten!—New York's Famous Horse Cars Pass.—On last trip ancient ark carries Public Service Commission.—New York City. Subtitles: Veterans of an ancient service. Left to right—Conductor Israel, in service twenty-eight years; Driver Cusack, 40 years; and Inspector Rhee, 43 years. "And forty souls entered the Ark." Now New York's critics will have to

seek another joke. The famous horses—"Some-times" and "Yet Again"—know they are going home.

SECOND FIELD ARTILLERY OFF FOR CAMP AND INTENSIVE TRAINING.—In business-like fashion they go to prepare for France.—New York City.

"East Side, West Side,

All around the town."

The kids have found

Some ways, these days,

To force "Old Mercury" down.

Sub-titles: New York City.—A water wagon "sousé." When a good-natured cop winks at disorder! After a raid on the ice wagon. A trip to the North Pole! Water rats. In the "big pool."

Britain's Ruler Visits Munition Makers and Plants on Royal Tour.—Huge throng show appreciation of honor of unusual visit of King and Queen. In the North of England. Subtitles: The royal train. Through a great munitions center. Royalty and Labor in friendly chats. Finished shells hold his interest. He decorates heroes.

Friars Make Merry at Annual Outing.—Famous theatrical clubmen abandon city for outing at seashore.—Freeport, L. I. Subtitles: Leaving the monastery, N. Y. "Comedian Victor Moore presents key of Freeport to Raymond Hitchcock. Modern centaurs—stage dignitaries indulge in horse-play.

Engineers' Corps Passes in Review on Eve of Departure for France.—Trained, equipped, ready and determined, fine body passes War Department Building, where they are reviewed by Secretary Baker.—Washington, D. C. Subtitle: Secretary Baker, General Bliss, General Black and other army officers review troops.

Bird Men of First Aero Squadron Busy at Aviation Camp.—Mastery of air, which will stop the war, seems assured by their interest and skill.—Mineola, L. I. Subtitles: Post Commander and Staff inspects the birds. Major Kilner, commander. These officers and instructors are making flyers out of walkers for Uncle Sam. Precautions before flight. A flock of American Eagles. A few of the tricks our flyers know. The greatest game, flying, played in the greatest cause, humanity—this should appeal to real sports. Enlist—Uncle Sam needs you!

Tborough Training Is Fitting Officers for Actual Trench Warfare.—Bayonet clashes and hand grenade throwing part of Reserve Officers' course.—Plattsburg, N. Y. Subtitles: Finishing "touches" for first-line defenders. Obstacles must be overcome. Through communication trenches to the first line. Rapidly becoming skilled bomb throwers. Most popular type of British hand grenade. Removal of safety-pin—and a handful of terror is ready for work. The Devil's Pit.—Concealed barbed wire, broken glass, bayonets, etc., await the plunging attackers. In the Devil's Mesh. "I've Stood for This Blamed Racket Long Enough. Now I'm Goin' in and Stop It!"

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST (Episode 8, "The Double Floor")—Two Parts—Release Week of August 13).—When the smoke cleared away, Marco and the two detectives who had invaded Morn Light's apartment were covered with ten guns. The detectives were relieved of their shooting irons, and sat down to await developments. The crooks took Marco and put him on the back seat of a car, and with a crook on either side, put on all steam for the House of Mystery. Williams, in the apartment, forces one of the detectives to talk to Jerry Tryon over the phone, telling Jerry to come at once, as they have landed the Gray Ghost.

At the House of Mystery a man fights with the keeper, and the latter is thrown down a trap. Then the man breaks in the door of the room where Morn Light is held. Morn Light and the two men are struggling when Hildreth, hearing the girl's screams, appears and starts fighting with the man. Olmstead, being bound, succeeds in freeing himself, and adds his force with that of Hildreth against the man. But thinking he sees the ghost of the Gray Ghost, Olmstead collapses. Just after overcoming the man, Hildreth answers the phone, receiving the message that "everything is fixed for Hildreth." As Hildreth and Morn Light start to leave the Mysterious House, two bloodhounds dash toward them.

A new maid has come to Arabin's house, who is in league with the Gray Ghost. The butler is also a tool of the crooks, and Arabin is suspicious of both of them.

Jerry Tryon and his men arrive at the House of Mystery. In the room, Williams and the others, hearing the noise, switch out the lights, and when Jerry enters the room he finds only the three detectives, whom he begins to upbraud. They ransack the apartment, but find nothing. A detective is left to watch the place, and Jerry and the others leave.

While Hildreth's secretary, Marco, is being taken over a bridge by the crooks in the touring car, he overhears a bit of conversation which is important.

"The boss should be at Arabin's in about

half an hour," said one of the crooks.

"Sure, twenty minutes I give him, and he'll be on time, too."

Watching his opportunity, Marco called the crooks' attention to something at the side of the road, and while they were thus busy, he jumped out of the car into the water thirty feet below. He manages to escape to the city and warns Jerry that the Gray Ghost is at Arabin's.

In the meantime the boss makes his call upon the jeweler, sending his card in by the butler. Arabin declines to see him, but the Gray Ghost walks in. "Mr. Arabin, I am the Gray Ghost. In looting your store the other day there were one or two little things that we missed. One of them was the pearl necklace. I believe it is worth about two million dollars, is it not? I refer to the one you made for Mr. Carlow of London. If it is all the same to you, I will trouble you for that now."

Arabin, although his suspicions had been vague, had prepared against eventualities. Backing over to a secretary, he opened the drawer and, pulling out a revolver, fired point-blank at the Gray Ghost.

VICTOR.

THE BRASS GIRL (Two Parts—Release Week of Aug. 13).—The cast: Jane Brown (Jane Gail); Martin Stone (Matt Moore); Landlord (Frank Lyon). Written by Burk Symon. Produced by Matt Moore.

Jane and Martin are new tenants in the same apartment house. She occupies the first floor, and he lives on the floor above. Jane is a sculptress, and Martin is a musician. One day they meet for the first time in the ballroom. He is impressed with her appearance, while she seems pleased with her new acquaintance.

Martin shows annoyance at the hammering that emanates from the apartment below, where Jane is instructing a class of six girls in the gentle art of punching brass, and Jane is by no means overjoyed in being compelled to listen to the vigorous piano playing that emanates from the apartment directly over hers.

Their habits differ radically. She retires early—he plays the piano into the small hours of the night, often accompanied by fellow artists who play the violin and other instruments. One night, despite Jane's repeated rapping, Martin and his musical crowd combine to make the night hideous to her. She, therefore, grasps her chisel and hammers furiously to which the noise-makers upstairs respond with the nerve-racking strains of the "Anvil Chorus."

The next day Jane sends for the landlord and gives notice that she is moving. Martin also notifies the landlord that he will seek new quarters at the end of the month. In the meantime, they approach a nervous state demanding medical attention. Their respective doctors advise them to sleep in the open air, and hence, unknown to each other, they rig up beds on their verandas.

One night a rain and wind storm comes up and blows their bed clothing to the lawn below. They hurry downstairs after their blankets. Jane beats Martin to the street, grabs up all the bed-clothing in sight, and rushes back to the house. As Martin stands shivering in his wet pajamas by the radiator in his apartment, he hears screams from the apartment below. A burglar has entered Jane's rooms. Martin rushes down and struggles with the burglar. Jane telephones to the police. The burglar is overcome.

The police arrive to find the intruder tied to a chair, Jane in her night dress and Martin in his pajamas. When the police captain asks Jane her name she is too embarrassed to reply. Martin saves the day by informing the officers that the burglar has entered the apartment of Mr. and Mrs. Stone. Satisfied with the answer the police depart with their captive. They decide to stay—together in only one apartment—married.

GOLD SEAL.

A WIFE'S SUSPICIONS (Three Parts—Release Week of August 13).—The cast: Jack Bradford (Vaul Paul); Mary Carpenter (Betty Schade); Lila (Hazel Page); Tom Clancy (Lee Hill); Hugh Leghorn (Ed. Clark); Mrs. Von Berhoff (Florence Roberts). Scenario by Bess Meredyth. Produced by George Sargent.

In the social world, Jack Bradford was known as a broker. He had very little to do, and was able to devote the greater portion of his time to his wife and his little country place. In the underworld he was known as a leader of crooks, and one who went after big game only. As he was standing at the back door of his bungalow showing his young bride of three months the progress that the garden was making, two tough-looking characters came up and spoke to him. Without introducing them, Jack ushered his wife into the house, and said that he would be in in a moment. One of the men told Bradford that Tom and Lila Clancy are back from England. They were under such a

close watch by the police, the man continued, that they could not turn a finger, and are now dead broke. Bradford was further informed that they wanted to make a big haul as soon as possible. Bradford gave the crooks the key to his house, and told them to come there tomorrow night at eight.

Around the front corner Hugh Leghorn, a detective, had watched the two crooks in their meeting with Bradford. He went to headquarters and reported to Von Berhoff that there was a big game afoot, and that Jack Bradford was the leader of the gang. He didn't notice the expression of amusement in Von Berhoff's face as he replied: "All right. Keep an eye on him."

A week later he tracked them to Von Berhoff's own house. He had seen, too, that Jack Bradford had had a misunderstanding with his wife owing to the fact that she had surprised a meeting in her house. Her husband being unable to give an explanation, she left him and returned to the Von Berhoff's, for whom she had formerly worked as governess.

On the night in question the Von Berhoffs were having a reception, and Von Berhoff was not at all surprised to find Bradford, Tom and Lila Clancy present. Right away Lila got sick, and when Mrs. Von Berhoff took her up to her room, the clever crook asked her if she would keep a necklace which she was afraid of losing in the wall safe. In this way Lila got the combination of the safe. But before Bradford could climb through the window, his wife interrupted him, and Mrs. Von Berhoff held him up with a revolver.

After the fight was over, and Bradford himself had held up Clancy and the other thugs, flat-footed Hugh, the slow but honest detective, came into the room, and with his revolver turned on Bradford, shouted:

"At last I have you in my power. Throw up your hands."

Von Berhoff burst out laughing.

"Why, Hugh, what do you mean? This is one of our cleverest Secret Service operators. He has trapped this whole gang. Why hold him up?"

Hugh was the most crestfallen of men, and Mrs. Bradford, in her relief in finding that her husband was a detective instead of the crook she supposed him to be, sank into his arms.

Mutual Film Corp.

GAUMONT.

REEL LIFE NO. 68 (Aug. 16).—The whole country has been following with great interest the work of the men at the various training camps for officers. Recognizing that the new camps for the soldiers of the National Army will offer the same training, the Gaumont company has taken pictures of the work of the men training to be soldiers. These will be released through Mutual in "Reel Life" No. 68, August 15. Such work as getting ready for a bayonet charge, going through a barb-wire barricade, and charging with the bayonet are some of the preparations shown as the army is being whipped into shape for the "big push" next year. Hurdle jumping is a necessary course for soldiers. Being good ball players, our embryo soldiers take readily to bomb throwing, and just how they do it is shown in these pictures.

The Young Men's Christian Association has over 800,000 members in North America. Just what goes on within the walls of some of the larger institutions in our great cities is pictured in this issue of "Reel Life." For the pictures the Gaumont company chose the largest Y. M. C. A. building in the world, that at 55 Hanson Place, Brooklyn, N. Y., with a membership of over 7,000. The mental, moral, physical and spiritual needs of men and boys are systematically taken care of in a manner which lend themselves to pictures in an entertaining way. Perhaps the greatest interest centers about the athletic activities and the places of social relaxation.

There is also an animated drawing of a humorous nature called "The Absent-Minded Dentist," taken from "Life."

CUB.

BEACH NUTS (Aug. 16).—The cast: Jerry (George Ovey); Father (Harry DeRoy); Daughter (Claire Alexander); Count (George George). Written and produced by Milton H. Fahrney.

Jerry follows a beautiful girl into the park, but is interrupted in his avowals of love by a park policeman. Father and the Count arrive in time to see Jerry chased away, and they decide to take daughter to the beach. Jerry is "tipped off" as to the plans and is on the sands when father, daughter and the Count arrive. Jerry gets busy from the start, much to the annoyance of beach policemen and the utter disgust of father and his titled friend. Jerry has a fine time with a bevy of lovely girls and enjoys himself immensely when he secludes himself in their dressing room. When they discover him,

daughter shields Jerry from their punimeling, but everwatchful police make things warm for him. Jerry's best tact is applied to getting father and the Count into a fight with the police. Jerry then signals daughter to "beat it." They escape in an automobile stolen from a parking station, but they are pursued by father, the Count and a force of policemen. The chase comes to an end when Jerry drives his "flivver" into an automobile service station. A gasoline explosion, caused by the entrance of Jerry, blows him into jail.

MUTUAL STAR PRODUCTION.

BAB THE FIXER (Horkheimer—Five Parts—Aug. 13).—The cast: John Porter (Leslie T. Peacocke); Adelade Porter (Mollie McConnell); Bab, their daughter (Jackie Saunders); Mrs. Drexel (Ruth Lackaye); Leroy Scott (R. Henry Grey).

John Porter, a wealthy broker of Wall street, has failed in business. With his wife and daughter, Bab, he buys a small ranch in the West, hoping to recoup his fortune in the cattle business.

Ten years go by and Bab has grown to young womanhood. Porter, however, finds himself still struggling for success. Bab is an expert with the rifle as well as a daring rider. Richard Sterling, formerly a New York broker's clerk, has become rich through shrewd dealing. He is in love with Bab and she with him. Adelade Porter, Bab's mother, frowns on the affair. She wishes Bab to marry into society.

The water on Porter's place plays out. He drills for a flowing well. He strikes the flow, but it is oil—not water. The Porter's become enormously wealthy by the lucky strike.

Bab is sent to a finishing school. Mrs. Porter quarrels with her husband. They separate. When Bab returns from school she finds her mother in society, but her father is absent. Bab seeks her father out, and learns the truth. Bab lays her plans to bring about a reconciliation between her parents and succeeds. Then she and Sterling are married.

LA SALLE.

THE WIDOW'S MIGHT (Aug. 14).—The widow tigheft lives in an apartment house, and is enviously watched by her neighbors, Dr. Vee Gates and wife, who hatch a scheme to marry her to Otto and go fifty-fifty with him on the money. Assisted by the widow's cook and the janitor all works out smoothly, but after the wedding the widow refuses to loosen up on the purse strings.

The doctor decides to have the janitor drop a brick on Otto, which will cause a dangerous malady, curable only by granting his every desire. Otto submits, but already sore at the bunch, takes advantage of the situation, not only to extract money from his unsuspecting wife, but to make love to the doctor's wife, and before the doctor can figure out if Otto's condition is real or feigned the plotters are all given a run for their money.

MUTUAL WEEKLY.

ISSUE NUMBER 136 (Aug. 8).
Paris, France.—The very latest styles in chapeau from De Paurv.

Milwaukee, Wis.—Frank Clemens attempts to drive Elk team from San Francisco to New York.

Los Angeles, Cal.—This city's Vacation Camp wins nation-wide favor. Civic enterprise gives two weeks' vacation for \$8.50 per person.

San Francisco, Cal.—Twelve thousand soldiers at Presidio see battle between the "Seals" and "Oaks." Sammies scramble for 500 baseballs.

Seattle, Wash.—Japanese picture Brides arrive here. Picture of husband is sent to Nippon and they are wedded by proxy.

Washington, D. C.—Harry Chapman Gilbert has the honor of being the first man in the U. S. National Army. He receives the congratulations of his parents and friends.

New York City.—Pawnee Bill and Indian braves aid recruiting. Chief Bald Eagle and tribe visit U. S. S. "Reruit."

Los Angeles, Cal.—Girl high school students practice food conservation. They are "putting up" five tons of fruit for winter use.

Alameda, Cal.—Records broken at swimming meet. Dorothy Burns and Norman Ross win new laurels.

New York City.—Latest Styles in shoes. Courtesy of I. Miller, N. Y. City. Subtitles: Posed for the Mutual Weekly by Miss Mollie King. Evening slipper—black satin, beaded in steel. Evening slipper—gold brocade cloth. Walking hoot—Brown kid with ivory kid top and stitching.

Washington, D. C.—Cabinet members and department heads are taking daily exercise to keep in fighting trim.

Somewhere-in-France.—A fistic battle entertains wounded Tommies at a convalescent camp.

Somewhere-in-America.—Uncle Sam's "rookie" sailors master difficult drills. These men 30 days ago were "raw recruits." See what they do now!

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Miscellaneous Subjects

PARAMOUNT PICTURES CORP.

THE SQUAW MAN'S SON (Lasky—Five Parts—July 26).—The cast: Lord Ellington, Hal Calthrop (Wallace Reid); Edith, Lady Ellington (Dorothy Davenport); Wah-na-gi (Anita King); John McCloud (Donald Bowles); David Ladd (C. H. Geldert); Appah (Frank Lanning); Lord Kerhill (Ernest Joy); Lord Lester (Lucien Littlefield); Lady Stuckley (Mabel Van Buren); Storekeeper (Raymond Hatton).

Lord Ellington, the little Hal of "The Squaw Man," has grown to be a young man and has left his estates and his wife in England and is chief of the Indian police on a western reservation. He has deserted his wife because she is addicted to the use of morphine. She has fallen in love with young Lord Lester. Hal is interested in the education of his people as is Wah-na-gi, a Carlisle graduate, who is teaching the agency school.

David Ladd, the Indian agent and also secret representative for the asphalt trust, has discovered asphalt on the reservation. Hal made the survey and knows the asphalt belongs to the Indians. Ladd and the Indian medicine man, as well as Hal, are in love with Wah-na-gi. Ladd gives Hal fifteen thousand dollars' worth of asphalt stock, but Hal exposes the plan to the Indians and for a time the trust is halted.

Hal is called back to England and leaves the stock with John McCloud, the agency missionary, to be turned over to the department of justice. McCloud is taken ill and is at the point of death when Appah comes in to steal Wah-na-gi. McCloud raises himself and kills the Indian. Hal is about to return when he discovers his wife is a morphine fiend and he decides to remain and care for her, although he has agreed to divorce her so that she can marry Lord Lester.

The department of justice persuades him to return and assist in the prosecution of the asphalt trust. He reaches the ranch on Xmas eve just in time to stop Ladd from stealing the stock from the dead missionary's effects. He tells Wah-na-gi of his love for her, but that he must go back to England. She goes out into the snow to kill herself by the grave of Nat-u-rich, Hal's Indian mother, who killed herself for his father. Hal receives a message that his wife has taken an overdose of morphine, and he is free to marry the Indian girl. He rushes through the snow and finds Wah-na-gi just in time to prevent her plunging a knife into her breast—and they are at last made happy.

THE CRYSTAL GAZER (Lasky—Five parts—July 30).—The cast: Rose Jorgensen, Rose Keith and Norma Dugan (Fannie Ward); Calistro (Jack Dean); Belle, Calistro's wife (Winifred Greenwood); Dick Alden (Harrison Ford); Phil Mannerling (Raymond Hatton); Mrs. Mannerling (Edythe Chapman); Mrs. Dugan (Jane Wolf).

Rose Jorgensen, living in a squalid tenement house, hears that her husband is to be electrocuted for murder, and commits suicide, leaving two young daughters. One of the daughters, Rose, is adopted by Judge and Mrs. Keith and brought up in luxury. The other, Norma, is adopted by a neighbor and raised in the squalor of the tenements until she is engaged by Calistro, a charlatan hypnotist, to act as an hypnotic subject.

Phil Mannerling, a young society man, is an associate of Calistro, and through his influence Calistro is made a society fad. Norma is known as the "White Orchid." Rose, Norma's sister, has been raised in luxury and is in love with Dick Alden, a young millionaire. Calistro, at a parlor exhibition, is astonished at the resemblance between Rose and Norma. He goes to their former home in the tenement and there finds the letter which shows that the two girls are the daughters of a murderer. He confronts Rose with this letter and demands money. Rose, realizing that she cannot marry Dick with this stain on her name, renounces him and sails for Bermuda.

Dick is taken with Norma's resemblance to Rose and finally, out of pity, offers to marry her. Calistro has also fallen in love with Norma and one day makes advances to her which arouse the jealousy of his wife and she kills him. Norma is taken to the home of Mrs. Mannerling. Phil Mannerling's aunt, and there Rose finds them when she returns from her voyage. Dick explains to Rose that he has always loved her and this is overheard by Norma.

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That night as Norma is about to retire, a hot coal from the grate in her room catches the flimsy material and the bed is soon in a blaze. Rose, who is awake, sees the smoke and rushes in, dragging the badly burned girl into safety. Norma, however, dies from the burns and Rose and Dick have the clouds removed from their sky of happiness.

PARAMOUNT-BRAY PICTOGRAPHS (Issue No. 78—July 30).—This release contains material of the greatest appeal and interest. The main feature shows how the members of the New York police force are trained to their duties before they are entrusted with the duty of guarding the safety of the citizens of the greatest city. The course of training includes a thorough knowledge of the art of jiu jitsu that enables a comparatively weak person to overcome a much stronger one, methods of fire rescue, traffic regulation, the stopping of runaways, and a number of other interesting and often thrilling details that are everyday matters in the life of one of New York's "finest."

The same number of the Pictographs also contains another of the imitable Sam Lloyd puzzles, and a series of interesting views of the scientific stock-breeding farm at the Purdue University, a subject of considerable interest at this time, when the conservation of food is one of the principal topics of the day.

CHRISTIE FILM CO.

WON IN A CABARET (July 30).—The cast: The Girl (Betty Compson); The Boy (Neal Burns); His Father (Harry Rattenberry); His Rival (Eddie Barry).

After another wild night, Neal is found in bed late the next morning by his father, who reads in the paper of a riot at the waiters' hall, caused by Neal. In anger the father cuts off his allowance, turns him out and advises him to hunt a job. Neal's sanctimonious rival, Eddie, also reads the item in the paper and rushes off to show it to Betty. Neal arrives on the scene in time to prevent the exposure of his shortcomings, and eventually secures a position as a waiter in the High Life Cafe.

In the afternoon Betty asks Neal to take her to the High Life, and he pleads a business engagement. That evening, however, Betty visits the cafe with Eddie and another couple, and the party are given seats at the luckless Neal's table. He disguises himself with a false moustache and takes their order, but later removes the moustache and joins the party, entirely crowding out Eddie. After enjoying an elaborate dinner and the cabaret entertainment, Neal withdraws, puts on his disguise and presents the staggering bill to Eddie.

Betty discovers that she has lost her purse, and the new waiter is suspected. He is brought face to face with Betty, and in an unlucky moment sneezes so hard that his moustache falls off. Eddie's joy at Neal's unmasking, however, is turned to sorrow when he perceives that Betty still prefers Neal.

FOX FILM CORP.

WRATH OF LOVE (Five Parts—Aug. 4).—The cast: Roma Winet (Virginia Pearson); Ethel Clarke (Louise Bate); Boh Lawson (Irving Cummings); Mrs. Lawson (Nellie Slattery); Dave Blake (Frank Glendon); Caddy (Johnny McCann).

Roma Winet is author of a famous novel, "Jealousy." Although suffering from that passion herself, she lives happily with Boh Lawson, whom she has just married. When war comes, she grows jealous of Ethel Clarke, once her dearest friend. Ethel has been left in Boh's care by Dave Blake, his chum, who leaves to enter his country's service.

Dave returns on a furlough from the front and goes at once to the home of Bob's mother, where Ethel is staying. While Dave is there Boh joins them, and warns Dave that spies are following him. Dave rushes from the house by a hasty passageway. The new arrival proves to be Roma, and her finding Bob and Ethel together drives her frantic with anger.

Jealousy at subsequent events makes life almost unbearable for her. She sees Bob go on mysterious missions to the rear of his estate, where Dave is hiding; then she sees Ethel go there, and later discovers her in conference with Boh in his office. Ethel has merely brought papers to him from Dave. Again Roma misunderstands, and upbraids Bob.

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Her husband pleads with her to wait a short time for an explanation, but Roma is too indignant in her wrath to be reasonable. That evening a note is thrown through the open window to Boh, telling him to bring the papers to the houseboat immediately. Roma watches him go, and notices that Ethel accompanies him. Dave denies sending the note, and says that it was the work of spies. He determines to try escape. There is a hard battle with the pursuers, but Dave is successful in his flight. Misunderstandings between Boh and Roma are brushed away, and the woman is at last freed from her one besetting fault.

A SOFT TENDERFOOT (Foxfilm Comedy—Two Parts—Aug. 4).—The cast: The Tenderfoot (Tom Mix); His Uncle (Pat Chrisman); The Ward (Victoria Forde); The Villain (Sid Jordan); Negro Valet (Billy Mason). Directed by Tom Mix.

Tom Mix has the role of an eastern college youth who knows nothing of the wild life of a ranch, and very little of anything else. After he is graduated—the university eventually tires of the sight of him—he gets word from his uncle that the thing he, Tom, has long feared has come to pass: His uncle has found work for him.

This solicitous relative informs his nephew that if he manages his ranch for a stated time, and the ranch is still there at the end of the period set, the uncle will make him a present of the land. Tom determines to go West in real style, so he engages a valet and starts out.

Meantime, the superintendent on the ranch is attempting to gain possession of the property and also of the owner's ward. When Tom arrives in town and sees the ranch he decides that it is too good to lose. One look at the ward makes him reach the same conclusion in regard to her.

The superintendent believes that a speedy revelation of Tom's tenderfoot tendencies will soon cause him to take a dislike to the village. At his instigation the cowboys put Tom through a series of wild experiences, accompanied by a vast amount of gun-play, but the youth never hesitates—in his flight to get away from "those rough men." The uncle is disgusted with his nephew and drives him from him, but the pretty ward's pleas eventually make him relent.

The girl rides to tell Tom that all has been smoothed over. On her return journey with him the two are held up by Mexican bandits. Tom uses his fists to such good advantage that he routs the attacking hand and redeems himself in the eyes of the girl and the uncle.

METRO PICTURES CORP.

THE SLACKER (Special Production De Luxe—Seven Parts).—The cast: Marguerite Christy (Emily Stevens); Robert Wallace (Walter Miller); John Harding (Leo Delaney); Henry Wallace (Daniel Jarrett); George Wallace (Eugene Borden); Virginia Lambert (Millicent Fisher); Mrs. Christy (Sue Balfour); Mrs. McAllister (Mrs. Mathilde Brundage); Child With Flag (Baby Ivy Ward); Jane McAllister (Belle Bruce); Valet (Charles Fang); Helen Little (Dorothy Hydell); Butler (W. E. Lawrence); Sergeant Jennings (G. P. Hamilton, Jr.); Belgian Girl (Evelyn Converse). Written and directed by William Christy Cahanan.

Margaret Christy has for two years been engaged to Robert Wallace. Contented with the usual round of dinners and receptions, he does not ask her to set a date for the wedding. John Harding has always loved Margaret, and noticing Robert's indifference, implores her to marry him instead, but Margaret loves her fiance.

Harding and George Wallace, Robert's younger brother, are much interested in the talk of impending war, and express their anxiety to enlist. Robert does not share their patriotism. Finally

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war is declared. When Robert reads the announcement that single men will be called first, he insists on being married at once. Margaret does not know the reason for his change of heart, and consents.

Margaret comes from a line of patriots, and when she and Robert return from their honeymoon she at once plunges into the work of recruiting. Much to her husband's disgust, she insists that he accompany her on these excursions. While she addresses the crowds, he sits back in the limousine, bored with all these demonstrations. Margaret recalls to her hearers the brave deeds done by their ancestors, and calls on them to be worthy of such nobility. She wins many recruits.

A musical is given. George Wallace, who has enlisted in the navy, attends in his uniform, and is reprimanded by his brother for doing so. John Harding, in an officer's uniform, resents the remark, saying there is no difference in the patriotism of an officer and a private. He calls attention to the fact that Robert is not in uniform, and Robert admits that he married to escape service. Margaret overhears his admission.

She sends for Harding to consult him as to how her husband's patriotism can be aroused. Her husband, seeing them together, accuses her of having met him by appointment. Then Margaret pours forth the vials of her wrath and indignation, telling him how despicable she considers him.

All night long he ponders over her words. In the morning she sees some children playing. A tiny girl is waving an American flag. A big boy takes it away from her, and George Wallace comes out and makes him give it back. Then a drunken German, incensed at the sight of the flag, knocks George down. Robert has been watching the scene, and his sense of justice is at last awakened. He vanquishes the German and makes him salute the flag before he returns it to the little girl. Then, bidding good-bye to his wife, he goes to enlist in the service of the flag for which he has just won his first fight.

Letters from camp give further testimony of Robert's sincerity. He comes home on brief leave of absence, prior to sailing for France. The whole town comes out to greet the "Wallace boys," soldier and sailor. Smiling through her tears, the young wife bids him farewell, guarding a precious secret. He will need all his courage at the front.

MISS ROBINSON CRUSOE (Roife Photoplays, Inc.—Five Parts—July 30).—The cast: Pamela Sayre (Emmy Wehlen); Bertie Holden (Walter C. Miller); Charles Van Gordon (Harold Entwistle); Aunt Agatha (Sue Balfour); Aunt Eloise (Margaret Seddon); Bertini (Augustus Phillips); Van Hoffman (Daniel Jarrett). Directed by William Christy Cabanne.

Pamela Sayre, the pampered darling of New York's most exclusive society, longs for a romance with the cave-man type of person. The most ardent admirer of this young lady is Bertie Holden, worthless son of wealthy parents. Pamela's parents are dead, and she lives with two maiden aunts, Aunt Agatha and Aunt Eloise. The former is a lover of show and society, the latter is very quiet.

Charles Van Gordon, head of the Wall street firm of Van Gordon and Van Gordon, is a gay old flirt, and is attracted by the youth and beauty of Pamela. Van Gordon visits the two aunts. Pamela receives him warmly, hoping thus to arouse the jealousy of Bertie Holden and make him do something worth while.

Bertini and Van Hoffman, two intriguers in the employ of a foreign government, present themselves at the home of the two aunts with letters of introduction from Europe. Aunt Agatha is overjoyed, but Aunt Eloise looks upon the foreigners with some misgivings. The two foreigners are overjoyed when they learn that Van Gordon, recently made a member of the Government's war board, is there, for it is from them that they hope to steal certain plans valuable to their cause.

At a musical given at the home of the maiden

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aunts, Bertie makes a proposal of marriage to Pamela, who refuses him. She loves him, however, but her ideal man is a strong man physically. Van Gordon believes that Pamela cares for him. He is an adept in the art of love making, and manages to get Pamela to accept him.

Bertie is heartbroken. He confides in Aunt Eloise, telling her of his love for Pamela. He decides to go to the Thousand Islands to forget it all. He gives Aunt Eloise his address. Pamela pays much attention to young men in the party, and Van Gordon becomes nervous. He suggests a trip, and calls upon Aunt Eloise, who craftily looks at Bertie's address in the Thousand Islands, and then suggests that they all go there for a rest.

Much to the surprise of Pamela, Bertie meets them at the dock. She still loves Bertie, and attempts in every way to awaken in him the knowledge of his strength. She admires the baggage smashers and longshoremen for their strength, but Bertie seems unable to take the tip. That evening there is a costume ball at the country club. Bertie purchases a longshoreman's clothes, hires a motorboat, and kidnaps Pamela. He rushes her to the boat. She remonstrates with him, but he forces her to do as he wishes. He stalls the motor within a stone's throw of a little island. Bertie carries Pamela ashore. They locate a cabin, and he makes her go inside. He sleeps outside. The next morning he forces her to cook breakfast. Inwardly she realizes that he has awakened and loves him for it. Outwardly she berates him.

A searching party sent out to find Pamela. Bertie steals back to Aunt Eloise and tells her that Pamela is well and safe, and wants some other clothes. While he is away the owners of the cabin return. Pamela is attacked, and Bertie arrives in time to rescue her, only to be in turn attacked by a superior force. By a ruse arranged between Pamela and Bertie, the former escapes. She goes for aid, and has the entire party arrested. She swears that Bertie is the leader of the band of ruffians, who prove to be foreign agents seeking to steal from Van Gordon the plans he has of the Government. Bertie is taken to jail with the others, but Pamela's heart gets the better of her, and she tells the truth. Van Gordon realizes that age and youth will not be happy together, that Bertie saved his life, and he gives up Pamela, who finds happiness and love in the arms of the man who has demonstrated his right to be the monarch of all he surveys.

BUTTERFLY.

MIDNIGHT MAN (Five Parts—Aug. 13).—The cast: Bob Moore (Jack Mulhall); Irene Hardin (Ann Kroman); The "Eel" (Al McQuarrie); Molly (Uard Lamont); Mr. Moore (Hal Wilson); John Hardin, Irene's Father (Wilbur Higby). Story by Bess Meredyth. Scenario by Tom Gibson. Produced by Elmer Clifton.

Bob Moore worked night after night in the laboratory of his father's factory trying to invent a safe which could not be opened. For this reason he objects to having his father consolidate with John Hardin, who also makes safes. Bob says anyone can open Hardin's safe. Hardin tells Bob if he can open the safe in his library, he can have anything he has. Hardin urges his daughter, Irene, not to have anything further to do with young Moore. Irene, however, continues to call for Bob at the factory and Bob continues to call at the Hardin home, where he stays until he is put out.

One night when Bob returns home he finds "The Eel" or John Rehan, who has the most sensitive fingers that ever twirled a safe knob, ransacking the safe which Bob has been telling himself cannot be opened. "The Eel," however, makes his getaway. Bob is determined to find the man again, for he realizes that he knows more about safes than he or his father, and with the help of a detective and his stoolie-pigeon, he finds "The Eel" at Molly Murta's apartment. "The Eel" has promised Molly to go straight. She loves him and is only too

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glad when Bob offers "The Eel" a job in the factory.

Hardin buys an expensive necklace for Irene's birthday gift. The purchase is witnessed by a henchman of "The Eel." Irene wears the necklace to the factory, where both Bob and his helper see it. "The Eel" is tempted, but refrains. However, later, when the henchman tells him of the jewelry, "The Eel" determines to get the necklace. He is just beginning to open the safe, when Bob climbs through the window. He told Irene's father he can open his safe. The "Eel" watches Bob tamper with the safe. Finally it is opened and, hanging the necklace on the knob, the safe closed, Bob disappears through the window and telephones Irene to look on the knob of the safe for proof that he opened it. "The Eel" meanwhile has taken the jewel away, and Bob receives word that the necklace has disappeared. Bob, knowing that there is only one other man who could have opened the same, starts for the cafe where "The Eel" and his hench hang out. "The Eel" hurries to Molly to have her hide the necklace.

Bob has just arrived at the cafe, where he finds "The Eel," and has demanded the necklace, when the police raid the place, and, after a fight, Bob pulls "The Eel" out with him and they escape to Molly's flat. When the police knock at the door, Bob has already obtained the necklace and tells the officers that he came to see Mr. Rehan about some work. The police leave after apologizing, and "The Eel" consents to go back to work.

Bob enters the Hardin home through the window and hands the necklace to Irene. Hardin is astonished and stammeringly tells the detectives that it was all just a little joke. They leave in disgust and Bob tells Hardin that, having opened the safe, he will now take the best he, Hardin, has. He puts his arms about Irene; Hardin is speechless; Moore, who is present, laughs uproariously.

"Now go ahead with your consolidation," says Bob to the two fathers.

GREATER VITAGRAPH.

THE SECOND MRS. TANQUERAY (Five Parts—Aug. 6).—The cast: Aubrey Tanqueray (Sir George Alexander); Paula (Miss Hilda Moore).

The story tells of the first Mrs. Tanqueray, an austere woman, who brings unhappiness to her husband by insisting that their only child be sent to a convent. His loneliness is increased by her death, shortly after which "The Second Mrs. Tanqueray" comes into his life. Tanqueray is fully aware that she has a past, but gives their mutual infatuation full swing, and when her husband divorces her, defies convention by announcing their engagement.

On the Tanqueray country estate begins the bride's battle against her past. The quiet life is irksome, her husband's friends uncongenial, and her husband constantly strives to wean her away from her former associates. There are stormy scenes, and breaks narrowly averted. And in the midst of this comes the daughter, grown to young womanhood, and drawn from the convent by what she feels is her duty to her lonely father, as she believes him.

The girl's attitude toward her stepmother is cold, yet the woman always tries to win her love. Over her protest, the girl goes to Paris on a visit, and the wife, against the wishes of her husband, invites a married pair to visit them, two of her "old set." Their indolence and indifference to everything excepting their own petty existences disgust "The Second Mrs. Tanqueray," and while she now realizes she abhors her old friends and the old life, she also realizes she can never fit into the new.

In a fit of pique she withdraws letters to Tanqueray from his daughter, telling him of her engagement to an army officer. She admits this to him and, pleading another chance, he forgives her. The daughter and her soldier fiance, former lover of "The Second Mrs. Tanqueray," arrive at the Tanqueray estate. Not until the two meet does either know the identity of the other. The daughter in a flash divines it all and she turns on the older woman a torrent of resentment and recrimination, dragging up her past and impugning her motive in marrying her father. "The Second Mrs. Tanqueray," throwing the girl to the floor and declaring she will apologize for her statements, goes to her husband and tells him all.

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Tanqueray, tortured beyond power to reason, is seeking the advice of his closest men friends, while above in her room the daughter is seeking relief and guidance in prayer. In a spirit of charity and forgiveness she descends to the room of "The Second Mrs. Tanqueray." But to the woman with the past there could be no refuge in prayer, only in death, and the girl finds her dead by her own hand.

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THE CLEAN UP (Five Parts—Aug. 6).—The cast: Stuart Adams (Frauklyn Farnum); Hazel Richards (Brownie Vernon); Mrs. Richards (Mary Talhot); Miss Richards (Martha Mattox); James Richards (Mark Fenton); Vera Vincent (Claire McDowell); Wilhur McBean (William Human); Joe Byers (Clyde Benson); Ed. Linder (Albert McQuarrie). Scenario written by Waldemar Young. Directed by William Worthington.

The city of Weston was divided into factions on the question of social reform when announcement was made that "The Girl and the Garter" would appear at the opera house. James Richards, head of the Purity League, declared that the show should not be allowed to give any performances, for the reason that he had witnessed the entertainment in New York—attending for the purpose of seeing "just how shocking it was." Having decided it was indeed shocking, Richards decreed that the people of Weston should not see the show.

Stuart Adams, advance agent for "The Girl and the Garter," claimed Weston as his home town. To complicate matters Adams and Hazel Richards, daughter of the leader of the Purity League, had been sweethearts since childhood. Richards objected to their marriage, when they reached maturity, because Adams was in the show business. When Adams arrived in Weston in advance of "The Girl and the Garter," he found awaiting him a wire from the manager in effect that business was so bad that the show would be compelled to disband unless Adams managed to "start something" to boom business in Weston.

The agent of "The Girl and the Garter" busied himself so earnestly in "starting something" that he was in town several hours before he found time to even call Hazel Richards on the phone. When he did, the girl's aunt intercepted the message and, in fostering the Richards' family objection to Adams, failed deliberately to tell Hazel of the incident. Later, when Hazel was driving through the business center of the town, Adams spied her car. He jumped aboard and gave the girl a kiss that startled the Purity League into spasms of indignation.

Hurriedly explaining matters to Hazel, Adams was able to persuade her to carry in her car a transparency advertising "The Girl and the Garter," and follow the Reform League parade that was passing through the streets that afternoon. Incidentally Adams "started something" when he interviewed Richards for the local paper—a sheet that was leading the opposition movement for Personal Liberty.

"The Girl and the Garter" was getting some great advertising. The line of ticket purchasers at the opera house box office was long and increasing every moment. That night there was to be a public rally, led by the Reform League, and Adams challenged Richards to a public debate. The immense crowd that assembled was electrified by the spirited argument Adams advanced, and was then stunned when Adams declared that his ideas of fairness demanded that one side or the other must make a tremendous sacrifice.

On his own behalf he voluntarily cancelled the engagement of his company and declared that "The Girl and the Garter" would abandon its proposed performance in Weston. Richards moved to heights of public sacrifice, declared that he would withdraw his objection—that "The Girl and the Garter" would be permitted to fulfill its engagement. Adams, foxy fellow, carried in his pocket a telegram from his manager, received only an hour before the public meeting, stating that the show had closed and its players had returned to New York.

As a result of the debate, Richards insisted that Adams should go home with him to dine. The showman was nonplussed—for he was expecting Hazel Richards to be at the railroad station, awaiting his arrival, that they might elope and be married. But Hazel's aunt had

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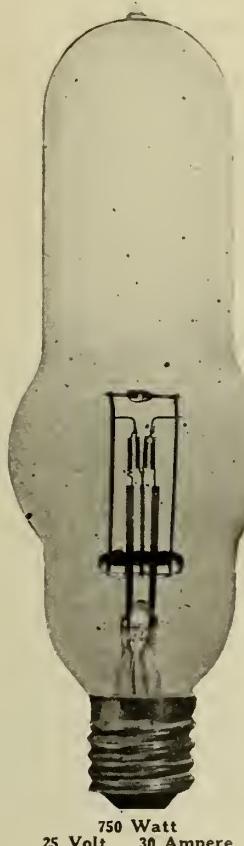
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blocked the game, and turned the key on Hazel in her room. Adams decided to go home with Richards and take a chance of "making himself scarce," and was happily surprised to find Hazel waiting under her father's roof. Then came the parental blessing.

CONQUEST PICTURES.

(On K-E-S-E Program.)

THE LITTLE CHEVALIER (Program No. 5—Aug. 11).—The cast: Henri Valdeterre (Ray McKee); Delaup (Richard Tucker); the Little Chevalier (Shirley Mason); Diane de la Roche (Shirley Mason).

A duel between Chevalier de la Roche and Vicomte de Valdeterre, resulting in the death of the latter, is the cause of eighteen years of animosity between these two families, the climax of which is reached when Valdeterre's son, now a full grown man, plans to avenge his father's death and arranges a duel with the only living descendant of the Roche family—Valcour de la Roche, known as "The Little Chevalier." Vicomte de Valdeterre is startled when a golden-haired youth greets him—all ready for the duel. During the duel, "The Little Chevalier" proves himself a much better swordsman than his opponent anticipated, and under the strain the Vicomte faints. When he regains consciousness he leaves the estate.

A ball is given at the Governor's castle and the ceremony of the King Cake, an ancient French tradition, takes place. A bean is hidden in the cake and the lucky lady who gets the bean is allowed to choose her companion king for the evening. Valdeterre, Diane, beautiful daughter of the late Chevalier, and Philippe Delaup, an ardent suitor of Diane's, secretary to the Governor and known as a trouble-maker, are among the guests.

Diane's cake contains the lucky bean. She accidentally drops it and the Vicomte picks it up. As he offers it to her she tells him he may retain the bean, thus consecrating him her king. During the evening Valdeterre and Diane become acquainted. All goes well until Valdeterre learns that the charming young lady is of the Roche family. This causes Valdeterre to affect a cold attitude, whereupon Diane leaves with Delaup in haughty fashion.

Valdeterre realizes that he is in love with Diane and when he is presented with an order from the King, giving him power to seize the Roche property, which their father obtained unlawfully, he refuses to exert his prerogative.

At a public game Valdeterre, Delaup and Diane are once more brought together. A game requiring marksmanship is played. Valdeterre, because of his over-anxiety to win, fails to display his usual skill and as a result Delaup carries off all the honors. As Valdeterre goes away, Diane follows and stops him, saying: "If your father died by the hand of mine, my father died because of yours in exile. I, at least, have never harmed you. Why do you hate me?" As the Vicomte is about to answer Diane, Delaup calls Diane back to the game. Delaup takes this opportunity to warn Diane against Vicomte de Valdeterre, saying he knows something which he does not care to disclose.

While at home Valdeterre accidentally finds a marriage contract between himself and Diane written by their respective parents in their days of friendship. The contract mentions that "if any difference should arise between the two houses of Valdeterre and La Roche, it will in no way affect the contract. That night Valdeterre rushes joyously to Diane with the news and in answer to his proposal she says: 'People say things in the moonlight which they regret after.' . . . I shall answer you in the morning . . . if you are still of the same mind," and adds, "If Monsieur Delaup had not warned me, I might answer, but . . ."

Valdeterre repairs to Delaup's room and finds him engrossed in opening letters not belonging to him. He makes Delaup resign his position as secretary to the Governor. Delaup endeavors to force Diane into marrying him, saying that soon she may find herself without a home and shows her the letter to Valdeterre from the King, renewing Valdeterre's claim on the Roche estate. Diane sends a message for Valdeterre.

Valdeterre arrives and, on entering the Roche estate, hesitatingly picks up his sword, expecting to meet Valcour, "The Little Chevalier," but then deliberately puts the sword down again and says no matter what the Chevalier thinks of him he will not fight.

"The Little Chevalier" approaches and greets Valdeterre with the words: "Are you afraid to fight?" Valdeterre replies, looking down: "Monsieur le Chevalier, I refuse to cross swords with you—think of me what you will." A sobbing note is evident in "The Little Chevalier's" voice when he replies and Valdeterre quickly looks up—to be confronted by the presence of Diane, who has quickly removed her long boy's cloak and reveals her true self. "The Little Chevalier" is a myth, a disguise adopted by Diane to defend the honor of her family.

Valdeterre clasps Diane in his arms and the two are happily united.

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SOLDIERS OF THE SEA (On Program No. 5—Aug. 11).—This picture depicts life in the U. S. Marine Corps. The scenes carry us through the various branches and phases of the daily jobs of a U. S. Marine. We see them in their barracks, at sea, and on the field of battle. We see them hard at play engaged in games of football, baseball, and "Chinesec boxing." Then comes the call to "business," and they embark on a man o' war bound for "somewhere." Close views are shown of gun practice and drills intended to keep them in perfect condition. Finally they land, and the various tasks which they perform on the water and on land, as cavalrymen, artillermen and infantrymen are clearly pictured.

BIRDS OF A FAR-OFF SEA (On Program No. 5—Aug. 11).—On a desolate rock, only three hundred yards square, off the southern tip of South Africa, there live almost half a million strange unusual birds, of different species with a code of unusual laws and strict observance of caste. The black cormorants, little known outside of Malagasy Island. Between them and the white solan geese, a strict "color line" is drawn. In the silence of the African night and the splendor of the moon, each cormorant and each solan tries to the clan crevice in the rocks and pays a wordless graceful courtship to his mate. The strangest birds on the island, however, are the penguins. They cannot fly, but their wings help them in diving. The eggs of the penguin are a great delicacy and thousands are sent to the London market every year.

A VANISHING RACE (On Program 5—Aug. 11).—In the early years of the nineteenth century the Blackfoot Indians were possessors of a great empire. Now the survivors of the race live on a reservation. Chief Three Bears, who still owns many scalps which he took from the white men, is shown preparing to lead his tribe away to pitch camp in another part of the reservation. Mrs. Dog Ears, the chiefess, starts to break camp. She pulls up stakes, packs the tepee, lifts the family stove and the grand piano while the good chief, still adhering to the traditions of his race, smokes his pipe in meditation. Finally the tribe starts out and the camera watches them as they cross the hills of Northwestern Montana, ford whirling streams and rivers, and finally set up a new camp.

GOLD AND DIAMOND MINES OF SOUTH AFRICA (On Program No. 5—Aug. 11).—This picture shows scenes of the processes used in extracting gold and diamonds from what appears to be ordinary mud. In the Joch Mine, one of the richest in the world, the miners have to descend to a level of three thousand feet below the surface of the earth. Kimberley is the center of the world's largest diamond mines and the offices of the company controlling the diamond mines in the Transvaal look like a Saratoga hotel. Many close views are shown of the famous Premier Mine where the great Cullinan diamond, weighing one and three-quarter pounds, was found. Extracting diamonds from the "blue earth" in which they are imbedded, is pictured. This "blue earth" is brought to the surface and allowed to "weather" for a year. It is then dissolved into diamond mud, which is placed in a "pulsator" and the diamonds separated. A single day's output of diamonds is worth \$55,000. The mine property is surrounded by an impenetrable barbed wire fence and the natives are confined in a compound during their period of service.

THE DINOSAUR AND BABOON (On Program No. 5—Aug. 11).—This "tragedy" of prehistoric days is a clever manikin play by Willis H. O'Brien. The figures are perfectly built, have a corresponding joint for every joint in the human body, and in appearance are life-like.

The Duke discovers that his hated rival, Stonejaw Steve, has also come to call upon his beloved Miss Rockface. In the midst of a thrilling argument between the rivals, our unassuming hero, Theophilus Ivoryhead, arrives at the lady's cave. Meanwhile, Wild Willie, the missing link and the terror of the countryside, is hovering near. Miss Rockface sends her admirers off to hunt for delicacies for the family board, and all set out bent on bringing home the prize.

In a series of arrow sharpshooting feats the hated rivals miss everything they aim for, but succeed in ruffling the spirits of a prehistoric wild bird. With infallible aim he succeeds in planting his 47 centimeter foot in the midriff of the gentlemen and quickly puts them to route. Wild Willie, in the meanwhile, has gone to his favorite drinking hole to quench his thirst. A Dinosaur comes along. The Dinosaur is some "battler," and Wild Willie meets his Waterloo and is sent on his way to baboon heaven. Our hero comes upon the body of Wild Willie as the party, accompanied by Miss Rock-

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face, appears in the distance. With dignity our hero places his foot upon Willie, in the attitude of conqueror. How can a fair prehistoric maid resist such feats of undaunted heroism? Thus our hero and she live happily ever after.

K-E-S-E.

A DOG IN THE MANGER (Selig—Two Parts—Aug. 6).—The cast: A. Jackson Bright (William Forbes); Colin Early, his partner (James Harris); Gay Somers (Amy Dennis); Boniface Somers (Edgar Murray Sr.); Mr. Grump (Fre Eckart); A Tough Customer (James West). Written by Charles Hoy. Directed by J. A. Richmond.

A. Jackson Bright, an inventor, and Colin Early, his partner, come to grief when their bogus sausage machine goes to pieces and they only escape from pursuing policemen by a very close margin. The two arrive at a hotel where all the employees have gone on a strike, and they are put to work by Boniface Somers, the landlord. Both of the workers fall in love with Gay Somers, the landlord's daughter.

Because of the scarcity of labor, Bright and Early act as elevator boys, chefs, waiters, clerks, etc. One even undertakes to shave a guest at the hotel with dire results when the barber's attention is attracted elsewhere.

Mr. Grump, the star boarder, has the gout and his ailment is not at all relieved when the hotel workers wait upon him. He demands to be taken again to his room, but he becomes involved in a row and, seated in his invalid chair, he rides out of the hotel and down the walk.

Boniface Somers, seeing his star hoarder leave, instructs Bright and Early to give chase, and they do so, accompanied by the hotel proprietor's daughter. Grump's chair never stops until it plunges into the lake. Bright and Early dive in after the star boarder and none of the three ever appear again on the surface.

THE LITTLE WHITE GIRL (One of the "Do Children Count?"—Two Parts—Aug. 8).—The cast: Gyp (Mary McAlister); Captain Shay (John Cossar); Anna (Mabel Bardine).

Gyp, an orphaned child, wins the heart of Captain Shay, crusty old recluse. She recalls him to his daughter, Anna, whom he turned out of house years before. Ever since he has regretted his deed. To make the child happy he spends money liberally. Through a trick of fate, Gyp's dress-maker turns out to be the missing Anna, and is recognized by the Captain when he accompanies the child to the shop. Tracing Gyp's origin through the orphan asylum, they discover that she is Anna's daughter whom the woman abandoned when she faced starvation. Thus the three are reunited in happiness.

THE BRIDGE OF FANCY (A number of "Do Children Count?"—Two Parts—Aug. 15).—The cast: Esther (Mary McAlister); Captain Jingle (Jack Paul); Count Espanol (Ellis Paul).

Her mother's talk of a brilliant social event brings a dream to her little daughter, Esther. She, too, is a beautiful lady, courted by Captain Jingle of the American boy scouts, and Count Espanol, who claims a Spanish title. She loves the captain, but the lure of a title predominates. The two suitors fight a duel in which the captain is triumphant, but this does not alter Esther's decision. There is a brilliant banquet at which the engagement is to be announced. All the society of the nation is present. Just as Esther's father is arising to announce her betrothal to the count, Captain Jingle rushes in and causes the count's arrest as an imposter. The attendant hubbub causes Esther to awake, screaming for her mother.

WORLD PICTURES.

SOULS ADRIFT (Five Parts—Aug. 13).—The cast: Elma Raybourne (Ethel Clayton); Micah Steele (Milton Sills); Mahberly Todd (John Davidson); Ambrose Raybourne (Frank de Vernon); Swede sailor (Walter James).

The yacht "Palma," owned by Ambrose Raybourne, a millionaire shipbuilder, steams from Honolulu. The guests have wined, dined and sung. Among them is Elma Raybourne, daughter of the shipbuilder. Mahberly Todd toasts Elma as his future wife. Annoyed by his toast, Elma seeks the cool air of the deck. From the engine room comes Micah Steele, second engineer of the "Palma." Todd reels drunkenly toward her, but Micah sends him off. A few moments later there is an explosion. Micah manages to get Elma and two natives into a lifeboat, together with a jug of water. The yacht sinks.

The next morning finds the two natives rowing, Micah covering them with a revolver. A fishing boat picks up the dead bodies of several guests of the "Palma," together with the unconscious Raybourne. Regaining consciousness, he looks at the dead, but his daughter is not among them. He believes she went down with the yacht. During the afternoon one of the natives in the lifeboat becomes threatening and



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Micah shoots. The body falls overboard. The following dawn the second native goes insane and leaps out of the boat. Micah rowing, Elma has gotten possession of the revolver and the water. When he asks for a drink, she threatens to shoot if he touches it. She does not know that for thirty-six hours Micah had only pretended to drink his share of the water. He falls unconscious. With the morning come sea gulls, indicating land. Elma wakes Micah, telling him to drink as deeply as he likes. The land proves to be an uninhabited island. They find a leafy hut. Elma rests while Micah goes in search of food.

At dusk, on the other side of the island, two pearl thieves come to hide their loot on the hill and depart. In a hotel room, Ambrose Raybourne breathes his last, moaning for Elma. One morning Elma becomes hysterical. Fearing his strength, she asks whether her defenselessness makes no difference to his sense of honor, and he tells her that honor in a white man does not depend on lack of opportunity. He prophesies that some day she is going to apologize to him for the slur on his honor. He asks whether she has forgotten that she once loved him, but she says that the past is dead. He assures her it is alive and always has been, and tells the reason why.

When a young engineer, he interested her father in his invention. Raybourne was then a small shipbuilder, but in Micah's invention he saw a fortune. He planned to get the invention, and to further his schemes, he threw Micah and Elma together a great deal. He won Micah's confidence, stole the secret of his invention, and then compelled Elma to discard Micah in favor of Mahberly Todd. It made Raybourne a master shipbuilder and gave Elma a place in society, while Micah sank down and down, until, in a saloon, he overheard the engineer of the "Palma" speak of a trip around the world to be made by Ambrose Raybourne in his yacht. He accepted a position as second engineer, intending that it should bring him closer to his revenge on Ambrose Raybourne. Then Micah adds that as her father had cheated him of his brain child and his fortune, this was his chance to cheat Raybourne of his daughter. Elma levels the revolver, but, with a challenge to do the only thing her father had been afraid to do—kill him—he bares his breast. She flings the weapon into the sea.

A week passes, and the only knowledge Elma has that Micah is close to her, are the provisions he heaps before her hut. One day he brings her three pearls in a large leaf. He says he found them hidden and believes those who bid them did not come by them honestly. He adds that he will be on his guard against their return, for such men are dangerous. Finding their booty gone, the pearl thieves see Elma on the beach and make for her. Micah comes to her aid. A struggle ensues and one man is hurled down a precipice, while the other is stabbed to death. Elma, seeing this from a distance, comes up to Micah. She denounces him, saying he valued pearls more than human life, and believing that the fight was for the possession of the pearls. He tells her that he valued one pearl more than the lives of two men—for they bad seen her. She realizes the truth.

In the early dawn the pearl thief who had fallen down the precipice regains consciousness and, with a brand, sets fire to the leafy hut. Micah and Elma escape. The lighted hut proves a beacon to a fishing schooner that is far out, and it steams inland. Micah says she must return alone—the world must never know that they were on the island together. But, putting her arm around Micah, Elma tells him she loves him and will face the world and its story in just that position—her arm about him.

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS NO. 61 (July 28).

Rabat, Morocco.—General Lyautey, French Military Governor of Morocco, arrives here for a visit to the Sultan, Muley Yussof. Subtitles: He is warmly greeted at the Sultan's palace. Moroccan troops have fought bravely and loyally with the Allied legions.

Los Angeles, Cal.—The city's supply of water is endangered as an explosion of suspicious origin tears a big hole in the main aqueduct. Subtitle: The great siphon pipe, 18 feet wide, luckily escapes damage.

Tarrytown, N. Y.—Naval Militia Boys help to save Uncle Sam's funds by building their own quarters at the Federal training camp. Subtitles: A good job, too, for many are expert carpenters by trade. Student officers at Plattsburgh are already "in the trenches." Let the enemy beware.

New York City.—A hot day in the metropolis, and thousands flock to the beaches to seek relief in the Atlantic's exhilarating surf. Subtitles: Into the mighty waves rode the fair brigade. It's cool and comfortable in these—out in sunny California.

Petrograd, Russia.—Loyal supporters of the

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Provisional Government unite to resist treacherous elements that would rob free Russia of the fruits of the Revolution. Subtitles: They have rent asunder the despotic chains of Czarism, and will now struggle to make secure their newly-won freedom. Unfortunate victims of the internal strife are buried with national honors—martyrs to the cause of Liberty and Democracy. President Rodzianko of the Duma, and members of the new Government.

Chicago, Ill.—The big merchant fleet to defeat the U-boats is growing, and the 4,000-ton Chocaw is launched for war service.

War Special!—Cabinet trains for war. The President's official family and department heads keep trim for their arduous duties. Subtitles: A grave difference of opinion. Left foot, right foot, which is which? Off for a hike "somewhere near the Potomac." Secretary Baker reviews a corps of U. S. Engineers about to leave for the firing line.

The Struggle in the Air.—America will strive for victory through the air. Congress appropriates \$675,000,000 for aviation, and factories rush the production of airplanes. Subtitles: Official insignia of the great aero squadron which will carry the war into German territory. At an army aviation field. Getting ready for a flight. American aviators are as daring as any that have fought in the battle clouds of Europe.

St. Louis, Mo. (Local Edition).—The Twelfth Regiment Railway Engineers receive Old Glory before leaving to join the Expeditionary Forces abroad. Subtitle: The Engineers are camped in boats.

Denver, Colo. (Local Edition).—Many prominent women enroll in the fifth National Service School Encampment that is opened at Loretta Heights. Subtitle: First aid to the injured with tenderness and care.

HEARST-PATHE NEWS NO. 62 (August 1). San Francisco, Cal.—The national pastime is "Sammie's" favorite sport, and thousands of troops see a contest between two camps. Subtitles: They enjoy a good game. City officials "Present" six dozen baseballs to the boys for use in France.

Leon Springs, Texas.—The cantonment for student officers of the Southwest is an extensive place, picturesquely laid out on the hillsides. Subtitles: The training ground soon resembles Northern France. Moving house.

Toronto, Ont.—Britain is steadily developing her great trawler fleet, and four are launched at one time by the Polson Iron Company. Subtitles: These trawlers are used mainly as mine sweepers to keep the steamship lanes clear. Freighters, too, are being built in large quantity to defeat the aim of the U-boat warfare.

Chicago, Ill.—Fifty of the country's best swimmers take part in the Ninth Annual River Marathon over a course of two miles. Subtitles: A fleet of little boats look after the safety of the swimmers. A steady, vigorous stroke brings W. L. Wallen to the finish line an easy victor.

On the Western Front.—Captain Guyemer, the daring aviator who brought down 45 German aeroplanes, receives the "Legion of Honor" rosette. Subtitles: The captain explains how he did it. A grand parade is held by the troops in honor of his marvelous exploits.

Piraeus, Greece.—Large transports arrive at the Port of Athens for the Allied troops who helped to protect the new government. Subtitles: The Russian soldiers will join the Revolutionary Army. Clearing ground on the Macedonian front for advanced posts.

Los Angeles, Cal.—Food conservation begins in earnest throughout the land, and efforts are made to save the \$3,000,000 apricot crop. Subtitles: The apricots are cut and then set out in the sun to dry. Schoolgirls aid the national movement by preserving the different fruits.

New York City.—Excursion boats are used to transport American troops to their secret destinations along the Atlantic seaboard. Subtitles: "Are we downhearted?" No—is Sammie's answer.

Chicago, Ill.—Canadian Highlanders join U. S. troops in a combined rally to obtain recruits for American and British forces. Subtitles: Miss Ruth Law flies over the line of march in aid of the last drive for volunteers. Patriotic floats and a detachment of Red Cross nurses are features of the event.

In Reconquered France.—The horrors of invasion are strikingly emphasized in the liberated sections, where hardly a stone is left intact. Subtitles: Cheerfully the inhabitants try to make the best of the little that remains to them. A new hope inspires them.

TRIANGLE FILM CORPORATION.

THE SAWDUST RING (Five parts—July 15).—The cast: Janet Magie (Bessie Love); Peter Weldon (Harold Goodwin); Col. Simmonds (Jack Richardson); Mrs. Magie (Josephine Headley); Paquita (Daisy Dean); Steve Weldon (Alfred Hollingsworth).

Janet Magie was passionately fond of circuses. There was something in her blood that answered to the call, and this always filled her mother

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with a strange fear. Peter, her only playmate, was also much interested in the sawdust ring, and managed to secure two passes for one.

They were doomed to disappointment, however, as Mrs. Magie was taken seriously ill and sent to the hospital, leaving nothing for Janet except prospects for the poorhouse. The little girl determined to escape this fate. With Peter she ran away to join the circus in a nearby town. The proprietor of the outfit takes a peculiar interest in the young runaway, and through this interest a surprising climax of happiness is achieved.

SUDDEN JIM (Five Parts—July 2).—The cast: James Ashe, Jr. (Charles Ray); Judge Zanaan Frame (Joseph J. Dowling); Marie Ducharme (Sylvia Bremer); Widow Stickney (Lydia Knott); Steve Gilders (William Bellingsford); Michael Moran (Frank Whitson); The Kid (George Stone).

Jim Ashe, the son of a wealthy clothes pin manufacturer, is told by his father that he can have his choice of fifty thousand dollars or the clothes pin business. He takes the business and starts for the factory in a small lumbering town in Michigan. The first thing he does is to fire the grafting foreman, and from the speed with which he does it he earns the nickname of "Sudden Jim." The modern methods of Jim threaten the failure of the clothes pin trust in which Moran is heavily interested; and Moran does everything he can to interfere with the young man's success.

Finally Moran uses his influence on the company that supplies the raw material to Jim's factory, and refuses to give him trains to carry the timber. Things look bad for Jim until he discovers a clause in the contract which gives him authority to put his own crew at work at the hardwood plant and operate the trains. The action which follows, involving a school teacher, with whom Jim is in love, a tremendous fight, a blown-up railroad trestle, and some more things, affords an opportunity for Jim to come triumphantly through his difficulties.

BORROWED PLUMAGE (Five Parts—July 29).—The cast: Nonie (Bessie Barriscale); Darby O'Donovan (Arthur Maude); Lady Angelica (Dorcas Matthews); Earl of Selkirk (Barney Sherry); Sir Charles Broome (Wallace Worsley); Giles (Ted Burns).

Madcap Nonie is a kitchen wench in a castle on the seacoast of Scotland. She has always longed to investigate the apartments of the lovely lords and ladies upstairs, and one day her opportunity arrives when John Paul Jones but Nonie flees the castle.

In the boudoir of the lady of the castle she arrays herself in the silks and brocades of the absent beauty, and is received with acclaim by the English officers when they arrive to combat the landing of Jones and his men. Meantime an emissary of Jones has arrived and recognizes in Nonie a former sweetheart whom he had left in Ireland some years before. How he risks his neck in order to be near her, and how she saves him, constitute an action full of thrills and surprises.

IN SLUMBERLAND (Five Parts—July 29).—The cast: Eileen McCree (Thelma Salter); Nora McCree (Laura Sears); Patrick McCree (Jack Livingston); Peter Kennedy (J. P. Lockney); Flynn, the Bog Man (Walter Perry).

Eileen McCree is a little girl who lives in a fairyland in her own imagination, stimulated by the stories that are told her by Flynn, an old Irishman, and Biddy Malone, the village fortune teller. A wicked rascal is trying to alienate the affections of her mother, when her father is away at the war. This rascal, Kennedy, has intercepted the father's letters from the front, and made it appear that the husband is dead, but with the aid of the fairies the little girl, Eileen, frustrates his plans, and after a thrilling course of events lives happily ever after.

AN EVEN BREAK (Five Parts—Aug. 5).—The cast: Claire Curtis (Olive Thomas); Jimmie Strang (Charles Gunn); Mary (Margaret Thompson); Ralph Harding (Darrel Foss); David Harding (Charles K. French); Luther Collins (J. Frank Burke); Canning (Louis Durham).

Claire Curtis leaves her home in the little town of Randsburg and goes to New York, where she soon becomes a popular dancing favorite at the Minot's cafe. Later Jimmie Strang, the lover of her school days, comes to the city to visit her. He has made some successful inventions but is having trouble with labor agitators in Randsburg who fear that the new machines will throw them out of work. He also finds an enemy in Dave Harding, a member of a rival firm. While Jimmie is in the city, Harding connives with the strikers to blow up the machines. Claire hears of the plot and immediately prepares to frustrate it in a way that provides an exciting race to Randsburg.

The Candid Opinion OF AN Experienced Operator

TEMPLE THEATRE
GALT, ONTARIO, CANADA

June 29th, 1917.

Some time ago I had some correspondence about your Hold-Ark Carbons. You will remember, no doubt, sending me carbons for a test and requesting my opinion, which I gave you. Now, a few remarks added may not be out of place at this late day.

I have used Hold-Ark Carbons, $\frac{3}{4}$ " top and $\frac{1}{2}$ " negative bottom, for the past several months and can candidly say their equal is not or never has been produced for a picture machine arc lamp, and I have used every known European and American-made carbon in twenty-one years' experience handling picture machines.

If the operators who use these carbons will take the trouble to place them on top of their lamp house for a day or two ahead of using them they will find that they work even better, as they may be a little green with moisture in the core, and, as you know, the drier they are the steadier the flow. However, we never have a flicker, flutter, splutter or waver to the light—night after night the same steady, snow white light on the screen, and that is every operator's big ambition. I fail to see why any other carbons are used at all, as none are in the same class as Speer Hold-Arks.

Use any part or all of this letter if it will help to enlighten operators or managers who are still in the wilderness.

Very sincerely,

JOHN C. GREEN,
Mgr., Temple Theatre, Galt, Ontario, Can.

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List of Current Film Release Dates

ON GENERAL FILM, PATHÉ AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 1113.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Love Philtre of Ikey Schoenstein (One of the O. Henry Series—Two parts—Comedy-Drama).
Strickly Business (One of the O. Henry Series—Two parts—Comedy-Drama).
A Departmental Case (One of the O. Henry Series—Two parts—Comedy-Drama).
A Little Speck in Garnered Fruit (One of the O. Henry Series—Two parts—Comedy-Dr.).
The Gift of the Magi (One of the O. Henry Stories—Two parts—Comedy-Drama).
The Coming Out of Maggie (One of the O. Henry Stories—Two parts—Comedy-Dr.).
The Venturers (One of the O. Henry Series—Two parts—Comedy-Drama).
Discounters of Money (One of the O. Henry Series—Two parts—Comedy-Drama).

ESSANAY.

The Rainbow Box (Black Cat Feature—Two parts—Drama).
Would You Believe It? (Black Cat Feature—Two parts—Comedy-Drama).
A Corner in Smiths (Black Cat Feature—Two parts—Comedy-Drama).
Two Laughs (Black Cat Feature—Two parts—Comedy-Drama).
Our Boys (Black Cat Feature—Two parts—Comedy).
Seventy and Seven (Black Cat Feature—Two parts—Comedy-Drama).
Pete's Pants (Black Cat Feature—Two parts—Comedy).
Vernon, the Bountiful (Black Cat Feature—Two Parts—Comedy-Drama).
The Long-Green Trail (Black Cat Feature—Two parts—Comedy-Drama).
Don't Forget Your Coat (Black Cat Feature—Two parts—Comedy).

KALEM.

The Poisoned Cup (an episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
A Model Marauder (An episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
The Boot and the Loot (Ham and Bud Comedy).
The Ghost of the Desert (An episode of "The American Girl"—Two parts—Drama).
The Mark of Stingaree (Episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
An Order of the Court (Episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
At the Sign of the Kangaroo (an episode of the "The Further Adventures of Stingaree"—Two parts—Drama).
Through Fire and Water (Episode of the Further Adventures of Stingaree—Two parts—Drama).
A Bushranger's Strategy (Episode of the Further Adventures of Stingaree—Two parts—Drama).

GEORGE KLEINE.

A Suit and a Sultor (One-Reel George Bickel Comedy).
Nearly a Husband (One-Reel George Bickel Comedy).
Some Statue (One-Reel George Bickel Comedy).

JAXON COMEDIES.

(Pokes and Jabs).
A Ride for Life.
Military Madness.
Pearls of Pauline.
Ploughing the Clouds.
(Second Series).
Counting 'Em Up.
The Baggage Man.
Getting the Coin.
Tough Luck.
Jolly Tars.
Play Ball.

SELIG.

Selig-World Library No. 9 (Educational).
The Magic of Motive Power (Two parts—Edu.).
Love Victory (One Reel—Drama).
Selig World Library No. 8 (Educational).
In the African Jungle (Two parts—Drama).
Checkmate (Drama).
Selig World Library No. 10 (Educational).
A Daughter of the Southland (Two parts—Dr.).
The L.-X. Clew (Drama).
Selig-World Library No. 11 (Edu.).
The Toll of Sin (Two Parts—Drama).
The Bush Leaguer (One part—Drama).
Selig-World Library No. 12 (Educational).
The Smoldering Spark (Two parts—Drama).
The Love of Madge O'Mara (Drama).
Selig-World Library No. 13 (Educational).
A Man, a Girl and a Lion (Two parts—Drama).
Her Perilous Ride (One part—Drama).

RAY COMEDIES.

Muggsy in Bad.
A Laundry Mix-Up.
A Peaceful Fiat.
Cheating His Wife.
A Bathtub Marriage.

SPARKLE COMEDIES.

The Spy.
The Trunk Route.
Bertie's Bath.
A Night of Enchantment.
(Second Series.)
An Attorney's Affair.
Her Peignoir.
Those Terrible Telegrams.
The Stag Party.
Bragg's Little Poker Party.
Mixed Nuts.

Pathé Exchange, Inc.

RELEASES FOR WEEK OF JULY 22.

The Last of the Carnabys (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 11, "A Reckless Indiscretion"—Two parts—Drama—Balboa).
The Fatal Ring (Episode No. 3, "Borrowed Identity"—Two parts—Drama—Astra).
Know America No. 16 ("Southeastern Texas"—Combitone—Scenic).
Hearst-Pathé News No. 60 (Topical).
Hearst-Pathé News No. 61 (Topical).

RELEASES FOR WEEK OF JULY 29.

The On-the-Square Girl (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 12, "Emberred Love"—Two parts—Drama—Balboa).
The Fatal Ring (No. 4, "The Warning of the Ring"—Two parts—Drama—Astra).
Know America No. 17 ("Eastern Texas"—Scenic Combitone).
Hearst-Pathé News No. 62.
Hearst-Pathé News No. 63.

RELEASES FOR WEEK OF AUGUST 5.

Captain Kiddo (Lasalida—Five parts—Drama).
The Neglected Wife (Episode No. 13, "Revolting Pride"—Two parts—Drama).
The Fatal Ring (Episode No. 5, "Danger Underground"—Two parts—Astra).
Know America No. 18—Stray Shots in the Lone Star State (Scenic-Combitone).
Lonesome Luke—Messenger (Two Parts—Comedy-Rolin).
Hearst-Pathé News No. 64 (Topical).
Hearst-Pathé News No. 65 (Topical).
Iska Worreh (Abe Kabbible Cartoon), and How a Phonograph Record is Made (Educational) (International) (Split Reel).

RELEASES FOR WEEK OF AUGUST 12.

The Streets of Illusion (Five parts—Drama—Astra).
The Neglected Wife (No. 14—"Desperation"—Two parts—Drama—Balboa).
The Fatal Ring (No. 6—"Rays of Death"—Two Parts—Drama—Astra).
Know America No. 19—"Southern Colorado" (Scenic—Combitone).
Hearst-Pathé News No. 66 (Topical).
Hearst-Pathé News No. 67 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

May 28—Susie of the Follies (Comedy).
June 11—Her Fractured Voice.
June 25—Auto Intoxication.

FAMOUS PLAYERS.

June 28—The Little Boy Scout (Five parts—Drama).
July 2—At First Sight (Five parts—Drama).
July 9—The Love That Lives (Five parts—Drama).
July 23—The Long Trail (Five parts—Drama).

KLEVER KOMEDY.

June 4—Bungalowing (Comedy).
June 18—Commuting.
July 2—Oh Pop!
July 16—The Wrong Mr. Fox.
July 30—Motor Boating.

LASKY.

July 12—Forbidden Paths (Five parts—Dr.).
July 16—What Money Can't Buy (Five parts—Drama).
July 26—The Squaw Man's Son (Five parts—Drama).
July 30—The Crystal Gazer (Five parts—Dr.).

MOROSCO AND PALLAS.

June 21—Heir of the Ages (Pallas—Five parts—Drama).
July 5—Big Timber (Five parts—Drama—Morosco).
July 19—Cook of Canyon Camp (Five parts—Drama).
Aug. 2—A Kiss for Susie (Five parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

May 21—A Reckless Romeo (Two parts).
June 25—The Rough House (Two parts).

PARAMOUNT-ARTCRAFT.

Aug. 5—The Amazons (Five parts—Drama).
Aug. 5—The Varmint (Five parts—Drama).
Aug. 12—Seven Keys to Baldpate (Five parts—Drama).
Aug. 12—The Law of the Land (Five parts—Drama).
Aug. 19—The Mysterious Miss Terry (Five parts—Drama).
Aug. 19—Haskimura Togo (Five parts—Dr.).

PARAMOUNT-BURTON HOLMES.

July 9—In the High Sierras (Scenic).
July 16—An Oregonian Niagara (Scenic).
July 23—Catching and Canning Oregon Salmon (Industrial).

July 30—To the Summit of Mt. Hood.

Aug. 6—Geysers of Yellowstone (Scenic).

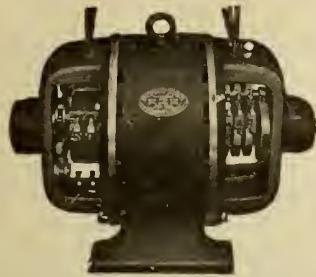
Aug. 13—Wonders of Yellowstone (Scenic).

Aug. 20—Tropical Nassau (Scenic).

PARAMOUNT-BRAY PICTOGRAPHHS.

June 11—Subjects on Reel—Soldiers of the Soil; Travelling Forts; Repairing a Subsea Cable; Cartoon—Evolution of the Dachshund.
June 18—Subjects on Reel—Unmasking the Medium; On Duty with the Coast Guards; Scientific Stock Breeding; Bobby Bumps' Submarine Chaser.

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Shore Acres	5	Jas. Herne	\$125
The Little Girl That He Forgot	5	Beulah Poynter	125
Littlest Rebel	6	E. K. Lincoln	150
Unwritten Law	7	Beatrice Michalina	200
The Lure	5	Claire Whitney	100
America	6	All Star	60
Little Miss Brown	4	Vivian Martin	50
What Happened to Jones	5	Fred Mace	60
Prisoner of Zenda	4	James Hackett	100

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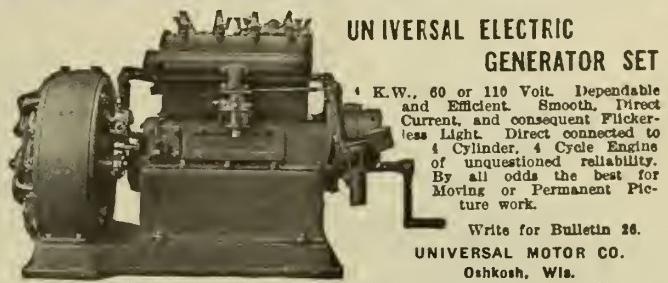
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List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 1113.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

- July 11.—Number 80 (Topical).
 July 18.—Number 81 (Topical).
 July 25.—Number 82 (Topical).
 Aug. 2.—Number 83 (Topical).
 Aug. 9.—Number 84 (Topical).
 Aug. 16.—Number 85 (Topical).
 Aug. 23.—Number 86 (Topical).

BIG U.

- June 25.—The Pointed Finger (Two parts—Dr.).
 June 25.—Love's Turmoil (Drama).
 July 2.—The Mad Stampede (Drama).
 July 9.—The Punishment (Drama).

BISON.

- June 25.—Money and Mystery (Two parts—Drama).
 July 4.—The Wrong Man (Two parts—Dr.).
 July 9.—Double Suspicion (Two parts—Drama).
 Aug. 6.—The Soul Herder (Three parts—Dr.).
 Aug. 20.—Squaring It (Three parts—Drama).

GOLD SEAL.

- July 2.—The Young Patriot (Three parts—Dr.).
 July 9.—A Limb of Satan (Three parts—Drama).
 July 16.—Six Shooter Justice (Three parts—Drama).
 July 23.—A Soldier of the Legion (Three parts—Drama).
 July 30.—Right of Way Casey (Three parts—Drama).
 Aug. 13.—A Wife's Suspicion (Three parts—Drama).

IMP.

- July 4.—The Girl in the Limousine (Drama).
 July 9.—Hatton of Headquarters (Drama).

JOKER.

- July 9.—Kitchenella (Comedy).
 July 16.—He Had 'Em Buffaloed (Comedy).
 July 23.—Canning the Cannibal King (Comedy).
 July 23.—The Soubrette.
 July 30.—The Battling Bellboy (Comedy).
 July 30.—The Stinger Stung (Comedy).
 Aug. 6.—O-My the Tent Mover (Comedy).
 Aug. 6.—The Vamp of the Camp (Comedy).
 Aug. 13.—Out Again, In Again (Comedy).
 Aug. 13.—Back to the Kitchen (Comedy).
 Aug. 20.—Behind the Map (Comedy).
 Aug. 20.—Mrs. Madam Manager (Comedy).

L-KO.

- July 9.—Hearts and Flour (Two parts—Comedy).
 July 16.—Surf Scandal (Two parts—Comedy).
 July 23.—The Sign of the Cucumber (Two parts—Comedy).
 July 30.—Blackboard and Blackmail (Two parts—Comedy).
 Aug. 6.—The Little Fat Rascal (Two parts—Comedy).
 Aug. 13.—Rough Stuff (Two parts—Comedy).
 Aug. 20.—Street Cars and Carhunkles (Two parts—Comedy).

NESTOR.

- June 25.—The War Bridegroom (Comedy).
 July 2.—Poor Peter Plous (Comedy).
 July 2.—Five Little Widows (Two parts—Comedy).
 July 9.—Minding the Baby (Comedy).
 July 16.—A Dark Deed (Comedy).
 July 23.—Seeing Things.
 July 30.—Married by Accident (Comedy).
 Aug. 6.—The Love Slacker (Comedy).
 Aug. 13.—The Rushin' Dancers (Comedy).
 Aug. 20.—Moye Over (Comedy).

POWERS.

- July 2.—China Awakened (A Hy Mayer Travel-augh).
 July 9.—Monkey Love (Cartoon Comedy) and In the Rocks of India (Dorsey Educational).
 July 16.—Box Car Bill Falls in Luck (Cartoon Comedy) and in the Heart of India (Educational).
 July 23.—Hammon Egg's Reminiscences (Cartoon Comedy) and in The Land of Light and Gloom (Dorsey Edu.).
 July 30.—The Good Liar (Cartoon) and "In Monkey Land" (Ditmar's Edu.).
 Aug. 6.—Seeing Ceylou with Hy Mayer (Travelaugh).
 Aug. 13.—Doing His Bit (Cartoon Comedy), and Algeria, Old and New (Scenic) (Split reel).
 Aug. 20.—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

REX.

- July 2.—Seeds of Redemption (Two parts—Drama).
 July 9.—Three Women of France (Two parts—Drama).

STAR FEATURETTE.

- July 23.—The Beautiful Impostor (Two parts—Drama).
 July 30.—The Woman Who Would Not Pay (Two parts—Society—Drama).
 Aug. 6.—The Untamed (Two parts—Drama).
 Aug. 13.—Cheyenne's Pal (Two parts—Drama).
 Aug. 20.—The Golden Heart (Two parts—Dr.).

VICTOR.

- July 2.—Not Too Thin to Fight (Comedy).
 July 2.—Daredevil Dan (Comedy).
 July 9.—Meet My Wife (Comedy).
 July 9.—The Paper Hanger's Revenge (Comedy).
 July 9.—Kicked Out (Two parts—Comedy Drama).
 July 16.—One Bride Too Many (Two parts—Comedy-Drama).
 July 30.—Where Are My Trousers? (Two parts—Comedy).
 Aug. 6.—Like Babes in the Wood (Two parts—Juvenile Comedy).
 Aug. 13.—The Brass Girl (Two parts—Comedy-Drama).
 Aug. 20.—A Five Foot Ruler (Two parts—Comedy-Drama).

UNIVERSAL SCREEN MAGAZINE.

- July 9.—Issue No. 27 (Educational).
 July 16.—Issue No. 28 (Educational).
 July 23.—Issue No. 29 (Educational).
 July 30.—Issue No. 30 (Educational).
 Aug. 6.—Issue No. 31 (Topical).
 Aug. 13.—Issue No. 32 (Topical).
 Aug. 20.—Issue No. 33 (Educational).

UNIVERSAL SPECIAL FEATURE.

- July 8.—The Gray Ghost (Episode No. 2, "The Mysterious Message"—Two parts—Drama).
 July 15.—The Gray Ghost (Episode No. 3—"The Warning"—Two parts—Drama).
 July 22.—The Gray Ghost (Episode No. 4—"The Fight"—Two parts—Drama).
 July 29.—The Gray Ghost (Episode No. 5—"Plunder"—Two parts—Drama).
 Aug. 6.—The Gray Ghost (Episode No. 6, "The House of Mystery"—Two parts—Drama).
 Aug. 13.—The Gray Ghost (Episode No. 7) ("The Double Floor") (Two parts—Drama).
 Aug. 20.—The Gray Ghost (Episode No. 8, Title Not Decided—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

- June 23.—Issue No. 6 (Topical).
 June 30.—Issue No. 7 (Topical).
 July 7.—Issue No. 8 (Topical).
 July 14.—Issue No. 9 (Topical).
 July 21.—Issue No. 10 (Topical).
 July 28.—Issue No. 11 (Topical).
 Aug. 4.—Issue No. 12 (Topical).
 Aug. 10.—Issue No. 13 (Topical).
 Aug. 17.—Issue No. 14 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

- June 4.—Lady Barnacle (Five parts—Drama).
 June 18.—The Greatest Power (Five parts—Dr.).
 June 25.—Aladdin's Other Lamp (Five parts—Drama).
 July 2.—The Trail of the Shadow (Five parts—Drama).
 July 9.—Peggy, the Will o' the Wisp (Five parts—Drama).
 July 30.—Miss Robinson Crusoe (Five parts—Drama).
 Special—The Slacker (Seven parts—Drama).

YORKE FILM CORP.

- June 11.—The Haunted Pajamas (Five parts—Drama).
 July 16.—The Hidden Spring (Five parts—Dr.).

METRO COMEDIES.

- June 4.—Her Anniversaries (Drew).
 June 11.—Tootsie (Drew).
 June 18.—Monomania (Rolma).
 June 25.—The Hypochondriac (Drew).
 July 2.—The Matchmakers (Drew).
 July 9.—Lest We Forget (Drew).
 July 16.—Blood Will Tell (Rolma).
 July 23.—Mr. Parker—Hero (Drew).
 July 30.—Henry's Ancestors (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTION.

- July 1.—The Flame of the Yukon (Five parts—Drama).
 July 1.—Hater of Men (Five parts—Drama).
 July 1.—Her Excellency, the Governor (Five parts—Drama).
 July 8.—A Strange Transgression (Five parts—Drama).
 July 8.—Time Locks and Diamonds (Five parts—Drama).
 July 15.—The Sawdust Ring (Five parts—Dr.).
 July 15.—The Mother Instinct (Five parts—Dr.).
 July 22.—A Successful Failure (Five parts—Drama).
 July 22.—Sudden Jim (Five parts—Drama).
 July 29.—In Slumberland (Five parts—Drama).
 July 29.—Borrowed Plumage (Five parts—Dr.).
 Aug. 5.—The Food Gamblers (Five parts—Dr.).
 Aug. 5.—An Even Break (Five parts—Drama).
 Aug. 12.—Master of His Home (Five parts—Drama).
 Aug. 12.—Golden Rule Kate (Five parts—Dr.).

TRIANGLE KOMEDY.

- July 1.—A Janitor's Vengeance.
 July 1.—Alred in Court.
 July 8.—His Thankless Job.
 July 8.—A Joy of Fate.
 July 15.—His Sudden Rival.
 July 15.—The House of Scandal.
 July 22.—His Fatal Move.
 July 22.—An Innocent Villain.
 July 29.—Sole Mates.
 July 29.—His Widow's Might.
 Aug. 5.—His Perfect Day.
 Aug. 5.—A Matrimonial Accident.
 Aug. 12.—His Cool Nerve.
 Aug. 12.—A Hotel Disgrace.

KEYSTONE.

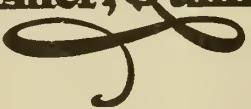
- June 17.—Skidding Hearts (Two parts).
 June 24.—The Dog Catcher (Two parts).
 July 1.—Whose Baby (Two parts).
 July 8.—Dangers of a Bride (Two parts).
 July 15.—A Clever Dummy (Two parts).
 July 22.—She Needed a Doctor (Two parts).
 July 29.—Thirst (Two parts).

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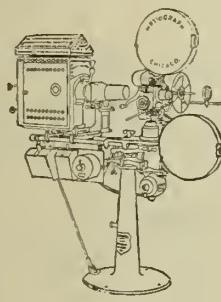
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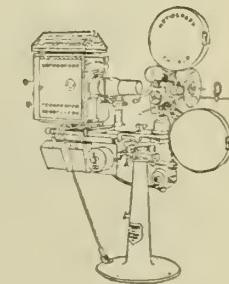
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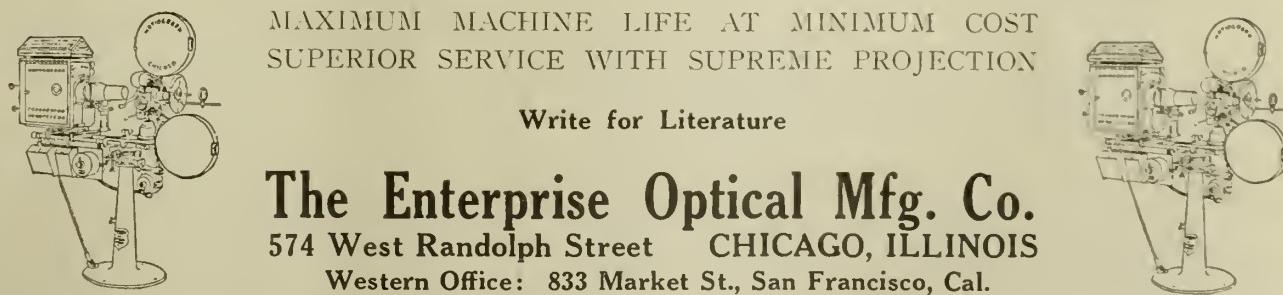
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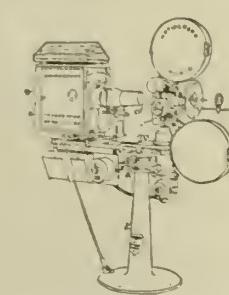
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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 1113.)

Mutual Film Corp.

CUB.

- June 29—Jerry's Hopeless Tangle (Comedy).
 July 5—Jerry's Gentle Nursing (Comedy).
 July 12—Jerry at the Waldorf (Comedy).
 July 19—Jerry's Star Bout (Comedy).
 July 26—The Red, White and Blew (Comedy).
 Aug. 2—Jerry's Big Stunt.
 Aug. 9—Jerry on the Railroad (Comedy).
 Aug. 16—Beach Nuts (Comedy).

GAUMONT.

- July 24—Tours Around the World No. 38 (Subjects on Reel: Prague, Ancient Capital of Bohemia; Kairwan, Sacred City of Tunisia; In "The Dauphina," a Beauty Spot of Southeastern France (Scenic).
 July 26—Reel Life No. 65 (Subjects on Reel: Juvenile Craftsmen; A Dangerous Eagle Hunt; Pedigreed Eggs; National Sylvan Theater; Animated Drawings from "Life" (Mutual Film Magazine).
 July 31—Tours Around the World No. 39 (Subjects on Reel: Marken, Holland; La Grande Chartreuse, France; A Trip to Majorca) (Scenic).
 Aug. 2—Reel Life No. 66 (Subjects on Reel: Making Machine Guns; Beads of Rose Petals; Saving a Wrecked Steamship; Keeping the Boys Home; Leaves from "Life") (Mutual Film Magazine).
 Aug. 7—Tours Around the World No. 40 (Subjects on reel: Down the Senegal River in French West Africa; Bruges, Belgium; Fishing Villages of France) (Travel).
 Aug. 9—Reel Life No. 67 (Subjects on reel: An Undersea Garden; A Colored Baptizing; Electricity from the Heart; The Tallest Boy on Earth; Making Schools Safe; Animated Drawing from "Life"; "Not a Shadow of a Doubt"; "A Bomb and a Boomerang" (a war cartoon) (Mutual Film Magazine).
 Aug. 16—Reel Life No. 68 (Subjects on Reel: Young Men's Christian Association; Learning to Be a Soldier; The Absent-Minded Dentist; An Animated Drawing from "Life" (Mutual Film Magazine).

LA SALLE.

- July 10—When Lula Danced the Hula (Com.).
 July 17—The Kissing Butterfly.
 July 24—A Match in Quarantine.
 July 31—Man Proposes (Comedy).
 Aug. 7—Pigs and Pearls (Comedy).
 Aug. 14—The Widow's Might (Comedy).

MUTUAL WEEKLY.

- July 11—Number 132 (Topical).
 July 18—Number 133 (Topical).
 July 25—Number 134 (Topical).
 Aug. 1—Number 135 (Topical).
 Aug. 8—Number 136 (Topical).
 Aug. 15—Number 137 (Topical).

MUTUAL CHAPLIN

- April—The Cure (Two parts—Comedy).
 June 22—The Immigrant (Two parts—Com.).

MONMOUTH.

- June 29—Jimmie Dale, Alias The Grey Seal (Chapter No. 15—"The Tapped Wires"—Two parts—Drama).
 July 6—Jimmie Dale alias The Grey Seal (Chapter No. 16—"The Victory"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

- July 2—The Masked Heart (American—Five Parts—Drama).
 July 9—Mary Moreland (Powell—Five parts—Drama).
 July 16—Betty Be Good (Horkheimer—Five parts—Drama).
 July 23—Melissa of the Hills (Five parts—Dr.).
 July 30—Pride and the Man (Five parts—Dr.).
 Aug. 6—Souls in Pawn (American—Five parts—Drama).
 Aug. 13—Bab the Fixer (Horkheimer—Five parts—Drama).

MUTUAL SPECIAL.

- July 23—The Great Stanley Secret (Chapter No. 1, The Gipsy's Trust—Four parts—Drama—North American).
 July 30—The Great Stanley Secret (Chapter No. 2, "Fate and the Child"—Four parts—Drama—North American).

SIGNAL PRODUCING CO.

- July 2—The Railroad Raiders (Chapter No. 13—"The Road Wrecker"—Two parts—Drama).
 July 9—The Railroad Raiders (Chapter No. 14—"The Trap"—Two parts—Dr.).
 July 16—The Railroad Raiders (Chapter No. 15, "The Mystery of the Counterfeit Tickets"—Two parts—Drama).

Feature Releases

ART DRAMAS, INC.

- July 9—Miss Deception (Van Dyke—Five parts—Drama).
 July 16—When you and I Were Young (Apollo—Five parts—Drama).
 July 23—The Millstone (Erbograpb—Five parts—Drama).

ARTCRAFT PICTURES CORP.

- July 2—The Little American (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

- July 16—The Greater Law (Five parts—Dr.).
 July 23—The Rescue (Five parts—Drama).
 July 30—The Little Terror (Five parts—Dr.).
 Aug. 6—The Clean-Up (Five parts—Drama).
 Aug. 13—The Show Down (Five parts—Drama).
 Aug. 20—Mother o' Mine (Five parts—Dr.).

BUTTERFLY PICTURES.

- July 16—High Speed (Five parts—Drama).
 July 23—The Double Standard (Five parts—Drama).
 July 30—A Wife on Trial (Five parts—Dr.).
 Aug. 6—Follow the Girl (Five parts—Dr.).
 Aug. 13—The Midnight Man (Five parts—Dr.).
 Aug. 20—The Lair of the Wolf (Five parts—Drama).

CINEMA WAR NEWS SYNDICATE.

- July 22—American War News Weekly No. 12 (Topical).
 July 29—American War News Weekly No. 13 (Topical).

EDUCATIONAL FILM CORP.

- July 11—China and the Chinese No. 3.
 July 16—Living Book of Native Series (The Life of a Moth).
 July 18—Alaska Wonders in Motion No. 3.
 July 23—Living Book of Nature (Wolves and their Allies).
 July 25—Among the Senussi (Educational).
 July 30—Living Book of Nature (Water Fowl).
 Aug. 1—China and the Chinese No. 4 (Scenic and Educational).
 Aug. 6—Living Book of Nature (Mounting Butterflies).
 Aug. 8—Alaska Wonders in Motion No. 4 (Scenic and Educational).*

FOX FILM CORP.

- July 8—Two Little Imps (Five parts—Drama).
 July 15—To Honor and Obey? (Five parts—Drama).
 July 22—The Kid Is Clever (Five parts—Dr.).
 Special Release—Jack and the Beanstalk (Ten parts—Drama).
 July 22—The Innocent Sinner (Five parts—Dr.).
 July 29—Wife Number Two (Five Parts—Dr.).

FOXFILM COMEDIES.

- June 25—His Final Blow Out (Two parts).
 July 9—Bing! Bang! (Two parts).
 July 23—A Soft Tenderfoot (Two parts).

GREATER VITAGRAPH (V-L-S-E).

- July 9—The Message of the Mouse (Five parts—Drama).
 July 16—The Stolen Treaty (Five parts—Dr.).
 July 23—Richard, the Brazen (Five parts—Dr.).
 July 30—By Right of Possession (Five parts—Drama).
 Aug. 6—The Second Mrs. Tanqueray (Five parts—Drama).
 Aug. 13—Mary Jane's Pa (Five parts—Drama).
 Aug. 20—Transgression (Five parts—Drama).
 Aug. 27—The Divorcee (Five parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

- July 18—When Sorrows Weep (One of the "Do Children Count?" Series (Two parts—Drama).
 July 21—Conquest Program No. 2 (Subjects: Knights of the Square Table (Four parts); Farmer Alfalfa and His Wayward Pup and Your Flag and My Flag (split reel); Making of 100-Ton Guns and What Form Means to an Athlete (split reel); The Story of the Willow Plate).

- July 23—A Runaway Colt (Two parts—Hoyt Comedy).
 July 23—The Golden Idiot (Five parts—Drama—Essanay).
 July 25—The Uneven Road (Episode of "Do Children Count?" (Two parts—Dr.).
 July 28—Conquest Program No. 3 (Subjects: Billy and the Big Stick (4 parts); Two Kentucky Boys (2 parts); Climbing Mt. Washington and Gathering Bananas and Cocoanuts).
 July 30—One Touch of Nature (Edison—Five parts—Drama).
 Aug. 1—The Season of Childhood (Episode of "Do Children Count?"—Two parts—Drama—Essanay).
 Aug. 4—Conquest Program No. 4 (Subjects: The Half Back (Three parts—Drama); "The Boy Who Cried Wolf" and "Playing in Florida"—Two parts; "Crystals in Formation" and "Joy Riders of the Ocean"—One Reel; "Love's Laboratory—One Reel").
 Aug. 6—Skinner's Baby (Five part—Essanay—Drama).
 Aug. 6—A Midnight Bell (Selig—Two parts—Hoyt Comedy).
 Aug. 8—The Little White Girl (An Episode of the "Do Children Count?" Series—Two parts—Drama).

INTER-ALLIED FILMS.

- July 14—Cine Topics No. 1 (War Topical).
 July 21—Cine Topics No. 2 (War Topical).

SEZNICK PICTURES.

- June—The Lash of Jealousy (Drama).
 June—The Lesson (Drama).
 The Moth—(Drama).

WORLD PICTURES.

- July 9—The Brand of Satan (Five parts—Dr.).
 July 16—The Beloved Adventures (Five parts—Drama).
 July 16—When True Love Dawns (Brady-International—Five parts—Drama).
 July 23—A Self-Made Widow (Five parts—Dr.).
 July 30—Youth (Five parts—Drama).
 Aug. 6—The Iron Ring (Five parts—Drama).
 Aug. 13—Souls Adrift (Five parts—Drama).



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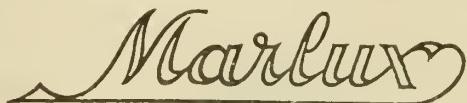
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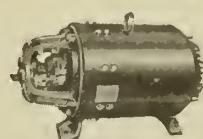
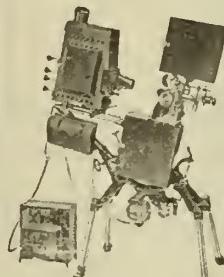


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EXECUTIVE OFFICES
United Theatre Equipment Corp.
1604 Broadway, New York

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 1113.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

Humility (First of "Seven Cardinal Virtues"—Drama).

June—Who Knows? (Six parts—Drama).

J. FRANK BROCKLISS, INC.

U. S. Navy (Five parts).

Terry Human Interest Reels (900 Feet Every Other Week).

Russian Revolution (Three parts).

Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BUD FISHER FILMS CORP.

Mutt and Jeff Animated Cartoons.

CAMERAGRAPH FILM MFG. CO.

June—What of Your Boy? (Three parts—Patriotic).

June—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.

May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.

May—Balloonatics.

May—Neptune's Naughty Daughter.

May—Automaniacs.

June—Alice of the Sawdust (Two parts).

BENJAMIN CHAPIN PRODUCTIONS.

(The Lincoln Cycle Pictures.)

My Mother (Two parts).

My Father (Two parts).

Myself (Two parts).

The Call to Arms (Two parts).

CHRISTIE FILM CO.

June 18—A Bold, Bad Knight (Comedy).

June 25—He Fell on the Beach (Comedy).

July 2—Almost a Scandal (Comedy).

July 9—The Fourteenth Man (Comedy).

July 16—Down By the Sea (Comedy).

July 23—Skirts (Comedy).

July 30—Won in a Caharet (Comedy).

CINEMA DISTRIBUTING CORP.

June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.

Living Studies in Natural History.

Animal World—Issue No. 1.

Animal World—Issue No. 2.

Birdland Studies.

Horticultural Phenomena.

COSMOFOTOFILM, INC.

March—The Manx-Man (Eight parts—Drama).

June—I Believe (Seven parts—Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama).

EMERALD MOTION PICTURE CO.

May—The Slacker (Military Drama).

EUGENIC FILM CO.

April—Birth (A Picture for Women Only).

EXPORT AND IMPORT FILM CO.

June—Rohespierre.

June—Ivan, the Terrible.

FACTS FILM CO.

April—The Big Question (Drama).

April—How About You (Drama).

FAIRMOUNT FILM CORP.

June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FOX FILM CORP.

April—The Honor System (Ten parts—Dr.).

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.

A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.

June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

GRAPHIC FEATURES.

April—The Woman and the Beast (Five parts—Drama).

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)

May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.

April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

June—Christus (Eight parts—Drama).

ILIDOR PICTURES CORP.

June—The Fall of the Romanoffs (Drama).

IVAN FILM PRODUCTIONS.

Apr. —One Law or Both (8 parts—Drama).

GOLDIN FEATURES.

A Bit of Life (One Reel Comedy-Drama).

KING BEE FILMS CORP.

June 15—Dough Nuts (Two parts—Comedy).

July 1—Cupid's Rival (Two parts—Comedy).

July 15—The Villain (Two parts—Comedy).

Aug. 1—The Millionaire (Two parts—Com.).

Aug. 8—The Genius (Two parts—Comedy).

Aug. 15—The Modiste (Two parts—Comedy).

A KAY CO.

Some Barrier (Terry Cartoon Burlesque).

His Trial (Terry Cartoon Burlesque).

Terry Human Interest Reel No. 1 (Character As Revealed in the Face).

Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.

June—Whither Thou Goest (Five parts—Drama).

June—The Secret Trap (Five parts—Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

M-C FILM CO.

April—America Is Ready (Five parts—Drama).

MILES.

April—The Test of Womanhood (Five parts—Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—In the Hands of the Law (Drama).

April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.

June—The Planter (Drama).

NEWFIELDS PRODUCING CORP.

Alma, Where Do You Live? (Six parts—Dr.).

OGDEN PICTURES CORP.

The Lust of the Ages.

PARAGON FILMS, INC.

The Whip (Eight parts—Drama).

PETER PAN FILM CORP.

Mo-Toy Troupe (Release No. 2—"Jimmy Wins the Pennant").

Mo-Toy Troupe (Release No. 3—"Out in the Rain").

Mo-Toy Troupe (Release No. 4—"In the Jungle Land").

Mo-Toy Troupe (Release No. 5—"A Kitchen Romance").

Mo-Toy Troupe (Release No. 6—"Mary and Gretel").

Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").

Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").

Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").

Mo-Toy Troupe (Release No. 10, "Dolly Doings").

Mo-Toy Troupe (Release No. 11 "School Days").

PUBLIC RIGHTS FILM CORP.

June—The Public Be Damned.

PURKALL FILM CO.

July—The Liar (Six parts—Drama).

RENOWNED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama).

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah.

May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.

May—Parentage (Drama).

SHERMAN PICTURE CORP.

July—Corruption (Six parts—Drama).

August—I Believe.

JULIUS STEGER.

May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

ULTRA FILMS, INC.

A Day at West Point (Educational).

West Is West.

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UNIVERSAL (STATE RIGHTS).

May—The Hand that Rocks the Cradle (Six parts—Drama).

June—The Cross-Eyed Submarine (Three parts—Comedy).

June—Come Through (Seven parts—Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama).

WHARTON, INC.

June—The Great White Trail (Seven parts—Drama).

WHOLESOME FILMS CORP.

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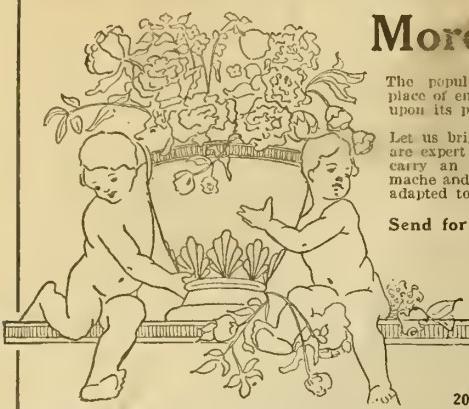
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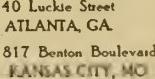
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Vol. 33, No. 8

August 25, 1917

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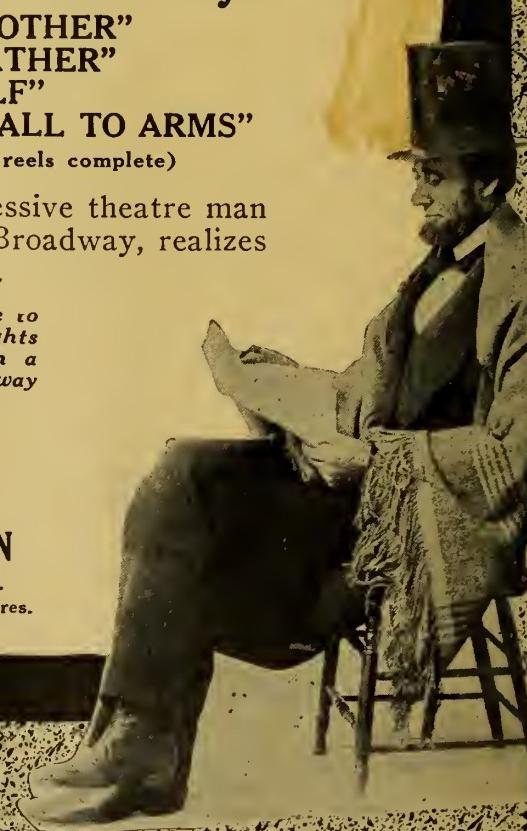
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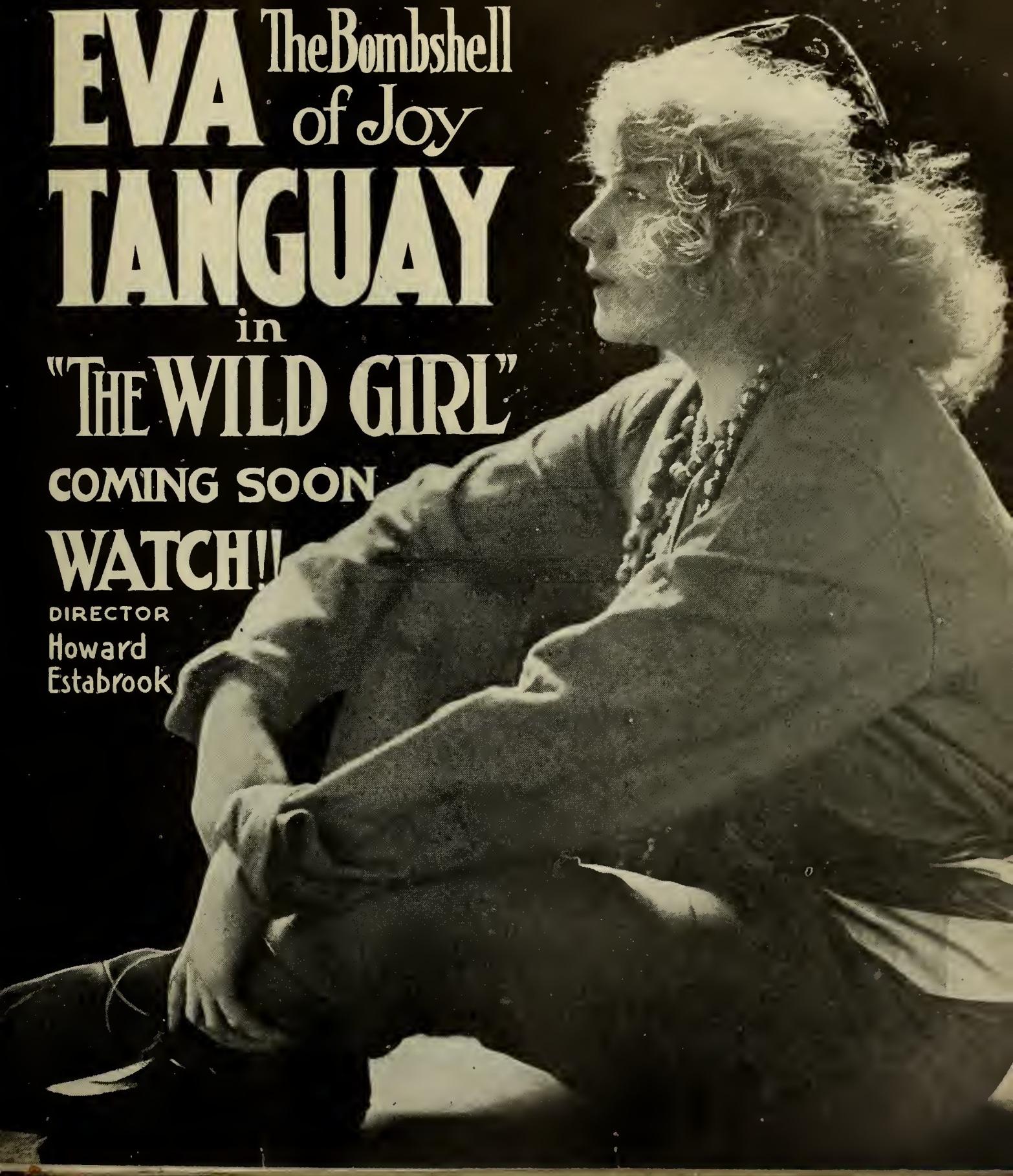
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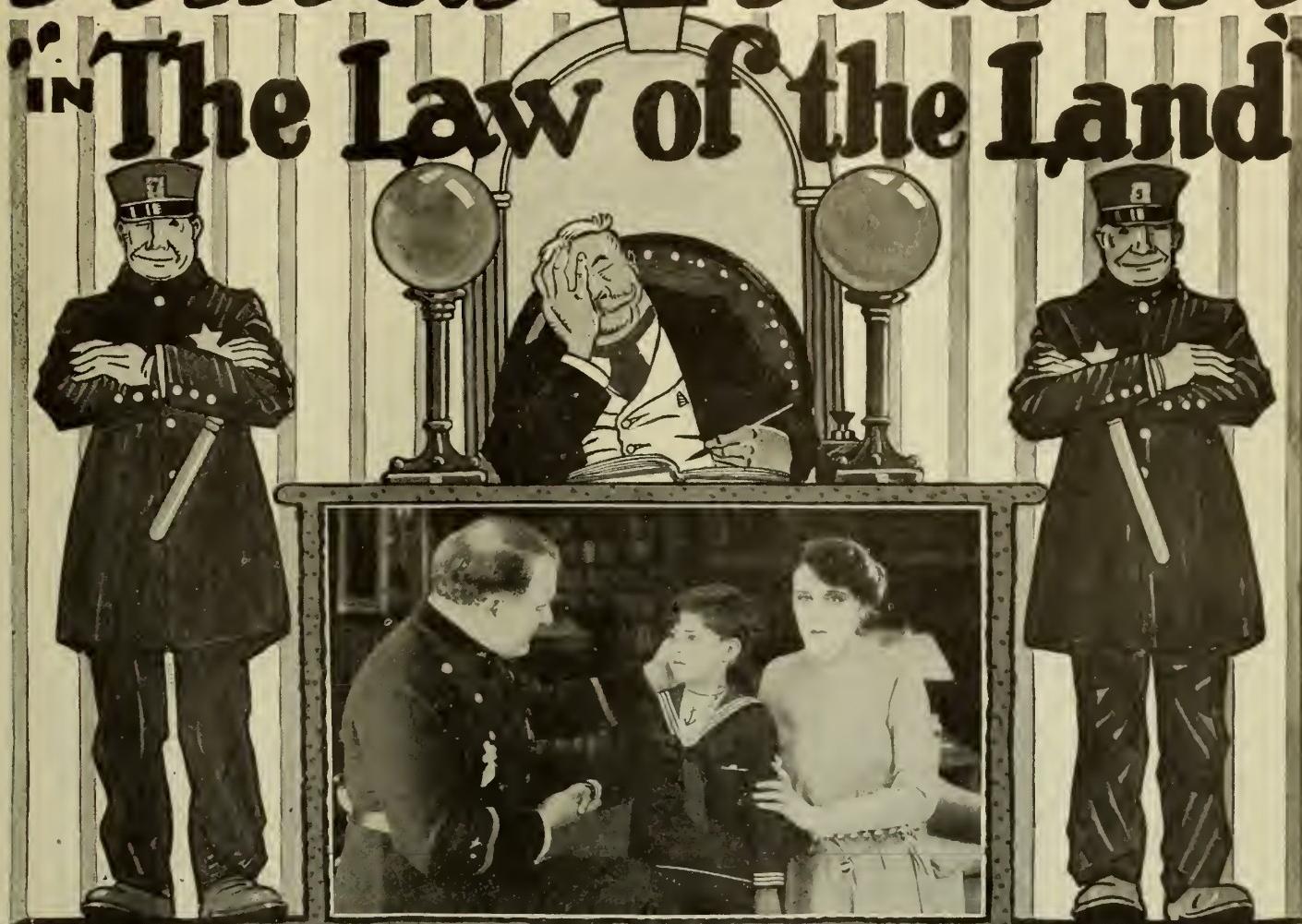
The production was directed by William C. DeMille and the scenario is by Marion Fairfax.



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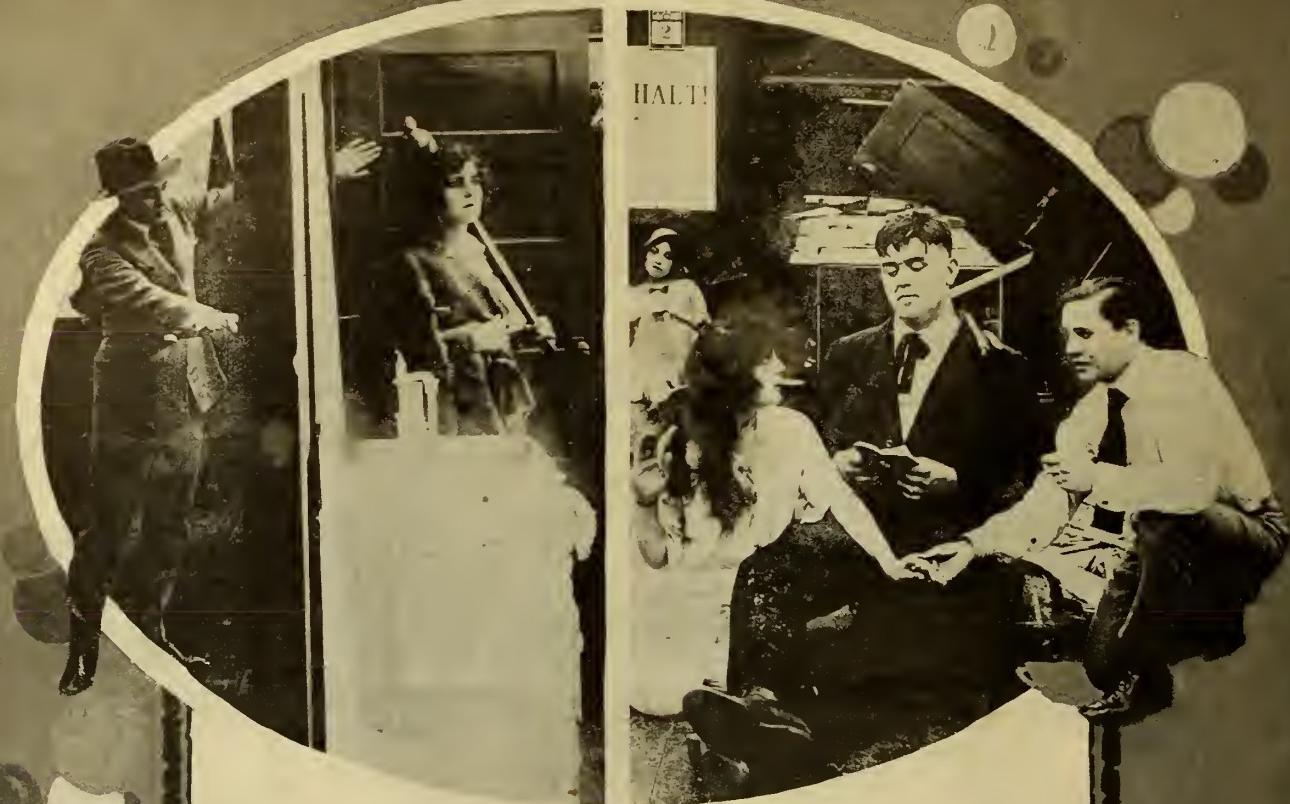
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RUSSIAN ART FILM CORPORATION



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Vera Colodna

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Olga Zovska

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Mlle. Caralli

SHE prima ballerina of the Imperial Ballet is an actress of unusual power by reason of her training for the dance. For fifteen years, from six to twenty-one, she studied mimicry, literature, pantomime and dramatic art. Mlle. Caralli generally is seen as the woman who suffers. She has the temperament of the Italian and the grace of the Russian.

RUSSIAN ART FILM CORPORATION



Zoya Karabanova

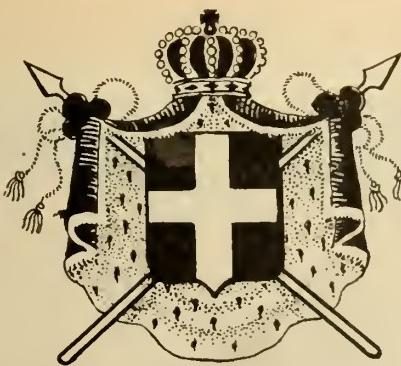
SHE shares with Mlle. Colodna the public favor as the highest type of Russian ingenue in the Moscow Art Theatre productions. The two actresses frequently exchange roles and the friendly rivalry between them is great. Her beauty is international, her natural ability and training entirely Russian, a combination that is rare and productive of the best results.

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Anna Nelska

AS the woman of the world Mlle. Nelska is at her best. She is usually seen in parts that excite little sympathy from her audiences, but by virtue of her great ability her standing among the artists of Russia is high. While frequently the mischief-maker, she does not portray the pronounced vampire roles in which her distinguished associate, Mme. Lesienko, is the most popular of the Art Theatre players.



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THE INQUIRER, Says:

"Private views of the new Goldwyn Pictures reveal an unusual series of new ideas in picture-making.

"'Baby Mine' shown at a private exhibition here, discloses the new achievements of the Goldwyn forces. The effect is comparable to that of a high-priced theatrical production, speech only being lacking. This film has an extraordinarily finished technique—a perfect mastery of the many details of film-making.

"Photographically the films are superb, of gem-like clearness. Masterly cutting and pruning left not a wasted moment in the telling of the story. Goldwyn films are scenically beautiful and intelligent. They are finished and polished down to the last degree and all the resources of the difficult art of film-making are in them."

And Harry L. Knapp, The Inquirer's

Veteran Critic, in a Separate

Article, Says:

"From the expressions I have heard from exhibitors since they were completely enthused over 'Baby Mine,' I predict that Goldwyn Pictures are going to be the real surprise of the season at the theatres throughout America at which they are shown."

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THE PHILADELPHIA LEDGERS' Tremendous Approval.

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THE "EVENING LEDGER," Says:

"If 'Baby Mine' is an index of future Goldwyn productions, showmen may be assured of some capital stuff from these studios. The picture has many distinctions in addition to star and story—individuality in settings and no one to date has built such imposing rooms and halls and 'shot' the results from such effective points."

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By Margaret Mayo

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September 9, 1917

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BY MARGARET MAYO



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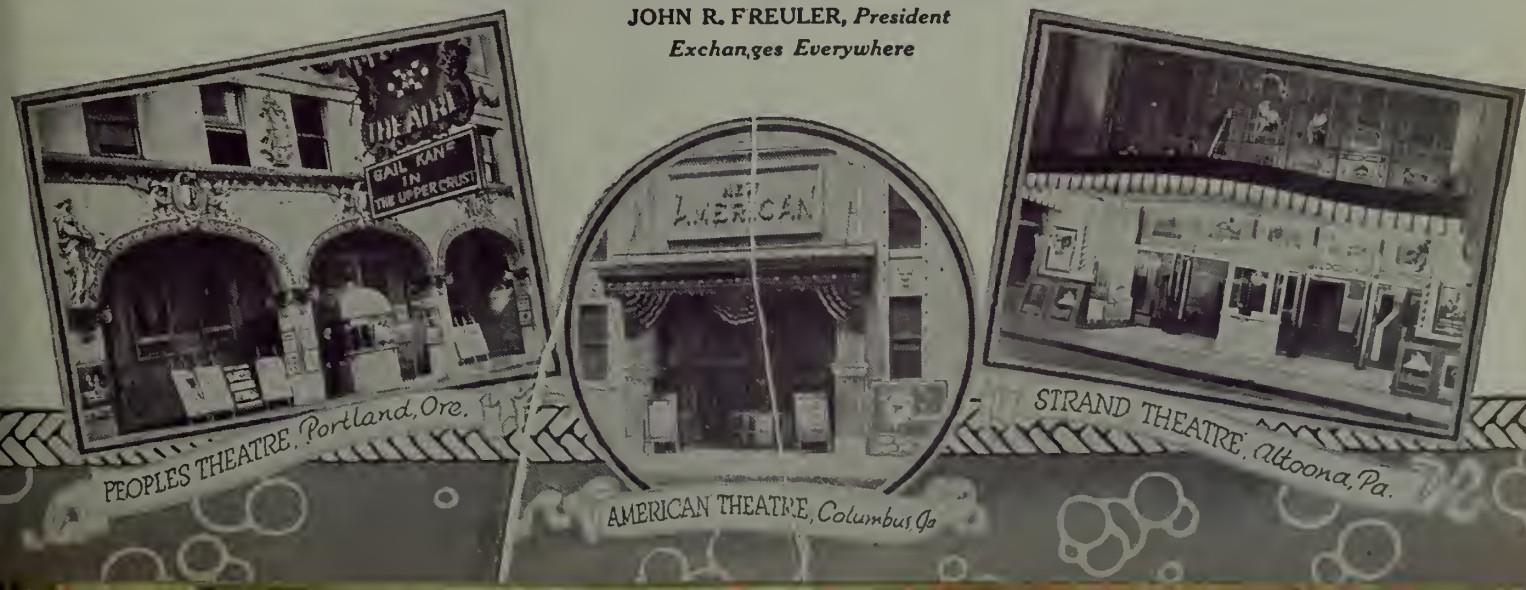
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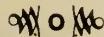
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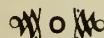
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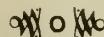


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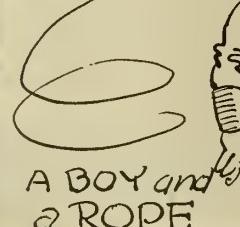
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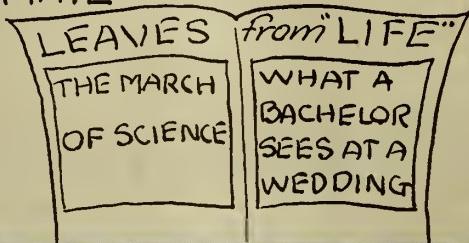
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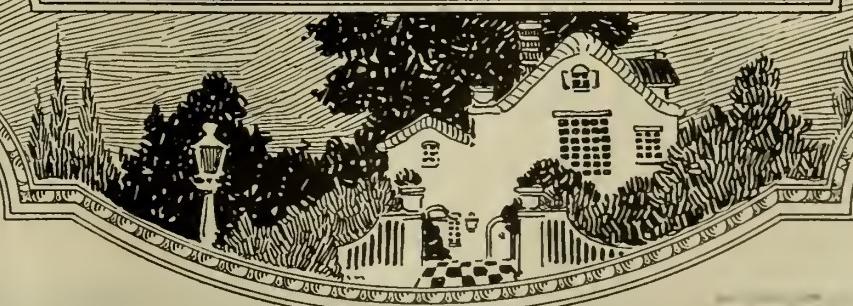
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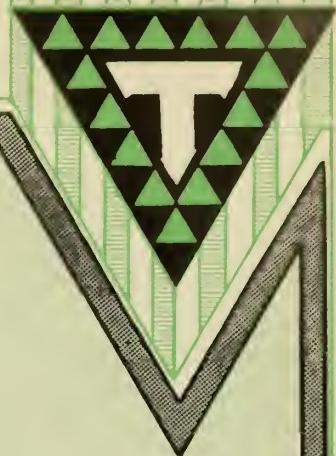
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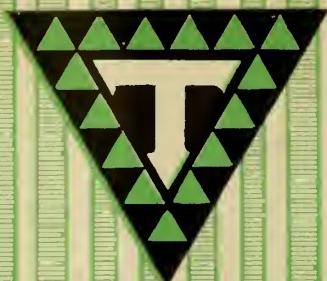
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NEWSPAPERS
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The New York Times

NEW YORK, FRIDAY, JULY 27, 1917.—EIGHTEEN PAGES.

"THE SPY"

WILLIAM FOX SAYS:

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EXPOSE OF GERMAN POLICE IN AMERICA

HOW THE KAISER OPERATES AND SECURES INFORMATION

GEORGE BRONSON HOWARD, AUTHOR, KNOWS HIS BERLIN

RICHARD STANTON, DIRECTOR, STAGED INSIDE SECRETS WITH

DUSTIN FARNUM THE AMERICAN FAVORITE, IN

"THE SPY"

THERE ARE 10,000 FOREIGN ENEMY SECRET POLICE
LURKING AND SCHEMING IN THE UNITED STATES

SOME CLAIM AMERICAN CITIZENSHIP

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ASK \$2,500,000,000 FOR
NATION NOT AWAKE TO
BUT OFFICIAL WASHINGTON IS ON

Germany Sending Many Secret Agents Here; Americans Resident in Europe in Her Service

COPENHAGEN, July 26.—Information obtained here shows that more effective measures than are now in force for supervision of Scandinavian liners plying to the United States must be put into effect if the passage of numerous German agents and couriers and the transmission of intelligence by German spies in America are to be checked. It is said authoritatively that German passport-forging bureaus are equipping German agents in Scandinavia with fraudulent Scandinavian passports. These are copied from genuine originals in the same fashion as American passports have been counterfeited photographically by the notorious Pass Bureau of the Admiralty.

Various attempts to recruit neutrals for courier and information missions to the United States have been reported more or less definitely. The Scandinavian police also could tell a tale of unmasked Americans who are employed in the German secret service. They are working against the interests of their own country and of neutral States, whose hospitality they enjoy, as well as against the European Entente.



Pathé

Harold Edel, Manager of The Strand, New York's famous theatre, says

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Here is a smashing big play that thrilled New York for over a year, playing to full houses all the time. Written by the famous playwrights George Broadhurst and Abraham Schomer it is packed full of tense moments, of human interest, of knowledge of life. As a motion picture it is as great a picture as the play was a play. Miss Reed, assisted by a cast every member of which is a real artist, amply lives up to her reputation of being the greatest emotional actress of the screen.

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7 Big parts



Produced by Harry Rapf

Directed by Ralph Ince

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That is true of all Pathé serials. It is em-
phatically true of

The SEVEN PEARLS

WITH
MOLLIE KING
AND CREIGHTON HALE

to be released September 2nd



Why is it that hundreds of exhibitors tell us that Pathé serial nights are their big nights? Why is it many of them say they would have to shut down in summer if they couldn't get a Pathé serial? Why is it they write us and say

"Pathé serials are better box office attractions than any features."

It is because Pathé serials have box office stars, the best casts, the best production and the best stories that money can buy; and because long experience has taught Pathé what the public wants and how to help the exhibitor fill his house.

"The Seven Pearls" is a great serial. See it - then book it.



Produced by Astra
Directed by Geo. B. Seitz

Written by Fred Jackson
Scenarios by B. Millhauser

Pathé

MOLLIE KING

was a big hit in
"Mystery of the
Double Cross". She
will be a bigger
one in

The SEVEN PEARLS



Pathé

"A Pathé serial will make more money for an exhibitor than nine-tenths of the extra priced features," says a Washington exhibitor.



"In connection with my booking of

The Neglected Wife with Ruth Roland

I want to say that it is my opinion gained from over three year's experience in exhibiting that a good serial such as 'The Neglected Wife', 'The Iron Claw', 'Who Pays?', 'The Shielding Shadow', or 'Pearl of the Army' will make more money for an exhibitor than nine-tenths of the extra priced features being booked to-day."

—Joe Lucas, Grand Theatre, Centralia, Washington.

This exhibitor knows what he is talking about. For a long time Pathé has been preaching that Pathé serials have bigger value than most of the features on the market. Let us repeat, Pathé serials are in the feature class as to quality. They are better than features in box office value.



Produced by Balboa
adapted from famous novels
by Mabel Herbert Urner

Pathé

IRIS

is one of the two greatest plays ever written by
SIR ARTHUR W. PINERO

the most famous living English dramatist. It was very successful not only in England but in this country where it was played by a cast made up of famous stars. Pathé announces its adaptation into a five part Gold Rooster Play with the celebrated English favorite, Alma Taylor, Stuart Rome, and Henry Ainly in the leading parts. Sir Arthur Pinero personally complimented Miss Taylor on her work in this picture. COMING SOON

GLADYS HULETTE scores again in **MISS NOBODY**

her latest Gold
Rooster Play,
which is crammed
full of human in-
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throb.

Produced by Astra.
Directed by Willian Parke

Coming Soon



Scene from Iris

Pathé



Thirty-six theatres in Cincinnati have booked
THE FATAL RING
WITH
PEARL WHITE

¶ After the serial was booked and shown in five of the Fox houses, three more houses in that well known circuit booked it, it went so big.

¶ The successful Alpha Theatre in Atlanta for the first time has booked a serial for more than a one day's run. It's "The Fatal Ring", of course, and the management of the theatre says "it has landslided itself into a whirlwind of success."

Successful exhibitors play Pathé serials - that's one big reason why they are successful!

Produced by Astra
Directed by Geo. B. Seitz

Written by Fred Jackson
Scenarios by B. Millhauser



Pathé



Pearl White

star of "The Fatal Ring":
Miss White in a Pathé
serial means big box re-
ceipts. She is an unequal-
led attraction for any house

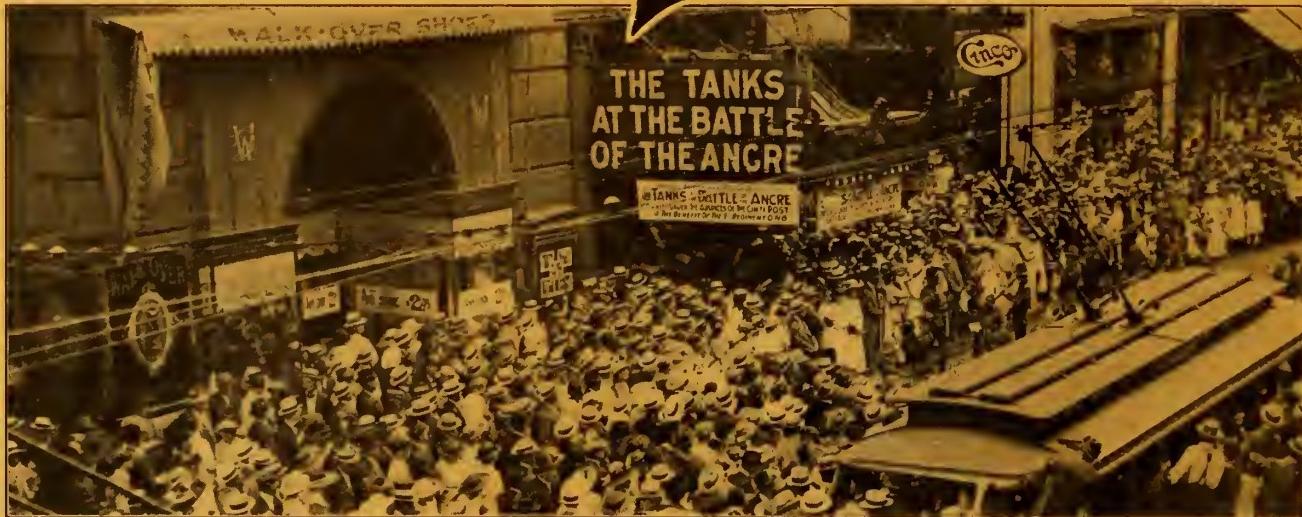


Pathé

The amazing picture The Tanks at the Battle of the Ancre

(Official Government Pictures of the War)

continues its amazing and unparalleled record



It stops traffic in Cincinnati and crowds four blocks long, each side of the Grand Opera House box office, wait to get into the show!

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Wherever shown
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They appeal to every class of audience
They are clean and wholesome. They
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seen before. They increase box
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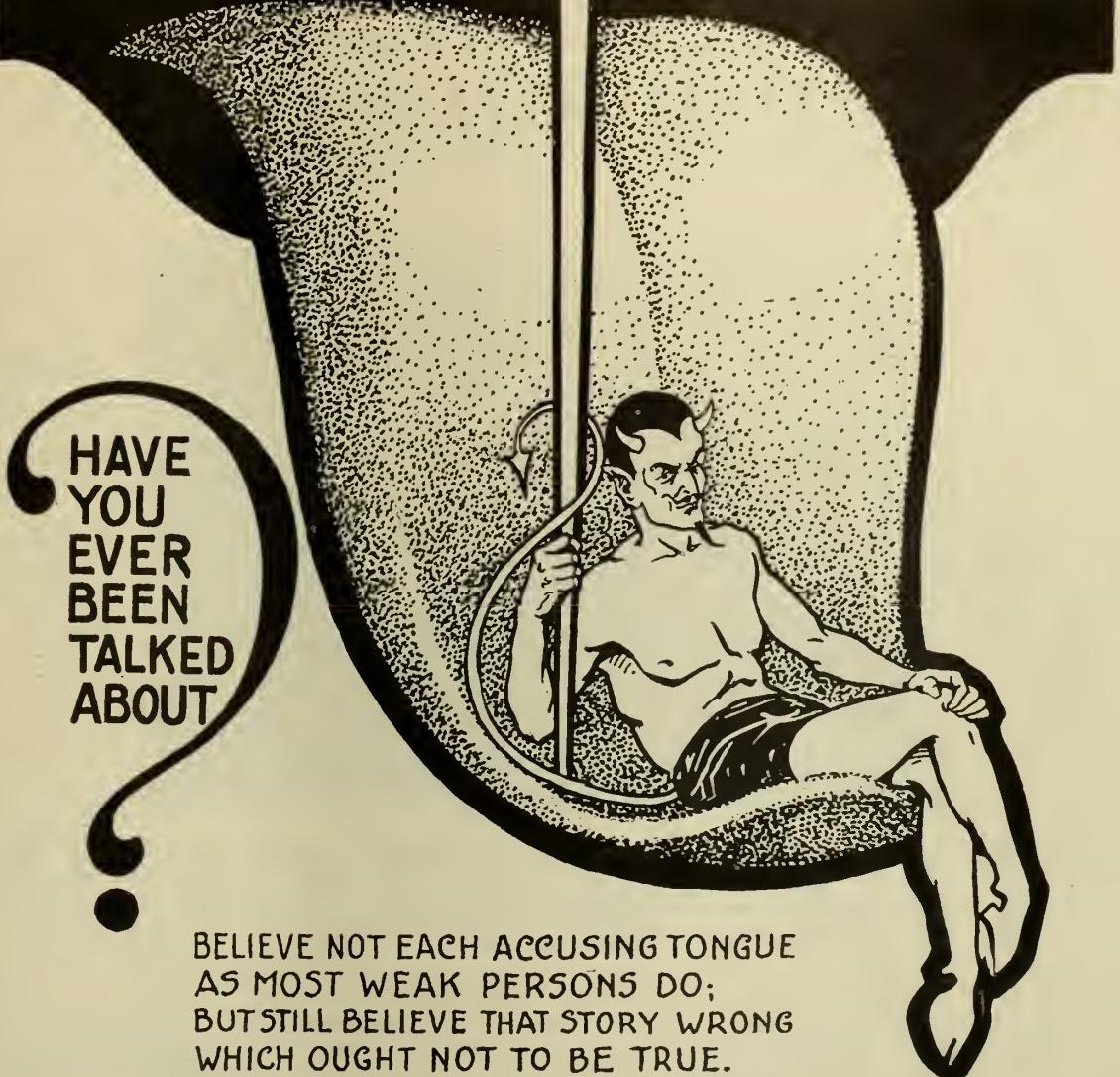
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EVER
BEEN
TALKED
ABOUT



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AS MOST WEAK PERSONS DO;
BUT STILL BELIEVE THAT STORY WRONG
WHICH OUGHT NOT TO BE TRUE.

- SHERIDAN

A SUPER-PHOTOPLAY

WITH

JAMES MORRISON, GRACE VALENTINE

AND AN ALL-STAR CAST

Written and directed by WILLIAM HUMPHREY

Ivan Film Production Inc.
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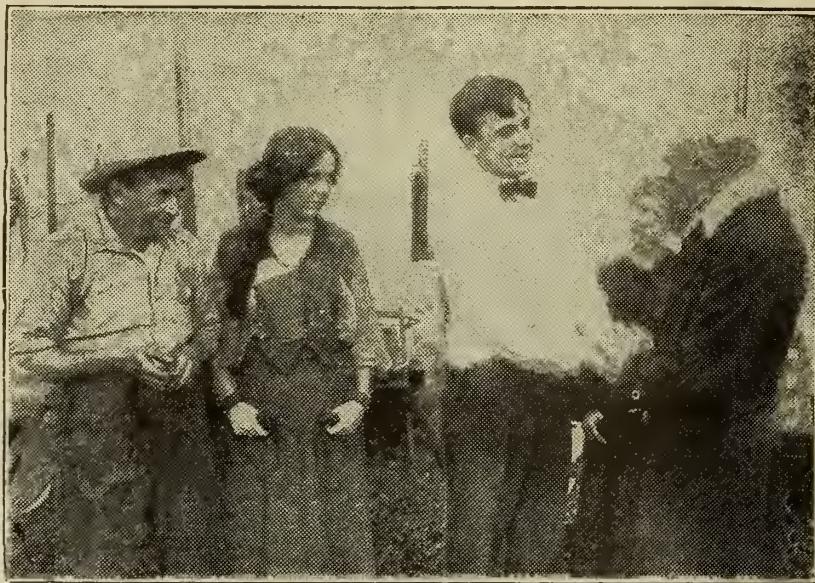
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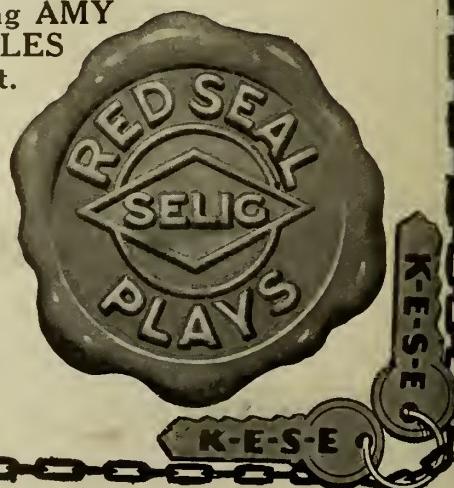
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Good Photography,
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Stirring Drama of Love and Hate Written by CHARLES K.
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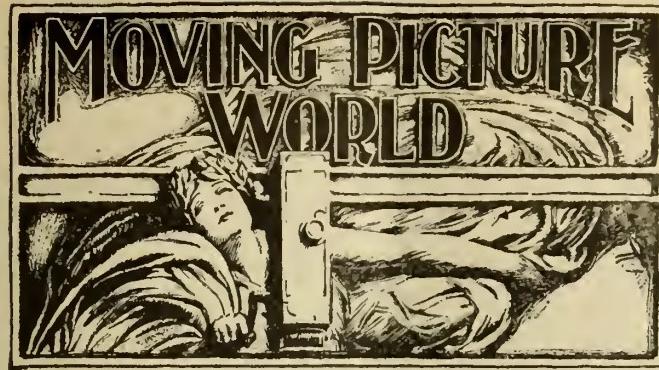
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(The INDEX to this issue is on page 1274.)

Saturday, August 25, 1917

Facts and Comments

AS long as present war conditions exist we have decided to open a Department of Activities of War Committees of the Motion Picture Industry. This will enable our readers to locate all news of these activities readily and will permit our various War Committees to place before our readers and the industry in general their plans and methods of co-operation, etc. We would call the attention of our readers to the communication in the new department this week of the Chairman of the Food Committee. It will be our aim, as we believe it will be that of the whole industry, to keep out all political bias, which so hampers and distorts much of the news in our daily papers. Pictures through the eye of the camera

don't lie and cannot show any political leaning. We will endeavor to follow their example. To help the Government and the country all we can is our privilege and nothing else counts.

* * *

ASome goes around among exhibitors he hears plenty of arguments against dollar seats for special films. "The Birth of a Nation" may have made good at that figure in many places and there may be special audiences who even prefer to pay higher admissions to see particularly good pictures. The average exhibitor, however, who has made a try of it is, we believe, a bit disillusioned. What managers have told the writer leads him to feel pretty sure that the most profitable combination is "any picture that interests" at ten cents, for, at least, the majority of seats in the theater.

* * *

IN these hot days it is good for the exhibitor to get away long enough to enjoy a little relaxation. He works hard and there's no man deserves it more than he. It will be good as a business proposition, too, if he can take it easy and think things over. Have you been putting brains into the business and do you feel sure of continuing to make money, Mr. Exhibitor? Maybe you are putting brains into it and maybe that competitor is putting more. Look the situation squarely in the face. Are things going as well as they ought to? Perhaps the difference between you and the competitor is not so very big, but it is important. The secret of the amusement business is that the best thing to put into it is your heart. This business represents people, it's all human; it works on feelings, likes and dislikes; all that sort of thing. If you really like the business you are on the right track and are more useful than you suspect.

* * *

SOME of our English contemporaries have been for some time past resenting in a most unreasonable manner all suggestions that the export business on our American made films should rightly be handled from this side of the water. We have repeatedly referred to the anomalous and even ridiculous position of our American producers and owners of well known film brands who have been compelled to tell foreign buyers that they could not talk business and had to refer them to London. Some of these buyers that we know of within the past year or more had come thousands of miles to this country only to hear the actual owner and maker could not sell his own product. Admitting that London as a film producing center is almost at a standstill, a fact that we greatly deplore, our English contemporaries attempt to bolster up the claim that London has been and consequently should remain the export center of all American made films. In the name of all that's fair and just, on what grounds can such a claim be upheld?

* * *

STILL another paragraph on the above question is necessary to express our surprise and indignation at the attack in one of these London papers on a prominent London film buyer who established an office in New York some time ago and who has been compelled to give it his personal attention ever since. We believe that the big share of the American film business that London has enjoyed for many years was largely due to the very favorable impression which this buyer and several others from London made in this country by their straightforward business methods. From what we know and have seen of the gentlemen in question we believe this attack on him to be absolutely unjustified and base beyond belief.

Two Unlovely Black Eyes

By Louis Reeves Harrison

SHOW me," says the average person in the audience, ready to believe what is offered in evidence to the eyes when it is convincing, even when there is a large amount of skepticism about what is heard. Critics who have studied audience psychology are fully aware that method of presentation, irrespective of the probability of what is shown, counts heavily in the general artistic effort to compel that absolute credence which makes the picture story of absorbing interest when the story itself amounts to anything. We are not trying to make people believe what we tell them in this new art, but what they see.

It is a very difficult matter for stage people, boxed in as they are, to get away from the conventional in movement, but many of them have compensated wonderfully for this loss of illusion by clever disguise and artistry of makeup, going to the extent of studying contrast, light and shade and all that is included in picture composition for the sake of accuracy and powerful effect in character impersonation. That such is not the case in most studios is regrettable, but it may be due to the fact that the effects of studio lighting are not yet fully understood. There is an abundance of room for improvement.

Many years ago, in a drama of childhood by Francis Hodgson Burnett, a little girl playing the role of a child princess wore her hair brushed away from the forehead into long curls which hung forward on her shoulders and becomingly framed her face. Some moving picture actress copied that style, and since then it has been the regular thing for the ingenue to wear her hair like that, no matter what the role or its mood. The original effect was charming and consistent, the copies inane.

The inanity of the imitations has been demonstrated to the verge of nausea. No matter what the part, nor what the circumstances of the character, the same side curls reappear over and over again, vanity, not artistry, dictating their use. It could not get by any intelligent stage manager of standing today, but the studio director permits a wretched, poverty-stricken girl without a cent to her name to appear in curls obviously fresh from the hands of the hairdresser, a possible result of the star system, which requires a screen drama to be reconstructed to suit the egotism of a high-priced interpreter.

Then we have the Kentucky mountain maid going barefoot in a frock to her knees shown with chalk-white face, arms and legs, and the Irish maid who lives in a hut and climbs trees to show her ten-dollar-a-pair silk stockings, gypsies in satins and laces and a thousand illusion-destroying imbecilities which only enforce that sense of untruth which is so destructive to the pleasure of an audience, when it does not excite derision. Only a few weeks ago an audience roared when a gentleman appeared on the screen in a pair of trousers of decided pattern, exactly the same as he had worn years before—he had meanwhile been shipwrecked, captured by pirates and reduced to mere rags.

The poor little girl who has had nothing to eat for several days and has barely survived a starving environment for many weeks comes on with a round doll face, bright eyes and pink cheeks about as appealing to the imagination as a machine-made scenario from an adaptation factory designed to exhibit in small scope the leading ladies' pet dog. Such are the methods of producers who try to exact commendation from reviewers instead of deserving it by careful attention to details.

It is the business of the critic to call attention to the manifestly absurd in screen presentation, not only for

the sake of the exhibitor and for the protection of the public, but for the good of the art itself, to the ultimate benefit of the producer who publishes his incompetence by permitting such stuff to get by. In an art delineating emotion and thought through the human medium, very close attention is paid by the spectator to the faces of performers, especially to their character-revealing mouths and to those supposed centers of expression, the eyes, though it is less the globe of the eye than its lids, together with lashes and eyebrows which convey a state of mind or heart of the interpreter.

Just as the stage performer is deeply concerned about the condition of his voice, the interpreter of screen stories should be most deeply concerned about the artistic make-up of his eyes. The subject is so well worth his study that he should consider effects more or less as a painter does in a portrait. He is a portrait, the screen actor, a soul portraiture. He is the word, the phrase, the sentence, the punctuation, the medium of expression while within range of the camera.

In order to meet the requirements of impersonation under the powerful glow of studio lights actors are compelled to produce certain shadow effects for the eyes. Aside from accenting the brows and lashes, and elongating the effect by horizontally curved lines, it is necessary to darken the upper lids, but this has been taken to mean that they should be daubed lamp black. In a darkening effect like this the various shades of gray should be used instead, softly merging with natural tints with results far more impressive in that they are not pronounced enough to destroy illusion.

It is sometimes easier to move mountains than to convey an impression of truth lucidly and convincingly, hence the great difficulty of finding authors who know how to prepare a story for plausible screen presentation. There are a thousand chances for the photoplaywright to make an error, and, as his work is open to criticism before it is produced, he has to take infinite pains at every step of creative construction. There are hundreds of conditions he must observe to obtain a favorable verdict. After he has been faithful to legitimate requirements of these exacting conditions, it is despairing for him to see the actor kill the whole effect of reality with two daubs of lamp black.

It may be formulated as a practical rule that the actor should lay stress on the possibilities and probabilities of his role, even in bringing out what is latent in his part for the sake of winning credulity, but he is doing just the reverse when he goes so contrary to the ordinary laws of life as to paint and plaster the human countenance out of human recognition, thereby exposing an entertaining interpretation to honest contempt in the audience and an earnest one to derision.

The actor is in a position of trust. The author is rarely present to criticise; the director is concerned with an infinity of detail besides the whole effect of the picture; it is up to the performer to make a study of himself as an entirely new individuality in each story, not to be occupied with a representation of his eternal self, but of the innate qualities of the character he is to visually portray. As far as the audience is concerned, it is vision, vision, forever vision—let him try a little of it on himself.

DAVID HORSLEY IN NEW YORK CITY.

David Horsley, the Los Angeles manufacturer, came to New York with the hot wave, but denied he brought it with him. Mr. Horsley reported everything as "O. K." He said he expected to return about August 18.

Good and Better Times

By Sam Spedon

WE get a little hot under the collar once in a while, but aside from that everybody seems very comfortable in business. Reports are very encouraging notwithstanding the hot weather. Business with the exhibitors has been much better this summer, taking everything into consideration it has been fifty per cent. better than it was this time last year. The producers and distributors are not complaining and everything goes to show an improved condition in the affairs of the industry, pointing to an excellent business this fall and winter.

The industry is gradually waking to a realization of its need and settling down to business principles. It is adjusting itself to conditions instead of adjusting conditions to it. It is convinced of one thing, that it must make good pictures that will survive. Junk must be eliminated, theaters improved to meet human needs and give the public the best; it is educated up to it and demands it. It pays to keep up with the demands.

Fifteen Cents

Unquestionably the theaters that show the earlier runs of the high priced pictures will have to increase the price of admission to fifteen cents, which we believe will readily be paid if the quality of the productions is sustained. Certain neighborhood patrons are willing to pay if they can get what they want. Will many theaters be able to increase the price and retain as large a patronage? That is the question.

Force of Associations

The National Association of the Motion Picture Industry as an organization of business men is having its effect on the industry as a whole. The admission of the exhibitors, individually and collectively, has brought them into intimate touch with the entire business personnel. Organization and co-operation will work wonders. The Chicago convention, the first time in its history, brought within its fold a larger element of exhibitors who are of the progressive class of business men. These affiliations have done much to show the smaller and the non-progressive exhibitor what he lacks. They brought him in contact with men who are anxious to extricate him from the confines of the dark ages of the past when any old thing would do and pictures were considered a catchpenny proposition; the time it didn't make any difference whether you were showman, business man or butcher.

To Prove It

Listen to what a small town exhibitor said last week: "I think most of the questions arising in small towns have to be settled as individual cases. My house seats five hundred. I can't possibly draw more than one thousand patrons a day and this would be an exceptional day. You can see I could not afford to pay one hundred dollars a day for a feature with my overhead. In almost every instance I have found the exchanges fair and willing to make any possible concession. They believe I am honest. I will let them put a feature in my house, take charge of the box office and prove what I say themselves. There are exhibitors who lie to get concessions and that makes the exchange suspicious of everybody else. The exchanges must meet conditions in small towns as they exist and deal with them individually. It requires personal investigation on the part of the exchanges and I believe they will meet them in time and make provision accordingly. Already I have arranged with an exchange to put a feature in my house, take charge of it themselves and let them test my claims at their own pleasure. If they can prove

to me that I can afford to pay one hundred dollars a day for their features I will run them. We small fellows can't be judged by metropolitan or larger communities."

A Notable Screen Development

ANYONE who has watched the assembling of the audiences that twice daily gather to see the screen presentation of William Fox's "Jack and the Beanstalk" at the Globe theater, New York, will realize that something unusual has happened in picturedom. There have been made at other times picture versions of some of the time-honored stories for children, but not in our recollection has anything been offered that has quite the appeal of the production in question. To be sure, the story of "Jack and the Beanstalk" is one of the best known of its kind and one that is especially fitted to motion picture requirements; it is also dear to the hearts of the kiddies and they are flocking to the Globe in great numbers.

It would be a liberal education to the picture theater managers of this country if they could stand in the Globe lobby and watch the faces of the excited youngsters, not to mention the expectancy expressed on the faces of the oldsters; and then the expressions of delight over the exploits of Jack and the thrills that stir every infantile heart when the grim Giant appears, all presage a wonderful run of popularity for "Jack and the Beanstalk" and a new vogue in pictures, for this is but a beginning of a long series of similar subjects already completed by Mr. Fox and an inevitable flood of pictured fairy tales that will be rushed to completion by other producers.

It is a great and good idea and Mr. Fox is deserving of credit for its development on high class lines.

No Cause for Alarm

FROM a Southern correspondent of the MOVING PICTURE WORLD comes word that fear is being expressed by exchange men and exhibitors that the Government's plan to provide amusements at military cantonments free of charge will result in a form of unfair competition to theaters privately operated in adjacent cities.

The MOVING PICTURE WORLD believes that there is no cause for alarm on the part of the exhibitors because of the free entertainment that may be given at the military camps. In the first place it will not be possible for those in charge of such forms of diversion as will be permitted in camps to provide for all the needs of all the men who will occupy those camps. Think it over: there will be approximately 40,000 men in each camp; it is safe to conclude that there will be no attempt made to accommodate that entire number in such picture theaters as will be erected in the camp limits.

It should also be understood that these camps will be under military rules and that the men in training will be confined to the boundaries of camp the greater part of the time. Liberty will be granted to a certain percentage daily for good conduct and these liberty parties will, undoubtedly, spend their time off duty in the cities adjacent to the camps, in which event they will distribute their spending money among the tradesmen and the amusement purveyors of those cities.

As the exigencies of discipline will keep many men continuously in camp some form of amusement will be

necessary for them, but this condition will have no appreciable affect upon the possible patronage which the men in camp may give to the city tradesmen.

The exchange man's problem as explained by our correspondent is quite another matter and will have to be adjusted by the men higher up. The Government is paying top prices for most of its supplies and if other tradesmen are paid for what they do, why should the picture men work for nothing? A nominal fee should be paid for pictures shown at cantonment theaters.

"The Cue for Action"

By EDWARD WEITZEL.

A POINT well worth considering is that when an intelligent man starts out to find fault with an art with which he is not in sympathy he is very apt to let fall some grain of critical truth that should be received by those most interested as seed fallen on good ground. One of the gentlemen who supply the Sunday editions of the New York dailies with articles on the drama recently devoted a portion of his space to the pertinent question, "Is the cinema retrenching?" After settling the matter to his own satisfaction by a number of one-sided arguments that failed to point out that the money spent on the production of moving pictures at the present time is being expended more intelligently than when screendrama was first invented, and that a better technique has resulted in a saving of scenes and incidents once thought necessary to the proper telling of the story, the writer adds half a dozen lines that should be taken to heart by every photo-playwright and director. "Action is the one element which appears indispensable to editors of magazine stories, to playwrights and to all kinds of ephemeral fiction except moving picture plays. Alternate flashes of this couple or that, of the contrasting sets of characters continue in these productions until the spectator not only loses interest in the sight, but is unspeakably wearied."

Fortunately, such a condition is not the general rule, but it does exist to some degree and it is the chief element that keeps a numerous body of thinking persons from being more frequent spectators of the screen. Action is the vital spark of the drama, whether it is physical or mental, and an almost daily attendance at some moving picture theater, for the past three years, has shown the writer of this article how quickly a body of spectators will respond to the appeal of true drama. That there is no infallible rule by which the playwright or the producer can always achieve this consummation is, of course, well understood, and that many supposedly unimportant situations and characters have surprised their creators by exhibiting great dramatic power when shown in public is another reason why it is so difficult to forecast the success or failure of a play, but all this is only so much weighty argument in favor of the closest study of the subject.

If the sub-titles to some of the moving pictures that are labeled dramas reflected the real movement of the story they would recall the chapter headings of many a time-honored novel and would read something like this: "And now let us leave the characters who have appeared in the scene just described to a well-earned rest while we proceed with great deliberation and much circumlocution to hark back to some immaterial happening in the early life of the heroine's great aunt."

JUSTICE JOINS KELLERMANN COMPANY.

Ewan Justice, Fox publicity man, who has had charge of the presentation of "Jack and the Bean Stalk" at the Globe theater, New York, has gone to Bar Harbor, Me., to supervise the work of the Annette Kellermann company, which is at work on a new Fox production at that resort.

Kane With Selznick

Former Western Representative of Artcraft Becomes General Manager of New Organization—Picture Man of Wide Experience.

ARTHUR S. KANE has been made the general manager of Lewis J. Selznick Enterprises, Inc. Mr. Kane has entered at once upon the duties of his new position, and has been busy during the past week at the Selznick offices, 729 Seventh avenue, New York. Mr. Kane will undertake the organization and opening of several new branches for Selznick interests.

The Selznick forces are getting ready for an energetic campaign in the fall, and the new general executive is rapidly shaping his organization for the rush of business which the Selznick salesmen confidently believe will greet the release of their new productions.

Arthur S. Kane, during the past year and a half, has been in charge as district manager of eleven western states, comprising the western territory of the Artcraft Pictures Corporation, whose Denver, Seattle and San Francisco offices he established. The amount of business which he wrote for Artcraft Pictures while in this position established a record for the territory, and is one of the achievements to which Mr. Kane points with pride. For two years

prior to this, Mr. Kane was assistant general manager of the World Film Corporation, conducting business under his own name in New York City. Mr. Kane was also the general manager of the Eclectic Film Company (Pathé Frères), and during the year that he was with the Pathé concern established its entire system of branch offices and exchanges.

These ventures in the East followed many years in the picture industry in the West. It was in 1907 that Arthur Kane opened the first motion picture theater, The Graphic, to be established in Atchison, Kansas. For the next three years he acted as personal representative of O. T. Crawford, in the large Crawford Film Exchange Company, which operated branches in St. Louis, Louisville, New Orleans, Houston and El Paso, with new motion picture theaters throughout the adjacent territory; and also acted as general manager of the O. T. Crawford Manufacturing Company, which was a producing motion picture concern. This was previous to the formation of the Motion Picture Patents Company. Afterwards Mr. Kane became the first district manager or special representative ever appointed by the General Film Company. He was also assistant to the president of the General Film Company during the administration of Frank L. Dyer. This was prior to his coming east.

Mr. Kane may truly be said to be an expert on the matter of branch exchanges and district management in the motion picture industry. And his entire business career has been made so close to the field of entertainment in one form or another that guessing right in the matter of "What the Public Likes" has become second nature to him.

ENGLISH WAR FILMS COMING.

We learn that Mr. Felix Malitz, general manager of the Piedmont Pictures Corporation, is expecting a shipment of highly interesting military films from London. These are not news films, but staged pictures of about two to three thousand feet in length, of a highly dramatic character, depicting life in England during the war and also showing many thrilling battle scenes. Mr. Malitz secured the exclusive exhibition rights for this country.



Arthur S. Kane.

Activities of War Committees

OF THE MOTION PICTURE INDUSTRY

THE men and women connected with the motion picture industry in the United States will have an opportunity to play a real part in the prosecution of the war against Germany. Official recognition has been given the trade in the appointment by William A. Brady, at the invitation of President Wilson, of fifteen committees to co-operate with the Government, in order that all the facilities for reaching the public through the screen may be utilized.

The Moving Picture World will endeavor each week to set before its readers what is being accomplished by these committees and by the trade at large to help the Government in its prosecution of the war, in doing all that may be done toward the education of the people of the United States so that the full strength of the country may be exerted against its enemies.

Arthur S. Friend, of 485 Fifth avenue, New York, chairman of the food commission committee of the motion picture industry, has issued an appeal to manufacturers and distributors of pictures urging that no steps be taken in the way of making a film dealing with food conservation until such time as the committee has determined what is best for the country at large. Mr. Friend's communication undoubtedly will be read with interest by all whom it may concern and should receive that prompt compliance which will make for greater efficiency in the end.

The committee on public information, with headquarters in the capital city, has issued a circular containing information concerning the making and distribution of pictures that show the activities of the army and navy. We take pleasure in reprinting the document in full.

Mr. Friend's letter is as follows:

To All Manufacturers and Distributors of Moving Pictures:

The War Committee of the Moving Picture Industry appointed to act with Herbert Hoover on the food commission respectfully request the consideration by the trade of the following:

The chairman of this committee is now in Washington getting in touch with the whole question and in conference to determine along which lines the industry will be able to render the greatest aid to the country and the Government on the important question of food conservation.

We realize the extreme necessity for prompt action, but at the same time feel that grave errors may be made and much effort may be wasted, and in fact may have to be undone, if full consideration be not first given to each step.

For this reason this committee requests the trade in general and every manufacturer and distributor in particular not to undertake the making or showing of any film dealing with any phase of food conservation until the many sides of the matter be given the most careful consideration and a plan of propaganda is worked out that is fundamentally sound in every particular.

We believe every one will realize the necessity for this mode of procedure. There will be a very large amount of work for the industry in connection with the various activities of the Government for the next few months, and it therefore becomes imperative that no waste effort be expended anywhere.

This committee will be glad to consult and advise with anyone in the trade in regard to its future activities and will make its plans and suggestions public from time to time in the various trade papers at the earliest possible moment.

ARTHUR S. FRIEND,

Chairman Food Commission Committee of the
Motion Picture Industry.
Washington, D. C., August 8, 1917.

Here is the circular issued by the Committee on Public Information:

August 10, 1917.

For the guidance of the newspapers and periodical press, illustrative news syndicates, motion picture producing companies, and independent

photographers and artists generally the following information concerning the making and distribution of pictures that show the activities of the army and navy during the period of the war is issued in accordance with authority from the War and Navy departments.

Permits to Make Unofficial Photographs and Drawings.

Applications for permits to make pictures showing the activities of the army, the navy, and other departments and bureaus of the Government, if addressed to the committee on public information, will be referred directly to the proper authorities, and unnecessary delays in securing proper consideration of such requests will be thereby avoided. It is the function of this committee to secure access for the photographers whenever possible to the Government department, and to co-operate with them in making a pictorial record of the work that is being done. This task will be facilitated if all requests for permits are handled through one central authoritative office.

Special permits will be issued on occasions on condition that all photographs and drawings be submitted for approval to the committee on public information unless otherwise specified. Requests for permits should explain the character of the pictures desired and the uses for which they are intended, and should be accompanied by sufficient references to establish the character and responsibility of the person or organization from which the request comes.

Pictures That Are Not Admissible.

Pursuant to instructions emanating from the War Department and from the Navy Department, pictures of the following subjects should not be made or circulated without special permission in writing:

1. Army fortifications, magazines, wireless plants, navy yards, manufactoryes of munitions or any military equipment that has been installed or adopted since the outbreak of the war, as well as pictures that give information concerning ports of embarkation of troops or the fixed land defenses of the United States or the number, nature, or position of their guns.

2. Close views of the details of construction, as well as of all tests, or new weapons, equipment, or instruments used by the army or navy, such as aeroplane devices, gun-handling gear, electric communications, stabilizers, submarine fixtures, sighting mechanisms, range-finding instruments, fire controls, turret interior, new inventions and experiments of military or naval import.

3. Movements of troops, marching or in transport, in such a way as to identify localities, or pictures that reveal special duties of detachments, positions of guards or sentinels, or that show new military formations.

4. Locations of mine fields or the location, identity, or number of warships belonging to our navy or to the navy of any country at war with Germany.

5. Views, in either news or fiction films, that tend to misrepresent or to arouse prejudice against friendly nations.

6. Scenes abroad that have not been passed by censors of friendly nations.

Whether or not specifically prohibited by these rulings, when pictures are plainly of a character that require official consideration, representatives of motion picture companies and distributing agencies, exhibitors, illustrative news bureaus, editors, and others are themselves expected to withhold publication. When there is doubt as to the admissibility of pictures, communication should be had immediately with the committee on public information, which, with the least delay possible, will pass upon them.

Information not permissible in news matter should not be used in reading matter, titles, or captions in connection with photographs, motion pictures, or illustrations.

Exclusive Privileges to Make Pictures.

No exclusive privileges to make pictures for private commercial purposes will be granted to any photographer or artist.

Releases on Unofficial Pictures.

Three prints from all photographic plates and films exposed with permission by other than the official photographers within territory controlled by the army and navy should be submitted for approval to the committee on public information *before publication*. One print will be retained as a record by the department from which the permit is issued; one print will be retained by the committee on public information; and the third print (if the picture is declared suitable for public distribution) will be returned to the owner bearing the imprint, "Passed by the Committee on Public Information, Washington." The publication, sale, or other distribution of such pictures as are officially disapproved is forbidden.

Photographs made on permits issued by other departments and bureaus should be submitted for approval before publication. Still photographs should be submitted in duplicate; one print, if approved, will be stamped, "Passed by the Committee on Public Information, Washington," and will be returned to the owner; the duplicate print will be kept for the files.

One positive print of all motion picture films taken by special permits should be delivered, free of charge, to the files of the department from which the permit is issued.

Release on Drawings.

All drawings made within territory directly or indirectly under the control of the army and navy should be submitted as promptly as possible and before publication to the committee on public information. Such drawings, when released, will be stamped, "Passed by the Committee on Public Information, Washington," and will be returned to the owner. Drawings that are not considered suitable for public distribution will be retained by the committee on public information for the duration of the war.

Releases on Official Still Photographs.

All photographs made by official photographers are developed and printed by the military and naval authorities in accordance with the regulations that are provided. All official plates and films remain in the possession of the military and naval authorities, and are not permitted to pass into other hands. Prints of every official plate or film that is released will be kept on file by the committee on public information for record; additional prints may be furnished by the committee as may be required.

Official photographs of the army and navy will be released through the committee on public information. All official photographs bear the imprint of the committee on public information, Washington.

Prices of Official Still Photographs.

A uniform price of two dollars each is charged for the rights to publish official photographs. This price includes one unmounted print for reproduction. Additional prints may be secured at a price that shall be determined, but which will approximate cost price plus a net charge of two (2) cents each.

No photographic or other copies for reproduction purposes may be made from official prints, and only those prints may be published that bear the official stamp of the committee on public information. The purchaser of official photographs secures the pictures for his own use only or for the use of the organization which he represents, and he may not sell, loan, or otherwise dispose of the prints without the written permission of the committee on public information.

Exclusive Rights to Official Still Photographs.

No exclusive rights shall be given to any person or organization to the use of any official still photographs.

Releases on Official Motion-Picture Films.

Official army and navy motion picture films will be released through the committee on public information, and will be distributed as the demands of the occasion may warrant.

Official motion picture films produced by other departments and bureaus may be secured at terms or under conditions that will be furnished upon application.

Photographers With the Army and Navy on Active Service.

No photographers shall be permitted to accompany the army abroad on active service in the war zones, except the official photographers in the government service. Applications for permits for photographers and artists to picture the activities of the navy should be addressed to the committee on public information.

"Official Photographs" and "Official Photographers."

Only those photographs that are made by official photographers in the employ of or under contract to the Government may be termed "official photographs." Only photographers who are in the employ of the Government may be designated as "official photographers," and this designation will apply only during the period of their service.

Photographs Submitted for Approval.

Motion picture producers, illustrative news bureaus, and photographers generally are invited to avail themselves of the advice of the committee on public information in regard to the admissibility of pictures that are taken without permits. In such cases photographic prints should be submitted in duplicate to the committee on public information. If admissible one print will be marked, "Passed by the Committee on Public Information, Washington," and returned to the owner without further comment. If the picture is not admissible the print will be marked, "Not authorized by the Committee on Public Information, Washington." The use of photographs thus disapproved is prohibited. The duplicate print will be retained as a record by the committee on public information.

Motion picture films will receive immediate consideration, and will be returned with the written approval of the committee or with suggestions concerning changes that may be desirable.

No photographs or drawings shall be considered as approved until prints have been submitted for review and have been officially stamped or released in writing.

Kendall Banning, Director of the Division of Pictures.

How Motion Pictures Are Influencing Human Life

Editor of the Bulletin of the Affiliated Committees for Better Films Gives Interesting Views on the Subject.

By Hanford C. Judson.

HERBERT F. SHERWOOD, editor of the monthly bulletin issued by the National Committee for Better Films, a department of The National Board of Review of Motion Pictures, has had a newspaper training and is editorially-minded; in other words, his mind instinctively groups bits of information that come to his observation. We human beings are on a road and it leads to the future. The newspaper man reports what is daily happening along the way and does it solely because human beings have the news sense. The two big questions that every newspaper answers are: How far have we got today? and what will tomorrow be like? We have a vivid news sense for what is happening today because we have in us a great desire to know what is to happen. Now the reason we went to Mr. Sherwood with the question of the influence of motion pictures today is that he is free from financial entanglement with the film business and can look and recount what he sees without a suggestion of bias where some might be in a measure suspected.

He said to us when we asked him what effect pictures were having on modern society, "I have been a year now at this post and already I have noticed distinct marks of progress. I can't call your attention to this and that change in modern life and assure you that just this or that per cent. of it came from motion pictures; but I do believe that two things are greatly affecting the lives of people today. They are the automobile and the motion picture.

"The greater the number of points of contact with life, the more a human being gets out of it. The automobile and the motion picture enlarge life because of the number of new points of contact they establish, particularly the latter. The motion picture introduces vicariously many experiences most human beings would never live long enough to participate in themselves. Poor people had no art 20 years ago. Sculpture and painting, the drama and books were for the fairly fortunate, financially speaking. But the motion picture is at all doors. It costs little to get to it and it costs little to be admitted to it. Through it people who are hemmed in by all the pettinesses of their street, workshop, and home environment are freed and permitted to browse in all parts of the world and see glimpses of what passes for, and often is, life in the most attractive corners of society. Vicariously they have been given an opportunity to have life 'more abundantly.' The films are light-bringers and world-old morbidities are being swept away under their influence. We have had hardly a decade of pictures, hardly half that time has passed since they established their grip, yet we can see the effect for good already. They must be blind who talk about the evil motion pictures do.

"The motion picture has had a beneficial influence on family life. Both the automobile and the motion picture have tended to knit the family more closely together in the presence of disintegrating forces. Our industrial civilization with its concentration of population has had a marked effect upon home life. The family group of parents and brothers and sisters in sympathy with each other in a simpler form of life was giving place to groups of individuals with hardly enough in common to make them interesting to each other. In many families the saloon has been the man's only social center. Then came the motion picture. Now the family goes as one to see the film stories. This simple fact has been of marked assistance in opposing this disintegrating centrifugal force of gregarious living. Not only has the motion picture furnished a means of forming new contracts with life in its multitudinous experiences, but has provided topics of conversation for the family gathered around the table, a very valuable thing indeed. Mary Gray Peck has argued that the motion picture has saved the country from a revolution. Accepting her point of view, it has drawn off the violence of blind destructive social forces by tempering it. Looking into the future, it is easy to see that when prohibition becomes an established fact, the motion picture, which is already an influence drawing men away from the saloon, will have a more important service of a social nature to perform than it has today. These are a few rambling thoughts that have occurred to me in the course of my contact with motion pictures which are helping me to evaluate this 'universal language.'

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Detroit Solid for American

Old League Branch Disbands in Favor of New Association—
Jeup on Board of Directors.

By Jacob Smith.

A BRANCH of the new Exhibitors Association has been formed in Detroit, Mich., to be known as the American Exhibitors' Association of Detroit. It already has a membership of nearly 50 exhibitors, with prospects that approximately 100 per cent. of the Detroit exhibitors will belong inside of six months. The new association in Detroit was formed on August 2 at a meeting held at the Hotel Statler, there being about 35 present. The object and aims of the new local were gone over most thoroughly and comprehensively, and the final result was that the old local known as the Detroit Photoplay Exhibitors' Society goes out of existence completely, being replaced by the American Exhibitors' Association of Detroit. The officers are: F. A. Schneider, Stratford theater, president; F. E. Scheltenheim, vice-president; King Perry, Luna theater, secretary, and J. J. Brennan, Cozy theater, treasurer. Peter J. Jeup, of the Luna theater, represents Detroit on the board of directors of the new national association.

The local will meet every Thursday at 2 p. m. at the Detroit Board of Commerce, and exhibitors from the city and state whether or not members are cordially invited to attend the meetings, and become better acquainted with each other. For the present outside membership will be accepted into the Detroit association. Later in the year, probably September or October, there is to be a general get-together meeting in Detroit of all Michigan exhibitors, and as a side line attraction, some special entertainment is to be provided the outside exhibitors.

As we stated last week, Michigan exhibitors almost to the man are opposed to Lee Ochs and his methods in conducting the affairs of the old national league, and it is their belief that the industry will develop along the right lines only with such an organization as the American Exhibitors' Association. Secretary Perry's address is 204 Breitmeyer building in case you care to reach him for further information.

PHILADELPHIA LEAGUE OFFICERS.

At the last meeting held Friday, August 3, 1917, the following officers were elected to serve the coming year by the Exhibitors' League of Philadelphia: President, J. O'Donnell; Vice President, S. B. Blatt; 2d Vice President, J. C. Conway; Secretary, C. H. Goodwin; Assistant Secretary, B. Shindler, and Treasurer, H. Green.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Virginia Exhibitors at Ocean View.....	August 30, 31 and Sept. 1
Chesley Toney, secretary, Richmond.	
Maritime Provinces League at St. John, N. B.....	September 9 and 10

Convention Dated for St. John, N. B.

Maritime Provinces' Exhibitors Will Meet in That City in September.

THE chief topic of interest in St. John, N. B., is the proposed convention to be held September 9 and 10 by the Motion Picture Exhibitors' League of the Maritime Provinces of Canada. Several causes have combined to make the League of deep importance to the exhibitors in Eastern Canada. The conditions of war have been felt by all theater managers and it has been necessary for them to look carefully in every detail of the trade. Then, too, the legislatures of both Nova Scotia and New Brunswick, following the example of other provinces in the Dominion, proposed to impose a tax on the motion picture patrons.

In Nova Scotia by co-operation the exhibitors effected a compromise with the government so that the tax actually imposed has in some cases not been felt to be such a burden. In New Brunswick the league worked with such energy that such arguments were placed before the Provincial Legislature that the bill was postponed till the next session in February. The league members were successful in having even the proposed tax made of a minimum character. These concessions having been effected by the influence of the league has given it a standing in the eyes of the exhibitors and has materially increased the membership.

It is expected that at the coming convention many matters of vital interest will be discussed and from the interchange of ideas and suggestions much good will result. There are many reforms needed in the trade in Eastern Canada and no doubt some objects will be dealt with forcefully.

Merrick R. Nutting, editor of the Canadian Motion Picture Digest, is to be present.

Walter Irwin of the Vitagraph promised that if Miss Rose Tapley is not engaged upon the series of pictures which are proposed, she will come to St. John for this occasion.

It is hoped that others of prominence will make it a point to attend this convention, among them general managers of the film companies who are invited, though they have no vote in the business meetings.

A committee of local managers and exchange men are making plans for the entertainment of delegates which plans may include a trip on the beautiful St. John river of which New Brunswick is so justly proud, some automobile trips about the city and views of the harbor improvements and shipping facilities of the winter port of Canada. There will be several social functions arranged if time permits. It is hoped to hold a reception at which Miss Tapley will speak and when her many admirers will have an opportunity of meeting her personally.

The business sessions of the League are to be in the Board of Trade rooms, the lectures in the handsome Imperial theater owned by the Keith interests.

With these attractions it is pretty safe to predict a very successful convention for the New Brunswick and Nova Scotia exhibitors with those from the Province of Prince Edward Island who will attend. Meetings like this cannot be estimated by the visible results but from experience we know that their value is incalculable. The members of the League will be joined in a firmer bond and the League itself will more firmly establish its high position.

Trigger Will Resign

Failed to Attend Meeting of New York Local, but Promises to Be There Next Time.

ON Tuesday, August 7, the New York Exhibitors' League, Local No. 1, held a special meeting at its rooms, 218 W. 42d street, New York. The meeting was called to hear the reports of the president and delegates of the local who attended the Chicago Convention. There were thirty-seven members present, R. C. Martineau, first vice president, in the chair. All the other officers were in their respective places.

Mr. Trigger, the president of Local No. 1, was expected to tender his resignation on account of withdrawing from the national convention and being active in the American Exhibitors' Association, but had not made his appearance at the meeting or sent his resignation to the secretary. The acting president got in telephonic communication with Mr. Trigger, who said he was unavoidably prevented from being present and intended to resign from the league, but preferred to do so in person and explain his reasons. He agreed to attend a special meeting to be held next Tuesday, August 14, at 1 P. M., and hoped a large attendance would greet him.

A motion was passed to put in form of a resolution an expression of confidence in the present officers of the National Exhibitors' League of America and a commendation of the delegates of Local No. 1 for their action and services at the Chicago Convention.

The resolutions adopted are as follows:

We, the officers and members of the Motion Picture Exhibitors' League of America, Manhattan Local No. 1, in convention assembled this 7th day of August, 1917, having received the report from the delegates to the Chicago Convention, do hereby

RESOLVE, that said delegates receive a vote of thanks for the diligent and conscientious manner in which they discharged their duties, and be it further

RESOLVED, that we express our loyalty to the Motion Picture Exhibitors' League of America and our confidence in its officers; and condemn with great indignation those delegates and individuals who have been and are active in a campaign to disrupt the Motion Picture Exhibitors' League of America, and be it further

RESOLVED, that we call on all of the exhibitors of the country to stand by the Motion Picture Exhibitors' League of America, which is the result of seven years of painstaking effort and great sacrifice on the part of the loyal workers of the league, and which today is recognized by the President of the United States as the representative body of the motion picture exhibitors, and be it further

RESOLVED, that all members of the league shall put forth their best efforts to maintain the unity of exhibitors in the Motion Picture Exhibitors' League of America, and be it further

RESOLVED, that a copy of these resolutions be forwarded to the National Association of the Motion Picture Industry, the Board of Directors of the Motion Picture Exhibitors' League of America, and to all periodicals devoted to the motion picture industry.

S. M. Berg made a report of his presentation of the music license which the Society of Music Publishers and Authors was trying to impose on the theater managers. He mentioned that the National Convention had resolved, as a body, to request every exhibitor in the United States to contribute three dollars each to oppose, in court of law, the imposition. He further stated that up to the present very few contributions had been received.

It was moved and carried that all trade papers be requested to publish an announcement in the form of an advertisement calling for immediate response to this fund as a matter of vital importance to the exhibitors.

Royster Writes of Conditions in South

Members of Senate Body Adhere to Original Decision
Exempting Houses Up to 25 Cents Admission.

Editor Moving Picture World:

REGARDING the recent fight at Chicago, I beg to say through the columns of the Moving Picture World, that perhaps many of the delegates at the recent convention have never stopped to think that their little Motion Picture Exhibitors' League of America has not in its folds one half of the exhibitors of the land. In fact, I cover eight Southern states, and I don't think, outside of North Carolina, South Carolina and Virginia, there are a hundred good, live members of the League in the South, and I do think as a man who started in the business twelve years or more ago that every one of us would have thought more of Lee Ochs and his Trade Review had he withdrawn his name for president of the league at this time and thereby retained good order among the same exhibitors who were there. Personally, I think that it was to a certain extent, a case of personal interest which was the main cause, and knowing many of the members of the newly formed American Exhibitors Association I do not hesitate in saying that if they have a good foundation, which I believe them capable of laying, they will no doubt succeed.

Just a few words also regarding the recent letter from that prince of good fellows, John R. Freuler of the Mutual. Mr. Freuler strongly advocates a straight fifteen-cent fee of admission in all theaters, which in some towns might work to good advantage, and I will admit that we are giving the public too much for their money. Still, let's see who's fault it really is.

To begin with, the three reels that I used to run some years ago, which I paid Mutual \$100 a week for, were fine enough for ten cents admission, which I secured. My public was satisfied, but pretty soon the majority of the manufacturers began to make features in three reels, four reels, five reels and even six and seven reels or parts. If the manufacturers had formed a league of some kind, and had agreed on four reels as the maximum length of a program feature, we would have been in better condition today, but instead of four reel features with perhaps a comedy to fill out, they made only five-reelers, and if you will take the time to see each one personally you will find that two-thirds of the five-reel features we see today can easily be made into four-reelers and the public will be better satisfied and there would not be so much padding.

There are many houses in larger towns which can get a fifteen-cent admission price, but the great majority of the houses, on which hinges most of the income to manufacturers and exchanges, are the houses in the small towns, which can not raise their admission prices, except on big features, and I think it is unwise business judgment to charge as much for an inferior grade of goods of any kind as would be charged for a real feature. One certainly would not want to pay as much for a common grade of flour as he would pay for a fine grade of self-raising flour. Even Mr. Freuler wouldn't.

In conclusion, I would say that if manufacturers would stop wasting money in producing we would not have such a time in booking many features. There is one firm in New York which I am told made one feature in 39,000 feet, which must be cut down to a six reel feature, or six thousand feet. Is it right for the exhibitor and exchange to pay for the ruthless waste of footage and other expense of this kind?

Wishing the entire industry much success, and assuring them also of my hearty cooperation in any way possible at any time, I am with best wishes,

Respectfully,

N. L. ROYSTER,
All Star Feature Corporation, Inc.
Jacksonville, Fla., August 4, 1917.

Finance Committee Reports on War Tax

Members of Senate Body Adhere to Original Decision
Exempting Houses up to 25 Cents Admission.

AFTER many setbacks and delays, the war emergency revenue bill, over which the Senate Finance Committee has worked for many weeks, carrying with it taxes upon the people and the businesses of the country approximating two billions of dollars, has at last been reported to the Senate and is now to be pushed forward to enactment.

As the bill comes from the Finance Committee to the Senate it is in the shape for which the representatives of the motion picture business worked, so far as "Title VII War Tax on Admissions and Dues," is concerned. Speaking of this the Committee says:

"Your committee recommends that moving picture shows the maximum charge for admission to which is 25 cents, be exempted from the admission charge proposed in section 700 of the House bill. The motion picture show has become a national institution. It possesses many valuable educational features. These pictures are exhibited not only in places of amusement, but they are used in schools and colleges for the purpose of illustration and education. In addition, they are largely patronized, especially those of the kind proposed for exemption from this tax, by people of small means. These reasons as well as others that might be given justify the exemption from the admission taxes of this class of amusement."

In presenting the bill and report of the Senate the committee states that it spent more than six weeks to earnest and painstaking consideration.

"The House bill imposes a tax upon certain theaters and other places of amusement," says the Committee. "It is well known that tickets to these places are sold at hotels, news stands, and elsewhere at higher prices than at the box office of the place of amusement. Your committee recommends taxes based on the excess charges made at these agencies. If any place of amusement sells or disposes of tickets at prices in excess of the regular established price, a tax of 50 per centum of such additional price is to be imposed. These

additional taxes are to be paid by the person selling such tickets."

Exhibitors will be pleased to note that the committee has struck out the provision of the House bill imposing a tax of 5 per cent. upon the amount paid for electric power for domestic uses and upon the amount paid for light and heat service. A similar tax on telephone service has also been rejected.

Under the Senate bill the government will raise \$2,006,970,000. Of this cameras will return \$500,000. The tax on admissions will return \$23,000,000.

Calls for Funds to Fight Music Tax

President Ochs of Exhibitors' League Appeals to Unorganized as Well as Organized Theater Men.

FOllowing the meeting of the Manhattan Exhibitors' League on Tuesday, August 7, at which time it was reported the theater men had been slow in responding to the request for a donation of \$3 from each house for the purposes of creating a fund to fight the tax levied by the Society of Composers, Authors and Publishers, President Lee A. Ochs, of the National League, issued the following announcement to the exhibitors of New York:

"An association has been formed, known as the Society of Composers, Authors and Publishers, consisting of the owners of the copyrights to approximately 90 per cent. of the popular music used incidentally in motion picture theaters throughout the country. This society is endeavoring to obtain an annual payment from each motion picture theater, an amount of between \$30 and \$300 per year, for which it licenses the theater to use this music.

"It has been variously estimated that this exaction would take from the motion picture theaters of the United States an amount between \$1,000,000 and \$2,000,000 per year. There have been intimations that other societies are about to be formed for a similar purpose. In order to enforce collection of the foregoing amounts, various civil actions have been commenced, and also threats have been made of the institution of criminal proceedings under the copyright law, for violation of Section 28 thereof. We have been advised that the formation of this association is contrary to law, and at the recent convention of the Motion Picture Exhibitors' League of America, held at Chicago, it was resolved:

"First—That pending the action contemplated, the exhibitors refrain from violating the law and using the music without the consent of the owners of the copyright.

"Second—That application be made to Congress to amend the copyright law, so as to permit the use of the music upon payment for the orchestral copies, and

"Third—That proceedings be instituted to enjoin the enforcement of the proposed "tax" upon various grounds, among others that the formation of the aforesaid society is a combination in restraint of trade.

"It was unanimously agreed at the Chicago convention that the exhibitors of the United States contribute \$3 for each theater toward the expense of obtaining the relief sought, and that this amount should be sought for not alone from the organized exhibitors but also from motion picture theaters not allied with any organization. We therefore call upon you to send your check for \$3 either to the president of the Motion Picture Exhibitors' League of America or direct to the office of the president, addressing your communication to Lee A. Ochs, President, 1587 Broadway, New York City, or the Secretary of Manhattan Local, 218 West Forty-second street. Kindly make checks payable to M. P. E. L. of A., music tax fund. An immediate response is requested, as action is about to be commenced by the American Society of Composers, Authors and Publishers, and funds will be required to protect the interests of all concerned.

"LEE A. OCHS, President.

"M. J. GERSON, Secretary of Manhattan Local, 218 West Forty-second street."

Great Doings for Ocean View

Virginia Exhibitors Have Made Elaborate Plans for the Convention, August 30.

A MINIATURE edition of the Chicago Exposition is indicated for the Ocean View gathering of exhibitors of the four states of Maryland, District of Columbia, North and South Carolina and Virginia to be held August 30, 31 and September 1, and plans are maturing rapidly for the greatest film meeting ever held in the South, arrangements being under the direction of President Jake Wells, of the Virginia Exhibitors' Association, and Harry Bernstein, of the Wells corporation in Richmond.

The mammoth pavilion at Ocean View is being remodeled and fitted up for exposition purposes, booths being constructed along lines similar to those at the Chicago exposition. Already every film exchange in Washington has reserved space for exhibits, and several of the Atlanta and Charlotte exchanges will have displays. Manager Carl F. Senning, of the Washington Fox exchange, has made arrangements for a magnificent exhibit; R. B. Smeltzler, of World Film Corporation; George F. Linehan, Vitagraph; R. Berger, K-E-S-E; J. D. Eiseman, Famous Players exchange; also Pathé, General Film, Mutual and Selznick exchanges of Washington are among those who have contracted for space.

An elaborate movie ball and a seafood banquet is planned for the evening of September 1 and about a dozen film stars have already signified their intention of attending this as

well as the exposition during the preceding two days of the convention. Among them are Alice Brady, World; Anita Stewart, Lillian Walker and Rose Tapley, Vitagraph; Baby Marie Osborne and Pearl White, Pathé; Shirley Mason and Bryant Washburn, Essanay, also Fox stars, have been promised.

Among the leaders in the exhibitors' industry of the nation who will be present are the following: Charles C. Pettijohn, general manager, American Exhibitors' Association; Sam H. Trigger, of New York City; I. M. Mosher, Buffalo, N. Y.; Harry M. Crandall, Washington, D. C.; Guy Wonders, of Baltimore; Percy W. Wells and H. B. Varner, of North Carolina; Guy C. Warner, of Columbia, S. C. Governor Stuart, of Virginia, will attend the ball on the third day of the exposition.

President Wells states that this convention is to be held independent of any existing national organization, for the purpose of cementing the five states together in a co-operative organization to deal with matters that are of a more local nature, and not of enough importance to be handled by the American Exhibitors' Association head office. Among other important matters to be discussed will be the best methods to pursue in co-operating with the Government in handling the publicity sought by the Government through the screens of the nation.

Sam Spedon will represent the Moving Picture World.

Percy W. Wells, president of the North Carolina Association, is mailing invitations to all North Carolina exhibitors and expects a representation of seventy-five to a hundred from that state to be present. The entire board of directors of the North Carolina League, consisting of Mr. Wells, H. B. Varner, R. D. Craver, B. H. Stephens and S. T. White, will attend. President George C. Varner, of the South Carolina League, promises a large delegation from the Palmetto State. The South Carolina League was organized last spring under very favorable auspices, but did not become a member of the National League. This will be one of the fresh, young state units to enter the American Exhibitors' Association will a full membership and a sound working basis already established.

BESSIE LOVE GIVEN OVATION.

One of the largest audiences that ever packed a Los Angeles theater greeted Bessie Love, Triangle star, when she appeared in person recently at Clune's Auditorium on the opening night of "The Sawdust Ring," her latest play. The production, a comedy drama, dealt with the adventures of a girl and boy who were lured from their homes by the spangles and glamour of circus life and finally found happiness for themselves beneath the big tops.

The theater, which is said to be one of the largest and finest motion picture auditoriums in the world, was appropriately decorated in honor of Miss Love's visit. The girl ushers were garbed in clown costumes, red lemonade was distributed free to the patrons, and a street parade was arranged by the management, previous to the performance, in which a jazz band and circus wagons, containing wild animals, were conspicuous features. The lobby of the theater was adorned with life-size portraits of the little star and an assortment of "stills" taken during the course of production.

SUSIE LIGHT MOON, SCREEN ACTRESS.

Susie Light Moon, one of the few remaining Indians encamped at Hartville, the Santa Monica plant of the Triangle Film Corporation, proves herself a capable actress in "Master of His Home," the latest starring vehicle of William Desmond. The aged Sioux Squaw plays the role of Desmond's housekeeper in the little mountain cabin where he and his partner, J. J. Dowling, dwell in order to be close to their mines. In the scenes where some aristocratic visitors from the East are being shown through the mines, Desmond invites them to see his homely little cabin, and an elderly woman in the party, spying the Squaw, lifts her lorgnette to her eyes and exclaims, "A savage!" This called for an expression from Susie and a close-up shows her expressing her indignation at the unkind remark of the aristocratic visitor. Susie acquitted herself with such honor in this play that she is now a regular member of the Triangle stock company.

NEW GAIL KANE RELEASE BY MUTUAL.

"Souls in Pawn," a startling story of Parisian life and the intriguing of enemy spies in a peaceful country, is the latest Gail Kane release by the Mutual Film Corporation. The new drama is patriotic in its purpose. Miss Kane, in the role of Liane Dore, becomes involved with the head of the enemy spy system in Paris, through her desire to secure evidence against her husband's murderer.

Cantonment Amusements Feared

Exhibitors Believe Free Pictures in Training Camps Will Hurt Their Business—Exchange Men Have a Kick, Too.

By D. M. Bain, Wilmington, N. C.

THE announcement by the War Department that theaters are to be built on the sites of all national army cantonments throughout the country, these theaters to be for the sole amusement of the soldiers, has brought certain film exchanges face to face with a proposition that looks difficult to handle and maintain good feeling all around.

It is understood from the trend of correspondence received from the executive chiefs of several producing companies that these head officers are being approached by the National Government, collaborating with various Young Men's Christian Association branches throughout the country, with solicitations that the various film companies make arrangements through their exchanges situated in and adjacent to the various cantonment centers to furnish films gratis to these army theaters, which, it is understood, will be run under the auspices of local Y. M. C. A. organizations, although built by the Government. It is also stated that these Federal theaters will require the very newest and best service available, stating that it is desired that nothing be done in a half-way style when it comes to treating the soldier boys "white."

The manufacturers, of course, are anxious and willing to co-operate in every possible way with the Government in carrying on the war, and they have, therefore, addressed inquiries to their exchange managers as to the number of cantonments and number of soldiers expected in their territory. This has developed the fact that a certain local exchange, which has almost one hundred per cent. record for working days on every film on its shelf, would be almost ruined if called upon to furnish service to the cantonments free of charge, as there are five cantonments within its territory, which comprises three states, and the furnishing of first run service to these five camps would take at least two week's rental revenue off each of their productions.

"I do not think it would be fair to my regular customers to furnish such unfair competition in their various cities, stated one of the exchange managers. "For instance, I am furnishing service regularly to a certain theater here in Charlotte, and that theater, of course, is paying me regular scale of prices for all releases. I do not think that I should be asked to furnish this service to the army camp located in Charlotte, free of charge, which theater is operated for free amusement, paying no taxes, no film rental and operating at a cost of patronage to my regular account in Charlotte. We are perfectly willing to aid the Government in every possible way, but I consider this is asking us to aid in unfair competition and that we should not do it."

The announcement that the Government will itself furnish the necessary amusement for its soldiers while in camp comes somewhat as a surprise to the local amusement moguls, who had been largely instrumental in landing a camp for Charlotte. One theater, it is known, contributed one thousand dollars cash to the campaign for the camp, and others are known to have made liberal donations. Now that Uncle Sam is coming in and run free shows in competition to them there is much weeping and wailing and gnashing of teeth among the movie magnates.

FAIRBANKS ENTERTAINED IN DENVER.

While in Denver, en route from Cheyenne, Wyo., to the studio in Los Angeles, Douglas Fairbanks was guest of honor at a luncheon given by the Denver Ad Club, at which many prominent business men of the city were present. The Artcraft star, called on for a speech, responded with an address on "The Motion Picture of Tomorrow," which was entirely serious in tone, and was listened to with great interest. Frank Carruthers, of the Denver Post, was toastmaster, and he told a number of amusing stories of Fairbank's boyhood days, Denver being the athletic actor's home town.

At Salt Lake City Fairbanks made a rear-platform speech to a delegation of exhibitors who had come down to the station to extend their greetings.

BURTON RICE RETURNS.

Burton Rice, the artistic young man who created those beautiful inserts that were used, at first, to fix Bluebirds in the mind of exhibitors through the advertising pages of the Moving Picture World, is back from the European fighting front, where he went to serve with the American ambulance corps. He is on six months' leave, with consent to an extension, and has once more shoved his knees under Bluebird's art desk.

N. A. M. P. I. Growing

Many Applications For Membership in All Classes Being Received.

THE busy days of the past few weeks at the National Association of the Motion Picture Industry, which have been intermingled with annual meetings of the members, Board of Directors meetings and many important conferences pertaining to the activities of the War Co-operation Committee, have not prevented the membership work from progressing favorably.

Recent applications for membership in the Producers Class includes the following: Selig-Polyscope Company of Chicago, Illinois, to be represented by William N. Selig; Pathé Exchange, Inc., to be represented by J. A. Berst; Norma Talmage Film Corporation, to be represented by Joseph M. Schenck and the Bray Studios, Inc., to be represented by John R. Bray.

The Inter-Ocean Film Corporation has filed application for membership as exporters of motion pictures, creating a new classification which will be acted upon at the forthcoming meeting of the Board of Directors.

New additions to the Distributors Class are expected within a fortnight and if the applications are received as anticipated, this important division of the association will be practically 100 per cent. from a membership standpoint.

Inquiries recently received at the offices of the association, in the Times Building, from supply and equipment companies, would indicate that several concerns are giving consideration to joining Class 3, which now includes nearly a score of some of the most important companies engaged in this branch of the motion picture business. New recruits are being added to the ranks of the General Division through applications for individual memberships.

Julia Sanderson

JULIA SANDERSON, who is to be seen in "The Runaway" for the Empire All Star Corporation, was born in Springfield, Mass. Her father was Albert Sackett, a well-known actor and stage manager. Miss Sanderson, when a little child, began her stage career in a stock company in Philadelphia, of which her father was the manager. She was a favorite and learned much from the diversity of roles in which she appeared.

A New York manager was so impressed by her versatility and talent that he brought her to New York and she appeared at the Casino in "Winsome Winnie," of which Paula Edwards was the star. In this play Miss Sanderson made a hit and was especially mentioned for her gracedancing.

Next season Miss Sanderson appeared in "The Chinese Honeymoon," and after that played a boy's part in "Wang." When on her father's advice she went to London and appeared at the Gaiety in a play called "The Little Duke," under George Edward's management. While there Charles Frohman happened to see her and she made such an impression on him that he brought her back to the United States and put her in a play called "The Dairy Maid." Then followed "The Arcadian," and after that Miss Sanderson appeared with Donald Brian in "The Siren."

Miss Sanderson's first starring venture was in "The Sunshine Girl," which was most successful. Then followed the "Girl from Utah" with its phenomenal run. Last year Miss Sanderson starred with Joseph Cawthorne and Donald Brian in "Sybil." Miss Sanderson is now busily at work rehearsing "The Rambler Rose," in which she is to appear with Joseph Cawthorne.



Julian Sanderson

Colonel Frank Eager Is a Busy Man

Nebraska Exhibitor Who Proved a Leader at Chicago Convention Has Many Interests as Well as Those of His Theaters

THE Moving Picture World told in its story of the Chicago Convention how Frank De Witt Eager had by his rugged personality influenced the proceedings of that more or less stormy gathering; how the Nebraskan had entered the convention hall on Tuesday morning a stranger to nearly all the delegates and how on Wednesday midnight he was easily the foremost man among the two hundred exhibitors gathered from all over the country. His ascendancy among the delegates was not ascribable to anything of a meteoric nature—he had not won them by any single forceful speech; it was the cumulation of steady, cool headed and hard headed work. Over it all was the stamp of conviction, of sincerity—and there were present marked characteristics of native leadership.

As a recognition of these qualities the Nebraskan was named as one of the executive committee of the National League, which carried with it membership on the board of directors of the National Association of the Motion Picture Industry. Since the convention President Brady has appointed him a member of the motion picture committee to confer and act with the commercial economy board of the



Colonel Frank D. Eager.

National Council of Defense.

We are under obligation to Charles Q. De France for a sketch of the career of Mr. Eager. Mr. De France has been acquainted with the Nebraska exhibitor for over twenty years, and very kindly has responded to a request of this paper for the facts. One of the striking items contained in this letter is the news that it is Colonel Eager, a matter which was not divulged during the convention. The colonel returned from the Philippines after the Spanish-American War in command of the First Nebraska.

Colonel Eager was born less than forty-five years ago and spent his childhood on a farm near Davey, Lancaster County, Neb. His father, a pioneer in his state and a veteran of the Civil War, early began to accumulate Nebraska farm lands. When Frank expressed a desire to attend the University of Nebraska his father was willing, provided he made his own way. The son, without hesitation, agreed to the stipulation. He was graduated with honors in the class of 1893, but, as his father doubtless anticipated, there was no opportunity on the part of the young man for pursuing fraternity pleasures.

The Farmers' Alliance movement, later developed as the People's or Populist Party, had by fusion with the Democrats elected Governor Holcomb in 1894, although Nebraska was then normally a Republican state. In 1896 young Eager was nominated by the Fusionists for Representative from Lancaster County to the Legislature. He made a thorough canvass of the county and was defeated by a small margin in a Republican stronghold. Nevertheless, Bryan and the Demo-Populists swept the state for executive and legislative offices, and Eager was made chief clerk of the Nebraska House of Representatives in the session of 1897. Here was laid the

foundation of his ability as a debater and parliamentary tactician, of which they were frequent evidences during the Chicago Convention.

In 1896 the state organ of the People's Party was on financial rocks, and a number of leaders in the organization promoted a plan whereby Eager became owner and manager of the Nebraska Independent. In the management of this journal Eager's ability as a business man was first demonstrated. Himself a writer of direct English—the kind with a "punch"—he never interfered with the editorial end of the paper, but applied his energies to gaining circulation and advertising. When in 1905 he sold the Independent it enjoyed a wide national circulation and was one of the most influential among the so-called radical or reform papers. Much that the Independent then stood for has since been enacted into law.

While at the University Eager became captain of the University cadets. He had courted the drill and he had forged ahead. For a year or two after graduation he was military instructor at the Worthington Military Academy, near Lincoln. When the Spanish-American War broke, in 1898, Eager was appointed adjutant of the First Nebraska and then captain of Company H. The regiment was ordered to the Philippines. Eager returned in command of the regiment.

Colonel Eager's experience in the Far East had qualified him for leadership in big enterprises, it had given him the vision and courage that make for success. It is said only one thing has stood in the way of his more rapid progress, one that in the end undoubtedly will work to his advantage, and that is his avoidance of publicity.

On returning from the Philippines Colonel Eager devoted his energies to building up the circulation of the Independent. He bought a plot of ground at 1328 O street, then on the fringe of the Lincoln business district, and in 1903 erected a three-story brick building, which was the home of his paper until its sale in 1905.

It was the ownership of this structure that indirectly was responsible for the colonel's entrance into the business of exhibiting motion pictures. During an absence from the city in 1908 his ground-floor tenant, unknown to the landlord, forsook cigars for a store "theater." In succession several tenants failed to make a "go" of the house. When in 1914 the tenant "faded out," owing the owner of the property considerable money, the colonel took over the show. He wanted to get his rent back. He knew the tenants had lost money charging ten cents admission. He made the price five cents and doubled the gross receipts. Additional ushers were necessary to handle the patrons. Colonel Eager found himself making money as a picture showman.

The Acme Amusement Company, organized in 1908, had three houses—the Orpheum (later the Rialto), Lyric and Wonderland. The concern was not entirely successful. In 1916 a combination of the principal stockholders signed a contract with Colonel Eager to take full control. A few years before he had taken charge of Capital Beach, Lincoln's principal outdoor amusement place, and pulled it out of bankruptcy. In less than a year and a half the colonel has not only put all of the Acme's old houses on the high road to success, but he has promoted and built a new Orpheum Theater building in a more favorable location.

The show business, however, is only an incident in Colonel Eager's business career. To use his own language he is essentially an investor in Lincoln business real estate. He owns and through managers operates the Central Hotel, the Globe Delivery Company building, the Oliver Theater and building and several other pieces of real estate; and he is now promoting the Crown Hotel at the corner of Eleventh and P streets—a twelve-story structure to be conducted as a moderate priced house. Only a month ago Colonel Eager closed the deal for a ninety-nine year lease on the Oliver Theater building—the only legitimate show house in Lincoln—which gives him a fourth house in his string of theaters.

"Eager in action seems to be a plunger, he is so precipitate," said a Lincoln business man one day; "but he is not a plunger. On the contrary he carefully analyzes every proposition, learns the truth about it, has ability to see ahead, decides promptly—and then acts without delay."

The accompanying photograph of Colonel Eager is an excellent likeness. Those who saw him in action at the convention will study it with interest. Perhaps they, like the writer, will be reminded of the general physiognomy of a man somewhat well known on the screen—Bill Hart.

Lasky Returns from Visit to Coast

Vice President of Famous Players-Lasky Tells of Some of the Big Things His Company Is Doing.

JESSE L. LASKY, vice president of the Famous Players-Lasky Corporation, has returned to New York after a lengthy visit to the properties of his company on the Pacific Coast. Mr. Lasky noted many changes in the plants contributing to the Paramount and Artcraft programs since his last visit. Then there were but two establishments, the Lasky and Morosco studios. Now added to these are the Ince studios, located at the former Biograph plant, and the Sennett studios at Edendale.

Mr. Lasky found the two older establishments both undergoing expansion to allow for the larger activities of his company. He announced that both Ince and Sennett would have full sway in the execution of their ideas.

"We have already stated Cecil B. De Mille is going to produce four photoplays a year under his own name," said Mr. Lasky. "These will be absolutely independent in every sense of the word as are the productions of the other directors to whom I have referred. They will be adaptations of great plays and novels of worldwide repute. Mr. De Mille's plans comprise some startling innovations."

"Furthermore, we have the independent organizations of Mary Pickford and Douglas Fairbanks, complete in themselves. William S. Hart has surrounded himself with a strong organization and is also in the midst of preparation for his first Artcraft production.

"So you see we have five totally distinct and independent organizations on the Coast already hard at work, each one guided by its individual genius and developing its own individuality to the fullest extent. This is a highly important factor in the future success of the company because it guarantees that our productions will embrace a wide range and be as totally different and possess as much individuality as though they had been bought by us in the open market. This will furnish the exhibitor with varied and diversified entertainment.

"While I was visiting the studio Mr. De Mille was putting the finishing touches on the first of the Farrar productions for this season, 'The Woman That God Forgot.' Farrar has never looked better in her life than she does today. I do not hesitate to say that the gigantic settings which were constructed at the Lasky ranch for this picture will mark a new era in elaborateness.

"Jack Pickford is completing an adaptation of Mark Twain's 'Tom Sawyer,' which will be far the best of his photoplays. Following 'Tom Sawyer' Jack Pickford will star in another Mark Twain classic, 'Huckleberry Finn,' which will be followed by two of the best known of the recent plays, namely 'Mile a Minute Kendal' and Bunker Bean."

"I was particularly interested in seeing Julian Eltinge's first picture 'The Countess Charming.' I am prepared to state he will be a double attraction, for he is a male star in his own right in half the production, and is sure to prove one of our most popular woman stars in the other half of the story. His acting is splendid, his character conceptions unique, and the illusion of his make-up is perfect.

"Sessue Hayakawa, another unique figure in screen history, being filmdom's only Jap star, was completing an adaptation of Wallace Irwin's 'Hashimura Togo,' when I arrived and I had the pleasure of seeing the finished product before I left. I am sure that Hayakawa is going to add more lustre to his name by his remarkable presentation of Irwin's famous Japanese school boy.

"Wallace Reid is, of course, busily engaged in supplying the local hospital with new and interesting cases. The rapid rise to popularity which this young star has enjoyed is one of the most pleasing incidents in Paramount history. Reid's manly characterizations and his appealing personality have won him a firm place in the affections of the public.

"I was particularly pleased that the arrival of Frank E. Woods occurred almost simultaneously with my own. Mr. Woods, who was D. W. Griffith's right hand man, has been engaged as a supervisor of productions in the Morosco and Lasky studios—a position similar to that which he held with Mr. Griffith—and I was delighted at the manner in which Mr. Woods took hold upon his arrival and with the intimate knowledge of production detail which he displayed by his capable administration of his new office."

"PEG O' THE SEA" NEARLY COMPLETED.

Jean Sothern's next vehicle, "Peg O' the Sea," which was written by Winifred Dunn, is rapidly nearing completion at Atlantic Highlands, N. J., where the sea scenes are being taken. The picture, when completed, will be released on Art Dramas Program.

FOX SHOWS "THE SPY" TO THE TRADE.

Buyers from a radius of several hundred miles attended the trade showing of "The Spy," the Fox special production, at the Globe Theater on the morning of Thursday, August 9. The house was filled with film men and exhibitors and their friends. There was the closest attention on the part of all throughout the running of the six reels. The music was a feature of the showing. There was a large and competent orchestra, and the changes were timed to a nicety.

Among those noted were William Fox, the producer;



Scene from "The Spy" (Fox).

George Bronson Howard, the author of the melodrama; N. H. Gordon, of Boston; Stanley Mastbaum and Frank Buhler, of Philadelphia; Frank G. Hall, of Newark; Howard Edell and "Doc" Wilson of the Strand; Joe Daly, U. B. O.; George Cohan, Guy Graves, Proctor's; Mr. Mitchell of Loew's Circuit and Charles Goldreyer.

Exhibitors as a rule seemed enthusiastic about the picture.

CHAMPION RIDER JOINS FAIRBANKS.

Douglas Fairbanks is back in Los Angeles, after having had a big time at the Wild West exercises in Cheyenne, Wyo., and bringing with him as a new member of the Fairbanks' company, J. H. Strickland, champion bareback and bucking horse rider of the world.

Fairbanks watched Strickland's amazing feats of horsemanship during the trick riding contests at Cheyenne, and at once decided Strickland must appear in his next picture. There was one trifling obstacle—Strickland didn't want to. For two hours the Artcraft star argued and pleaded with the cowboy before the latter was willing to sign a contract.

The next Fairbanks play is to be a rip-roaring, up-to-the-minute comedy drama of the real west, and prominent parts will be played by Strickland and five other cowboys who were engaged with him at Cheyenne. Strickland brought with him to the studio the horse which he has ridden in all his championship contests.

DE VINNA CONTINUES WITH BARRISCALE.

Clyde De Vinna will continue as cameraman to Bessie Barriscale despite directorial changes and is now at work with her on her second Paralta production, a screen version of Harold McGrath's "Madam Who."

While with Triangle Miss Barriscale acted under a number of different directors, but De Vinna never left her company. He made a pronounced hit the first time he ever photographed her. He "caught her," it is said, to better advantage than had any of his predecessors. De Vinna was engaged by Miss Barriscale when she formed her own company. He filmed "Rose O'Paradise," the Grace Miller White novel, in which she will make her first Paralta appearance.

TOM BRETT OPENS SCRIPT AND TITLE OFFICE.

Tom Bret, formerly sub-title editor of the Vitagraph and scenario editor at the Rolfe-Metro studios, has just completed his first picturization of a story by Walt Mason, the celebrated prose poet. The Walt Mason comedies are being produced by Filmcraft. Mr. Bret has opened an office at 616 Candler Building, where he is busy writing titles for the Metro-Drew comedies, French government war pictures and a number of big state rights features.

'Italian Battlefront' a Remarkable Film

Official Pictures of Italy's War Activities Contain Unusual Scenes of Campaigning Under Difficulties.

SOMETHING new in war films came to New York on the evening of Wednesday, August 8. They were the first official Italian pictures of the war and were described as "The Italian Battlefront." The initial performance at the Forty-fourth Street theater was attended by the Italian Ambassador, Lieutenant General Guglielmotti of the Italian general staff, and a host of Italian military, naval, embassy and consular officials. Charles Evans Hughes also was present.

A World man attended the showing on the following afternoon. The house was crowded, every seat being filled five minutes before the stated beginning time. There were few in the house who were not sons of Italy, and the few who were not shared the enthusiasm of the majority. It is a remarkable series of pictures. There are present the pomp and the glory of war; there are exemplified the stress and the burden, the hardship and the exposure and the heroism of campaign and battle.

The pictures are divided into three parts. The first shows Italy's war in the Alps, in the winter, with the peaks and mountains covered with deep snow. The second shows the siege and fall of the Austrian fortress of Gorizia. The third treats of Italy's work in the air and on the sea.

William Moore, Patch, managing director of the Pitt theater in Pittsburgh, who, on behalf of the Italian Government, is directing the American tour of the films, staged the subject. He had prepared an introductory setting showing a lone sentinel on a snow-covered peak. Back in the fading snowy distance were hosts of other mountain tops. It was impressive and it evoked a storm of applause. As the large orchestra sounded the first notes of the Italian national hymn every one in the big house was on his feet.

The opening scenes were of panoramic views of the mountain country, splendidly photographed pictures of the rugged snow country over which the Italians had to fight their way. By means of the telephoto lens, which had been liberally used in the taking of all the scenes, we were given close-up views of the efficient manner in which the Italian army surmounted transport difficulties. Between high peaks aerial railways electrically operated carried men and materials. Big guns were dismounted and in parts were carried from hill to hill. In other instances hundreds of men would drag cannon up steep hillsides. There were long lines of white garbed men going forward to battle, and later there were shown the wounded being brought back on sleds escorted by a half dozen soldiers who carefully piloted their charges down the declivities.

The second part devotes much attention to the artillery preparation for the capture of Gorizia. There are anti-aircraft weapons, some of them working in batteries on automobiles, with their accompanying force of mathematicians who estimate ranges; rapid-fire guns, showing a shot every two seconds, and many pieces of heavy artillery. There are pictures of the troops entering the streets of the city, not a civilian in sight. One of the stirring scenes shown is of a great review, with the accompanying decoration of Sub-Lieutenant Baruzzi, a nineteen-year-old lad who had almost alone captured 200 Austrians with much booty. On him was bestowed a medal worn by only seven living Italians.

The third part has many fine views of aircraft and water craft, of a battle with a submarine, the latter submerged all but its periscope.

One of the finest bits of the whole series is a barrage fire. The camera is on a hill. The explosions are in a valley, with the sun directly behind. Into the rays of Old Sol rise the snakelike streamers of powdery smoke, volume upon volume. It would stand out in any pictures we have seen from the fronts.

Mr. Patch has arranged exhibitions in Boston at the Tremont theater, beginning Tuesday, August 15; and in Chicago at the Auditorium on August 23. Others will follow in Cleveland, St. Louis, Kansas City, New Orleans, Philadelphia and San Francisco. Mr. Patch personally will supervise the latter.

KAUFMAN SEEKING FEATURES.

Harry Kaufman, general manager of the Globe Films, of Canada, has been in New York for the past week seeking feature productions of merit for his market. He has closed several deals for big specials.

Sargent Takes to Water

EPES W. SARGENT, who is at present engaged in the agricultural pursuit of raising Maine grown potato bugs at his Pine Tree bungalow, has just finished a correspondence course in swimming and put the finishing touches to a scenario entitled "When the Tide Comes In," in which he is arranging to play heavy to Annette Kellermann's lead.

The accompanying illustration shows Mr. Sargent arrayed in the Trouville costume, imported at great expense especially for the picture and goes far to prove his assertion that he will make some splash.

Just at present Mr. Sargent is undecided whether the picture will be released on program or open booking.

Ben Grimm, who is an acknowledged authority on state rights and prohibition matters, has assured us that the wave of dryness about to engulf this country will greatly enhance the value of the picture.

Leader: Although water does not visibly obtrude itself in this scene, there actually is considerable moisture in the immediate vicinity.

ANOTHER WARNING TO EXHIBITORS.

Indications in the form of complaints continue to reach this office of the activity of the gentry who select the motion picture business as a medium for picking up more or less easy money. J. W. Bauer, proprietor and manager of the Willow Theater of Havre de Grace, Md., writes of an unnamed individual who obtained about \$20 from merchants in his town on a program proposition. The plan as submitted to Mr. Bauer was that a program for his theater would be printed for three months without cost to him if the right were given to the applicant to solicit a few local advertisers. The permission was given, the money was obtained from the merchants on an advance basis, and nothing had been heard from the stranger up to August 7. The latter gave Newark, N. J., as his headquarters.

The scheme worked in Havre de Grace is similar to that put over in other towns recently in this respect—that the money was obtained not from exhibitors but from merchants who might be interested in picture theater advertising.

NEW DECISION ON CHILDREN'S LAW.

On July 13, 1917, a Brooklyn exhibitor was tried before the Court of Special Sessions of the City of New York, Part II, Borough of Brooklyn, before Justice Cornelius F. Collins, Justice Edwin L. Garvin and Justice John J. Freschi, charged with admitting minors without proper guardianship. At the trial defendant's counsel conceded that the child did buy a ticket and was duly admitted to the theater without a parent or guardian accompanying it, but setting up and proving the defense that the parent or guardian of the child was in the audience at the time. The court unanimously acquitted the defendant on the ground that the intent of the statute was to prevent children in the theater unaccompanied by parent or guardian and that the technical guilt of admitting the child at the door without parent or guardian was not a violation of the statute.

"HAPPINESS" A COPYRIGHTED TITLE.

Judge Hand, sitting in the United States District Court for the southern district of New York, has granted to J. Hartley Manners, the playwright, a permanent injunction against the Triangle Film Corporation, forbidding the use of "Happiness" as a title to a motion picture. Accepting the contention of the plaintiff the Triangle has changed the title to "Seekin' Happiness," but the word "happiness" must not be used as a film title or displayed on the screen by exhibitors.



Universal's New Service Department

Many Helpful Features, Including Adjustment of Claims and Preparation of Publicity for Exhibitors.

UNIVERSAL has established a service department to work in co-operation with both the Mecca and Universal Exchanges, taking care of all matters calling for adjustment with exhibitors. If films or lithographic paper chance to be delayed in transit, or any one of a dozen other things occur to cause the exhibitor worry or loss, the experts in charge of the new service department take the matter up at once and see that it is straightened out to the satisfaction of the man whose income depends upon the money-making quality of Universal films. As a matter of fact, the employees of the service department have been retained to represent the interests of the exhibitors, and although their salaries are being paid by Universal, they have been given a free hand to see the exhibitors get every dollar's worth of service to which he is entitled.

In addition to adjusting claims, the new department takes care of the exhibitor's advertising and publicity, wherever such assistance is desired. Newspaper copy is prepared, handbills and special folders gotten up, and circular letters composed to meet requirements.

Exhibitors are taking advantage of these co-operative features to a gratifying degree, and it will probably soon become necessary to enlarge the department, as its usefulness becomes more widely recognized.

The service department as an adjunct of the exchange was first put into effect last year by the Canadian Universal Film Company, and soon became so valuable and aids in getting and keeping accounts that its adoption by the American headquarters of the company became inevitable.

Carolyn Birch in "Babbling Tongues"

ONE of the important parts in the big Ivan-Humphrey super photoplay, "Babbling Tongues," was ascribed to Carolyn Birch. The great variety of action demanded from her found its full response in her artistry. Her work shows the careful culture her dramatic possibilities have undergone.

After graduating from Notre Dame Academy, Lowell, Mass., with honors, Carolyn Birch devoted her time to art and music, but after a short time she joined the Vitagraph

Company, where she played leading roles for three years, some of her best work being done in "The Night of the Wedding," "Out of the Past," "Heredity," "Butterfly's Lesson," "Fathers of Men," "Secret Seven," "Footlights of Fate" and many other successes, under the direction of William Humphrey. During her engagement with the Vitagraph Miss Birch won many admirers in parts that ranged from childhood to old age.

For the past season Miss Birch, being the proud possessor of a beautiful voice, has been appearing in musical comedy, having been personally engaged by Henry Blossom for an important part in his Irish

opera, "Eileen," which just closed a successful season at the Shubert theater.

Miss Birch devotes a great deal of her time to outdoor sports, and is well known among the younger set in Brooklyn.

F. I. L. M. CLUB CHANGES OUTING PLANS.

The F. I. L. M. Club announces a change in the site of its outing, which is to be held Saturday, August 18. Karetson's Grove, Glenwood-on-the-Sound, Long Island, is the place where the big doings will be pulled off.



Carolyn Birch.

William C. Dowlan Director for Metro

THE latest addition to the directing staff of Metro Pictures Corporation is William C. Dowlan. Mr. Dowlan recently came from California, where he had been working with the American-Mutual forces, and was at once engaged by B. A. Rolfe to assist in the production of Metro wonderplays at the Metro studio, 3 West 61st street, New York.

Mr. Dowlan has been the director of many important photodramas. For many years he was with Mutual, both as actor and director. He played De Maupras in "Richelieu" under Alan Dwan's direction, and himself directed such stars as Violet McMillan, Carter De Haven and Flora De Parker De Haven. With the last-named artists he produced the six-reel feature, "The College Orphan." "The Madcap" was another of his successes. For American-Mutual he directed Mary Miles Minter in "Youth's Endearing Charm," Richard Bennett in "And the Law Says," others being "The Light" and "The Lawmaker."

Mr. Dowlan received his experience on the speaking stage in Oliver Morosco's stock company at the Belasco theater, Los Angeles, and with Ralph Stuart in Minneapolis. All his stage experience has been in stock work.

Metro's new director was born in St. Paul, Minn., and received his education at the Christian Brothers' school.

Mackenzie Returns to Astra-Pathe

ANNOUNCEMENT is made of the signing of a contract between Donald Mackenzie and Astra-Pathe, whereby Mr. Mackenzie is to direct Miss Mollie King, at present being starred by Pathe in "The Mystery of the Double Cross," in a new serial as yet unnamed. As five episodes have already been made, Mr. Mackenzie is taking up the work starting with the sixth, and his contract calls for his finishing the series.

Donald Mackenzie is known as the director of "The Perils of Pauline," the first of the big money-making serials, and which has been shown in every country of the civilized world. His second masterpiece in the serial line was "The Shielding Shadow," another big dividend payer. His experience, which has covered a wide field, includes the production of such features as "The Galloper" with Clifton Crawford; "Mary's Lamb," with Richard Carle; "The Spender," with George Probert; "The Precious Packet" with Lois Meredith; "The Challenge," with Montagu Love. Most of the above features were produced personally by

Mr. Mackenzie when he had his own producing company, releasing on the Gold Rooster program with Pathe.



Wm. C. Dowlan.



Donald Mackenzie.

Petrova Has Own Company

Forms Combination With Superpictures and Will Make Big Features.

MADAM PETROVA left New York on Tuesday, August 7, for her summer home on the Maine coast after concluding an arrangement for the production of feature subjects by her own company regarding which she has this to say:

"It is true that I have formed my own company, the Petrova Picture Company, for the production of my own pictures in my own studios under my own supervision. This company has unlimited capital behind it and I am to have unlimited time in which to get the very best results. I want to make a few big, very big, pictures each year. All producing and distributing arrangements are in the hands of Frederick L. Collins, my partner in the new company."

At the office of Superpictures, Inc., Mr. Collins, who is also president of the McClure Publications, said, "Madam Petrova's statement requires no confirmation from me. The Petrova Picture Company is already an accomplished fact. Madam Petrova is to my mind the most distinguished figure in pictures. She has won her present brilliant position without the aid of extraordinary productions or unusual publicity. The people go to see Petrova. Given the best productions that money and taste can procure, backed by the biggest publicity campaign ever put behind a single star Petrova will make more money for the exhibitor than any actress now before the public."

The Petrova pictures, all of which will be special productions, will be handled by Superpictures Distributing Corporation in accordance with its recently announced policy of big pictures for big exhibitors. Conrad Milliken, vice-president of Superpictures, Inc., and secretary of McClure's, will act as general manager of the new company and handle all its financial and business affairs.

Charles E. Davenport "Safety First" Director

WITH the private showing of the New York Central railroad's new Safety First film, "The Rule of Reason," at the Rialto theater, Tuesday, July 31st, a once familiar figure in the motion picture directing field, returned to the firing line—Charles E. Davenport, who is the father of the Safety First film idea, directed this picture.

Three years ago Mr. Davenport was terribly burned while directing a big fire scene for the Reliance Company. He fell through a trap door into a great burning mass that had been saturated with oil. The result was that he barely escaped being burned to death and for three years he has been under constant treatment by specialists. It was during the long months in the hospital that Mr. Davenport originated the Safety First propaganda incorporated in dramatic motion picture productions and used in the great Safety First movements set afoot by all of the big railroad and manufacturing plants as educational features.

Mr. Davenport has incorporated in his latest pictures the same artistic touches as are found in all the large picture dramas. In teaching the lesson

of Safety First, Mr. Davenport has not lost track of all the salient points that reach the human heart and sustain interest. Deftly, throughout the picture he touches love, romance, comedy, pathos, temperance, and safety operations, thereby making his subject intensely interesting.

"I am back in the field again," said Mr. Davenport, "to make bigger and better pictures and to carry on our extended program of Safety First propaganda."



Chas. E. Davenport.

David Powell

DAVID POWELL with the Empire All Star Corporation supporting Ann Murdock in "Outcast," has been a member of Sir Herbert Tree's company at His Majesty's theater, London. He came to America first in 1907 with Miss Ellen Terry and appeared with her as Barend in "The Good Hope" and as Sidi-el-Assif in "Captain Brassbound's Conversion." Returning to England he appeared for the following three seasons with Sir Johnstone Forbes-Robertson. When the latter toured this country he brought Mr. Powell with him to create the role of Christopher in "The Passing of the Third Floor Back."

Following this Mr. Powell played under various managements in the United States, making a hit as the Junior Lieutenant in "Across the Border" with Holbrook Blinn's Princess Players. In 1916 Charles Frohman engaged him to play Geoffrey in "Outcast" with Elsie Ferguson.

In pictures Mr. Powell will be best remembered for his work as Mary Pickford's support in "The Dawn of a Tomorrow," and more recently as the hero, in "Less Than the Dust," with the same star.

Other players he has supported are Billie Burke in "Gloria's Romance," Clara Kimball Young in "The Price She Paid" and Alice Brady in "Maternity."

"Outcast" will be released September 3. "The Beautiful Adventure" and "The Richest Girl" will follow.

David Powell.



TOWN BUILT FOR NEW KERRIGAN PLAY.

Construction of "an entire town" was begun last week, under the direction of Art Director R. Holmes Paul, at the Hollywood studios, where the productions of the J. Warren Kerrigan Feature Corporation are being filmed. The "town" is to be used as the setting for many of the scenes in the new play by Frederic Chapin, "Turn of a Card," in which Kerrigan soon will make an appearance, at the head of his own company, under the auspices of Paralta Plays, Inc.

In all, the town will consist of some eighteen or twenty structures, so situated as to form several small streets; and it will represent a small hamlet in the oil regions of California, where much of the action takes place. Twenty-five carpenters are at work on the set. The new Kerrigan vehicle is being directed by Oscar Apfel, and photographed by L. Guy Wilky.

EMILY STEVENS POSTPONES STAGE ENGAGEMENT

An agreement has been reached between Metro Pictures Corporation and the Oliver Morosco forces whereby Emily Stevens, the celebrated star of both screen and stage, will postpone her annual New York engagement and tour of the country in a stage production, until early in 1918, for the purpose of continuing in Super-Feature pictures for Metro.

Miss Stevens will for the next six months appear only in special productions de luxe at Metro's Super-Feature studio under the supervision of Maxwell Karger. An extension of Miss Stevens' contract with the Metro Pictures Corporation has been effected proportionate to the high figure already mentioned in the body of the document.

JACK SHERRILL IN AUTHOR'S FILM SUBJECT.

Jack Sherrill, the juvenile whose last appearance in "The Silent Witness" for the Authors' Film Corporation and in the character of "Pink" for the Frohman Amusement Corporation in their production of George Bronson Howard's "God's Man," has again been engaged by the Authors' Film Co. in the juvenile lead of a multiple reel patriotic subject soon to be released. Upon the completion of this engagement, Jack Sherrill will begin work on a big outdoor feature release for the Frohman Corporation in the star role.

World Players Like Outdoor Stage

Large Structure With Its 8,000 Square Feet of Space a Welcome Addition to Fort Lee Studio.

THE new outdoors stage for World-Pictures Brady-Made is attracting a great deal of attention in the studio colony at Fort Lee. The reports from members of the first company that tried the open air stage were so enthusiastic that the prejudice disappeared in a moment, and



The World's New Outdoor Stage.

now five or six separate picture plays are being made simultaneously in this added space.

The new stage is rectangular in shape with dimensions of 65 feet by 125, giving a floor area of a trifle more than 8,000 square feet. This is the largest outdoors stage in the East, and its equipment is thoroughly modern.

The foundations are a series of heavy concrete piers, which in addition to supporting the general structure, sustain a series of large upright columns. From the tops of these, strong bronze wires are strung at various angles, carrying movable overhead sheets and screens which serve as deflectors and diffusers of light. This system works out perfectly for the elimination of undesirable shadows, enabling the cameramen to secure greatly improved values in lighting effects.

One end of the stage closely adjoins the side of the Peerless (World) studio, so that it practically becomes a part of that structure. It was built under the supervision of technical director William Smart.

"We are making better photoplays than ever, by the use of this stage," said William A. Brady. "This is due not alone to the atmospheric conditions, which are more favorable to photography in the open than inside an enclosure, but also to the fact that everybody naturally does better work in physical comfort than under bodily distress."

At Leading Picture Theaters

Programs for the Week of Aug. 12 at New York's Best Motion Picture Houses—"The Amazons" at The Strand.

MARGUERITE CLARK, in "The Amazons," was seen at the Strand Theater the week of Aug. 12. This production was originally written by Sir Arthur Wing Pinero and the screen version was arranged by Frances Marion. Joseph Kaufman, the director, has turned out one of the triumphs of his career. The supporting cast includes Elsie Lawson, Helen Greene, William Hinckley, Helen Robinson, Edgar Norton and Andre Bellon.

Victor Moore, in his latest comedy entitled "Summer Boarding," an educational and industrial picture showing the evolution of the grain of wheat, "The Human Fly" climbing from the sidewalk to the top of one of Chicago's skyscrapers, and The Topical Review were also on the program.

The soloists were Henri De Caux, Rosa Lind, Arthur Depew and Ralph H. Brigham.

"The Law of the Land" at The Rialto.

Madame Petrova held the featured position on the program at The Rialto, appearing in a photoplay version of George Broadhurst's dramatic success, "The Law of the Land." The same heart interest, humor and suspense which gave the play its long run at the Forty-eighth Street Theater

a few seasons ago have been retained in the adaptation made for the screen. Madame Petrova was seen as Margaret Harding, the woman who kills her husband in defense of her child. Mahlon Hamilton played opposite the star. The Jesse L. Lasky Feature Play Company selected Maurice Tourneur to direct the picture.

The Rialto Animated Magazine, picturesque studies of North American Indians in one of our National Parks, new bird studies in color and one-reel comedy completed the picture program.

The soloists were Greek Evans, James Price and De Robyn.

"Pay Me" at the Broadway.

A new feature picture, "Pay Me," produced by the Jewel Productions, Inc., began an engagement at the Broadway Theater Aug. 12. Dorothy Phillips heads the cast.

Bill at the Eighty-First Street Theater.

At the Eighty-First Street Theater on Monday, Tuesday and Wednesday Seena Owen was seen in an "O. Henry Story" of love and romance, "Madame Bo-Peep." A Triangle comedy, "A Hotel Disgrace," was on the same bill.

On Thursday, Friday, Saturday and Sunday Louise Glaum in "Golden Rule Kate," and the hilarious Keystone Comedy, "She Needed a Doctor," were the picture features.

Aimee Dalmores

IN Aimee Dalmores, the celebrated Italian beauty, George Fitzmaurice, directing Astra pictures, which are released on the Pathé program, believes that he has made a wonderful find. Miss Dalmores made her picture debut in the Pathé picture called "The On the Square Girl," which is scheduled for release in the near future, and the result of her work in that production has led Mr. Fitzmaurice to believe that he has found one of the greatest screen beauties in the world. Many women are beautiful, but not every woman appears beautiful when her image is projected upon the motion picture screen.



Aimee Dalmores.

Naples, but when she was only five years old came over to this country with her family. As a child she developed a great talent for music and at an early age was sent to Paris to study music and the arts, with an idea of fitting herself for the operatic stage.

Next season she expects to play in one of the two French theatres, which are now being constructed, in a repertoire of French plays, providing her work in the pictures does not take up all of her time. At present she is working on the translation of a one-act play which was written by one of the most celebrated dramatists of Italy and played with great success at the Manzoni Theater of Milan. Miss Dalmores is keeping the identity of this author a great secret, as she has not obtained the American rights to this playlet as yet. She is negotiating for them, however, through Enrico Caruso, who is an intimate friend of the author.

"The On The Square Girl" is said to be one of the best pictures that has been released on the Pathé program in some time. The scenario was written by Ouida Bergere, who also had charge of the casting, and it has been staged and directed in the usual capable and artistic Fitzmaurice manner.

Charles Christie Disposes of Territory

Awards Rights in Seven States for Christie Comedies to Cropper and Charnos.

CHARLES CHRISTIE, of the Christie Film Company of Los Angeles, arrived in New York last week after a successful business tour across country. He made stops at Kansas City, Minneapolis, Chicago, Detroit and Cleveland. In Kansas City Mr. Christie made an alliance with R. C. Cropper, president of the Standard Film Corporation. The Standard, which has offices in Kansas City, Omaha and St. Louis, will handle Christie comedies in Kansas, Missouri, Nebraska and Iowa. Mr. Christie also closed with H. L. Charnos, of the Standard Film Service of Cleveland, one of the best known exchanges in Ohio. Mr. Charnos takes over Ohio, Michigan and Kentucky, with offices in Cincinnati, Cleveland and Detroit. Mr. Christie expects to close other districts before his departure for home, in a week or more, closing up the United States.

Mr. Christie's trip to the east also was for the purpose of disposing of foreign rights. Great Britain, Europe and South America are open. His company now is shipping to New Zealand, Australia, the Scandinavian countries and Japan. "We have found that the best men to represent us are the ones who make a specialty of short subjects," said Mr. Christie, "rather than those who go in for features. You take men like Emmick and Schwalbe—they are regular exchange men, not like the buyers of state rights some of whom take on one picture and then wait a period before investing again. In the former instance the men have a regular organization, with a selling force, an advertising department and campaign facilities."

"In my trip across the country I met with real encouragement from the men with whom I talked. There is in evidence marked confidence in the coming year. And that reminds me the Christie company will shortly celebrate its first anniversary. It was on September 18 last we issued our first release. My brother Al is directing all subjects and has been for some time. He is doing everything he can to improve the tone of our output."

"Billie Rhodes, who was away from us for a short time, is back again and will be seen in one of our early pictures. Betty Compson and Margaret Gibson are still on the job. We have an abundance of stage room at our Los Angeles studio. There are three stages, one 80 by 125, one just enlarged to 75 by 100, and another 55 by 75. These enable us to lay out our work in advance, so we can go right to the making of a picture and do it quickly, efficiently and economically."

Mr. Christie said the one-week runs seemed to be on the increase in Los Angeles, twelve downtown houses now putting on pictures for seven days, and in some instances continuing the showings for two, three and four weeks.

REX BEACH WRITING HIS OWN TITLES.

In a little writing room overlooking Lake Hopatcong, at one end of which is his summer home, whimsically called "Manana," Rex Beach is busy with the sub-titles of his first picture for Goldwyn distribution, "The Auction Block." As soon as they are completed to the satisfaction of Mr. Beach the picture will be ready to be released.

It is not usual for an author to write his own sub-titles—those altogether necessary and too much neglected adjuncts of a properly made motion picture—but Mr. Beach is not going at picturemaking in the usual way. He argues that nobody possibly can know as much about what the titles ought to be as the man who wrote the story from which the picture play is made. Consequently, every Rex Beach title will be Rex Beach-made. It took six months to photograph "The Auction Block," and the titles are going to be worthy of the picture.

Despite the fact that "The Auction Block" is a "dress suit" play, it lacks none of the action that has made Mr. Beach's books famous.

VIOLET MERSEREAU'S NEW DIRECTOR.

Theodore Marston has been engaged by Bluebird to direct features in which Violet Mersereau will hereafter star. The productions will be made at Bluebird's Leonia (N. J.) studio, and Robert L. Hill will be Mr. Marston's assistant. Scenarios for Miss Mersereau will be prepared by John Brownell, who is in charge of the Eastern section of Bluebird's scenario department in the Mecca Building. Mr. Brownell is working on the screen version of a popular novel, the title of which cannot now be announced for the reason that the arrangements for securing the photoplay rights have not been wholly completed.

Neal Hart Signs with Universal

NEAL HART, Universal's husky hero of the open range, signed a contract this week to play feature leads in western pictures for the next year. Hart, who will henceforth appear on the screen in the character he knows so well, has had a varied career. His father is Cornelius A. Hart, formerly auditor of the City of New York, but young Hart turned his back on the big town early in life and went

West to grow up with the country. At fourteen years of age he worked at the mouth of the Cheyenne River, South Dakota, on a vast horse ranch located on the Sioux Indian Reservation. Neal remained on the reservation two years, thus being enabled to obtain a thorough knowledge of the life of the red man living there.

He quit the ranch and drove a ten-horse freighting team from Fort Pierre to Rapid City in the Black Hills, leaving that position to go to Wyoming, where he worked with a trail herd into Rawhide Buttes. After a short time at this he left for the East, where he went to school, and in 1898 joined the United States Navy, serving on

Neal Hart.

the Panther during the Spanish War.

When the war was over he received his discharge and returned to Wyoming. Later he entered College at Bucknell University, Lewisburg, Pennsylvania, and played left half on the Varsity football team, where he distinguished himself as a speedy half back and was recognized as one of the stars of the season.

He studied civil engineering and afterward became superintendent of construction of the Thurman Branch of the Delaware and Hudson Railroad in the Adirondack Mountains, New York; also of the Titusville Electric Traction Company, of Titusville, Penn., and built the Galesburg and Kewanee, Ill.

His work as Deputy Sheriff in Wyoming was most creditable and he resigned with the good will of the people to enter the motion picture field, joining the Universal Company two years ago. He played an important role in the serial, "Liberty," and has been featured for the past year under the 101 Bison and Victor releases, with George Marshall as director. He has just commenced the production of a five-reel feature, "The Bumble Bee," in which he is supported by Miss Vivian Rich, Charles Hill Mailes, George Berrill, Miss Miriam Shelby, Joe Rickson and a score of the Universal cowboys. It is a typical Western picture, with many unusual thrills, and gives Hart splendid opportunities for powerful work before the camera.

WHARTONS DONATE RED CROSS PICTURE.

After already earning the big part of a million dollars and a half for the Red Cross, the half-reel Red Cross motion picture made by the Whartons as their gift to the aid of the wounded soldiers of the war, has gone to greater fields. It has been turned over in its entirety to Evan Evans, chief of the motion picture division of the National Red Cross, and will be issued by that body to theaters throughout the country.

The picture was originally made to aid the committee of Rochester, N. Y., in a drive for a million dollars. However, with the aid of the picture, instead of getting a million, the Rochester workers got a million and a half. Then the requests began coming to the Whartons for the use of the film in other parts of the country. They became so general that it finally was decided to give the picture to the National Red Cross that it might receive the widest distribution possible.

The picture was the work of Leopold D. Wharton, and shows the advantages of a well equipped Red Cross. Members of the New York State National Guard and officials of the Red Cross appear in the picture.



Jewel Productions, Inc.

It's a New Distributing Organization and Will Handle Only Features of Proved Value.

IT'S a Jewel" is the slogan of a new distributing organization, the Jewel Productions, Inc., of 1600 Broadway, New York, which will purchase for cash outright, for distribution throughout the United States and Canada the biggest and best special feature productions obtainable. Independent producers have been invited to submit their pictures to the reviewing board of Jewel Productions, Inc., with a view toward selling them to this organization, which will endeavor to conduct the most efficient and co-operative string of exchanges in the entire industry.

One of the tests proposed by the officials of the Jewel Company is that before any production is purchased or even considered, it must have received the stamp of public approval during an exhibition of at least one week in a metropolitan center. This will eliminate entirely the gambling chance that it is usual for the distributor to take in accepting a production which he then must necessarily pass on to the exhibitor.

As a forerunner of the many fine attractions available to exhibitors everywhere through the Jewel Exchanges, they announce the purchase from the Universal Film Manufacturing Company of George Bronson Howard's exciting drama, "Come Through," which is well-known to have scored a decided hit during its run at the Broadway Theater, New York. The criticism of all the New York papers have been put into attractive book form and will be mailed to any exhibitor without charge upon request.

It is not planned to have any definite number of releases during the year, but the announcement reads that there will be approximately one attraction per month. "Come Through" will be available in the New York territory about the middle of September, and throughout the remainder of the country shortly thereafter.

The New York Exchange has already been opened and will be under the management of Harry Berman. Mr. Berman was a successful executive with the Arctcraft Company. The office is located on the fourth floor of the Mecca Building, 1600 Broadway, and is now accepting booking for all of New York State, Connecticut west of the Connecticut River, and New Jersey north of Trenton.

Exchanges are also being rapidly opened in the following cities: Boston, Cleveland, Detroit, Chicago, Minneapolis, Kansas City, Denver, Portland, Ore., San Francisco, Atlanta, Dallas, Pittsburgh, Philadelphia, and Toronto, Canada. The Detroit branch is being managed by Mr. H. A. Buge, formerly of K-E-S-E. He will handle nearly all of Michigan.

The entire circuit of exchanges will be under the general supervision of Leon J. Bamberger, who for the past two years has been sales manager for Vitagraph V-L-S-E. Mr. Bamberger is at the present time engaging a large staff necessary to exploit Jewel Productions.

Four Edna Goodrich Productions

Mutual Announces the Early Release of a Group of Interesting Subjects.

EDNA GOODRICH, who has appeared in more than a dozen New York successes, is starred in a series of four new five-reel productions to be released shortly by the Mutual Film Corporation. The first will be released within a few weeks.

The productions will be issued under the policy of "big stars only," announced some months ago by President John R. Freuler of the Mutual and rigidly adhered to since. Miss Goodrich's fame on the legitimate stage puts her distinctly into the "big star" class, stars of proven box office value. Mutual has already started a nation-wide publicity and advertising campaign to herald the first release of the productions starring the noted beauty.

The forthcoming productions are "Reputation," "Queen X," "A Daughter of Maryland" and "American Maid." "Reputation" was written by John Clymer and was directed by John B. O'Brien. "Queen X" is by Assistant United States District Attorney Edwin M. Stanton of New York. Mr. O'Brien also directed this play.

"American Maid," adapted by Hamilton Smith from a clever story by Julius Rothschild, is, as the title indicates, a play glorifying that glorious product, the American girl, role that fits Miss Goodrich delightfully. "American Maid" was directed by Albert Capellani. "A Daughter of Maryland" is also indicated by its title as a play with a southern heroine, who does wonderful things in great emergencies. It was written by Samuel Morse and scenarioized by Anthony Kelly.

Cabanne to Produce for State Rights?

Griffith Pupil's Contract With Metro Expires Sept 1—May Produce on Own Account.

THE fact that the contract between Metro Pictures Corporation and Director William Christy Cabanne expires on Sept. 1 next, has only just become known in motion picture circles and naturally much speculation is being indulged in as to the future of the famous director, who was, until his engagement with Metro, chief of staff to D. W. Griffith, and who has to his credit over three hundred screen successes.

It was freely predicted that in view of Director Cabanne's latest success, "The Slacker," which is now playing to crowded houses throughout the country, the Metro Corporation would seek to renew the present contract. Mr. Cabanne refused to discuss the question to a finality or commit himself, but promised to make an announcement very shortly. It is known to his intimates that he has long cherished a desire to produce feature pictures on his own account—as he possesses a thorough knowledge of the motion picture business. It is also known that he has been in receipt of offers from various prominent men in the industry to finance and place him at the head of his own company



W. Christy Cabanne.

on a proposition for state rights.

To Show "Fall of Romanoffs"

Elaborate Arrangements Being Made for Private Exhibition at Ritz-Carlton.

THE first private showing of the latest big Herbert Brenon special production, "The Fall of the Romanoffs," featuring Ildor, the exiled Russian monk, the confidant of Rasputin, will be held in the main ballroom of the Ritz-Carlton on Thursday night, September 6.

This showing of which Mr. Brenon believes to be the greatest picture that he has ever made, will be absolutely the first time that any one outside of the Brenon producing forces will have seen this picture.

Preparations are now being made to make this the finest private showing that has ever been held in New York. It is for this reason that the beautiful and elaborate ballroom of the Ritz has been engaged and care will be taken that the picture is shown under ideal conditions of lighting and projection.

The list of invited guests will be headed by Boris Bahknetieff, the Russian Ambassador at Washington, and his entire staff in full dress uniform. With the exception of the newspaper men these will be the only guests outside of the motion picture industry.

Invitations will also be sent to the representatives in this country of the prominent English, French, Italian, Russian and Spanish papers, most of whom will be brought on especially from Washington for this occasion. Representatives of the big papers of Boston, Philadelphia, Chicago and other important cities of the United States will also be among those invited. The names of many prominent picture men are on the invitation list.

HART'S "BOYS" TRAIL WITH "CHIEF."

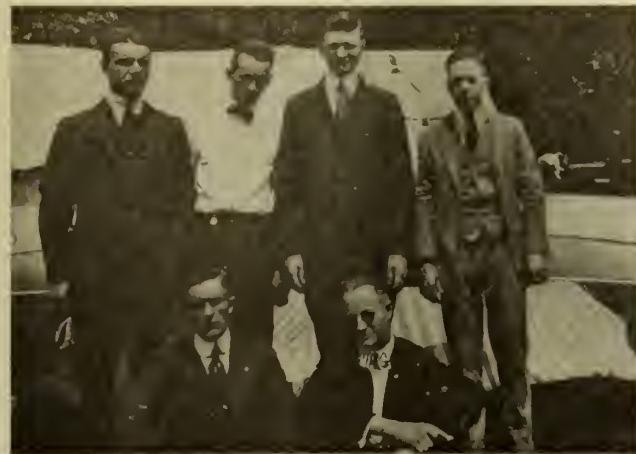
In the supporting cast for "The Narrow Trail," his first Ince-Artcraft photodrama of frontier life, William S. Hart will have a score of the cowboys who have contributed such notable bits of realism to many of his productions.

When the announcement was made that Hart would go to Artcraft, the actor was immediately besieged by his cowboy supporters, who begged to be taken along. To these men of the lariat and chaps Hart is "the big chief," and to him they are "my boys."

Richardson Back on the Job Again ☐ ☐ ☐ ☐ ☐ ☐

In Five Months He Talked Projection and Consumed Banquets Over a Distance of 18,738 Bumping Miles

GARY, Indiana, was a hard luck story from start to finish, nor was any one to blame. As before related, we journeyed to that city as the guest of R. H. Fulton, manager of the Chicago branch of the United Thater Equipment Company, the second day of our stay in Chicago, only to find that, through a misunderstanding, no arrangements had been made for the lecture. So a new date was set for the following week, Wednesday, I think it was, and the time



Group of Gary, Ind., Operators.

of arrival was 10 o'clock in the forenoon, as the men would be obliged to leave camp on the 1:10 car in order to open their shows at 2. But alas and alack, and then alack some more. An automobile load, President Armstrong, of Local Union 110, chauffeur, accompanied by Brother Fernie, one of the high voltage Motiograph salesmen (has sold 115 motiographs in Chicago during the past year, and that's gwinne some, lemme tell you), who has charge of the Chicago territory, in his flivertette, with a bold operator-passenger, who had consented to risk his mortal existence in order to hear yours truly talk.

And could that Henry F. run? Uhuh. It certainly could! Looked like a scared jackrabbit, and every time a rough spot was encountered his passenger would combine a groan with a grunt which could be heard above the slammety rattle of both machines. Armstrong tried to have some fun losing Fernie, but—well, it just simply couldn't be did.

But Mr. Jinx got on the job, and what with tire trouble and other aggravations, we did not arrive until thirty minutes of the time the men were obliged to leave for their work, so we merely said hello, shook hands, ate dinner and paddled back to town. (The affair was to have been in the 'camp,' four miles out of Gary, where the men have headquarters during the summer months.)

In Gary we examined, briefly, a few of the houses. Gary is a wonder city. Twelve years ago it was literally a waste of shifting sands. The steel company bought it, established a huge plant, and today the desolation of a few years ago is transformed into a modern, up-to-the-minute city, with something like ten moving picture theaters. I dropped into the Cosmo, on Main street. It has five sidelights on the left, and four on the right, showing very bright amber light to the rear; also there is a bright exit light to the right of the screen. Above the screen is a clock, with white light smeared all over it and the surrounding wall and ceiling. All of which is very, very bad from the projection point of view, and to this is added the sin of fans set in openings in the wall to right and left of the screen, both of which admit daylight. And still in addition to all this there is no black border around the screen. What in the wide world is friend manager thinking of to allow such utterly impossible projection conditions in his theater? It is costing him literally hundreds of dollars every year in business. The operating room walls are light, and the observation ports are five inches wide in a six-inch wall. There are Power's 6-A projectors.

Jones Hartsock is operator. There is a separate room for motor generator set. The rewinder is hand-driven.

In this theater about everything having to do with screen result, except the operating room equipment itself, is wrong, yet the manager doubtless expects good results. Well, my dear sir, it just simply can't be done. No matter how excellent the work of your operator, you yourself are literally murdering it in cold blood. Why not pay some attention to scientific projection, which includes auditorium lighting, and get the benefit of the film service you are paying for. Also why compel your operator to peer at his picture through a knothole, and add to the difficulty of doing even that effectively by light operating room walls. Now, neighbor manager, it won't do a bit of good to get angry. Instead, just sit down and think it over. Apply a little common sense to the matter and see if my criticism is not, after all, right, and therefore for your own good.

At the Art Thater, owned by Marcus & Hellman, there were red lights right and left, which is bad, because red should be used for exit lights only. There was a brightly illuminated clock over the screen, and that is bad. John Cvitkovich is operator, John O'Brien assistant. There is a nice operating room, but too much light therein; also the walls are too light. There are two Motiographs. There is glass in the ports, which is good. Brother Cvitkovich has the doors which drop over the end of the Motiograph condenser cone connected by means of a cord passing through rings at the ceiling, so that closing one opens the other, and vice versa.

At the Grand, V. U. Young, manager, there were four bright amber side lights on either sidewall. The operating room is very small, and has a low ceiling. It has a vent to the open air, but it is entirely inadequate as to size; also there is no fresh air intake. The picture is, I think, larger than is desirable, and there is not nearly enough black surrounding it. At matinee much light enters through the exits right and left of the screen, while the wide-open entrance door floods the right wall and part of the front wall with light. The picture was being projected under speed, presumably to drag out to a schedule, with resultant very bad flicker and floating ghost-like movement of the players. The light tone was very bad and the light poorly handled.

Now it is no pleasant thing to speak thus of Gary theaters, because the Gary men had gone out of their way to invite me to visit them. But truth is truth, and I can only set forth things as they were. I did not make these perfectly awful projection conditions. I am setting them forth only and solely to the end that they may be remedied. I have nothing but kindly feeling in the matter. If managers do not know how to do these things, then why in heaven's name do they not employ competent advice, the same as they would seek the advice of an architect were they building a theater. Why set up utterly useless conditions which operate to render proper presentation of the photoplay entirely impossible? Is that good business?

You are selling screen results, and nothing else under God's heaven. The best film service in the world, the best operator in the world and the best projection equipment in the world, won't place perfect results on your screen if you render such results impossible of attainment by senseless blunders in auditorium lighting and other things.

Kenosha, Wisconsin.

So anxious were the Kenosha men to listen to a lecture on the technical side of their profession that, understanding I would address the Milwaukee local and the Chicago union on separate dates, they arranged to have half their number go to Milwaukee at the time of my visit to that city, and half go to Chicago on the later date. And the half did go to Milwaukee. Finding, however, that Milwaukee had not been sufficiently interested to bother with a mere lecture on projection, they got busy on the telephone wire next day, calling Chicago several times before we finally were located, and literally demanding that I journey back northward and visit them.

Well, what is a chap to do under such circumstances, particularly when Local 110 informed me that that body would escort me to the Wisconsin city. So the following Thursday saw me in a car, driven by President Armstrong and loaded down with Fred Havill, friend wife and a vote for women relative of brother Armstrong, escorted by three other cars containing the executive board of Local 110, and

several members as well, speeding up through Evanston and Zion City to Kenosha, almost seventy miles away.

We were met at the city limits by four cars, loaded with Kenosha operators, carrying on their radiators the I. A. T. S. E. emblem, and were escorted, with much tooting of horns, to the Kenosha Chamber of Commerce rooms, where a luncheon was served to all and sundry, after which came the address, delivered to an attentive and appreciative audience. But seventy miles through the hot sun, over roads which made the driver say gosh dang, and springs send forth shrieks of protest, is not a stunt calculated to put one in the best possible shape for a technical address. However, the men seemed satisfied and pleased, and certainly I had no kick coming, for it was permitted me to meet with a bunch of real wideawake hustlers. And next time (for I trust there



Group of Kenosha, Wis., Operators.

will be a next time) let us hope conditions will be more propitious. I did not have time to visit any of the Kenosha theaters, much to my regret.

Cleveland, Ohio.

And now at last I am really on that "last lap" friend Hoff has been talking about in the headlines. I had had no intention of stopping in Cleveland, but it having been suggested as being desirable I wired the Cleveland local, receiving in reply an assurance of a representative gathering of managers and operators. So I decided to make one more extra stop, and the morning after leaving the Windy City found me shaking hands with that good old standby, Howard Coddling, on the station platform, Cleveland. Also Brother L. J. Shafranek was "among those present."

And was Your Humble Servant sick that day? Answer: He very much was! There were moments when a sentence of instant d-e-a-t-h would have only brought forth the request for a halving of the instant. The Kenosha trip, followed by a night of travel and an early turnout had been too much. But we nevertheless managed to weather the storm, and must have delivered at least some of the goods, because after a one and one-half hour address at midnight one of the Doubting Thomases remarked to a fellow member. "Gee, I didn't think he had it in him: I'm for Richardson from now on, an' don't you forget it!" Also as several of us sat in the hotel lobby waiting for the 2 o'clock train to leave at 3, one of the brothers remarked emphatically, "Well, Richardson, you certainly made a bunch of friends in this town tonight!"

And then we, the Squaw and Chief Manhattan (Oh, you Calgary!), clambered aboard a New York train, and at 5.25 P. M. Sunday, July 22, stepped out upon the platform—New York City—home again, after 18,738 miles, and experiences which will long live in the memory. I would not do it again for anything I can thin': of—I would not have missed it for ten years of my life. The strain was something pretty awful, but the kindness of my reception, and the splendid way the men accepted the truth, even when it proved to be a bitter pill, gave me courage to go forward, even when weary almost to the very point of exhaustion. For I feel that I was not laboring in vain, and that much good would eventually come to the profession through my efforts.

And now I'm on the job again. The last lap is finished, and I am ready to serve you as of old.

RICHARDSON.

Joseph B. Maxwell With Paralta

JOSEPH B. Maxwell has been made executive director of Paralta. The new officer will be subject only to the action of the board of directors. He will have general supervision of efficiency men. Mr. Maxwell is known to the theatrical profession as "Joe." He has been for many years recognized a great producer of feature vaudeville acts. In the development of this work he has maintained a small private theater for rehearsals and a costume department, and has managed his business on lines of such efficiency and economy that he has attracted the attention of the theatrical profession.



Joseph B. Maxwell.

not see why a picture that is scheduled to cost \$50,000, on liberal estimates, should show a cost \$65,000 to \$70,000 or more when the balance sheet is struck.

Mr. Maxwell will make his headquarters in New York, but he will spend much of his time on the coast, where he will do a great deal of investigating to establish a system of cost computation in relation to picture production. He will also go deeply into exhibition.

Edward Hemmer has been engaged as chief of the eastern scenario department of Paralta. Mr. Hemmer has been identified with Artcraft, representing Mary Pickford's interests. Mr. Maxwell and Mr. Hemmer will take their positions at once.

WILL LOOK AFTER ESSANAY "SAMMIES."

Essanay employes who go to war are certain of being far better provided for than the majority of the boys who will be fighting for Uncle Sam. In the first place all are assured that their positions will be open for them when they return. Not to be out done by the display of cooperation on the part of George Spoor, president of Essanay, the remainder of the employes, those who do not go to the front, have organized for the purpose of providing comforts for those representing Essanay in the great National Army.

Several members of the force who were enrolled in the National Guard have already been called and a large number are looking forward expectantly to the day when they will be called to the concentration camps to start training with the first 500,000. Among those who hope to pass the examinations are Thos. Guinan, F. S. Jacobs, Chas. J. McGuirk, H. Tipton Steck and Andrew J. Callahan.

CRESSY WRITES FARCE FOR UNIVERSAL COMEDIANS.

Will M. Cressy, widely known as a vaudeville headliner and writer of tabloid comedies, has written a two-reel Nestor comedy, in which Eddie Lyons and Lee Moran will be featured. Lyons and Moran have just completed the final scenes of their comedy, "There and Back," which pictures the many hilarious incidents of their visit to the recent convention at Chicago. Work will be started at once upon the Cressy scenario. It is said to be a snap-and-go farce, with most of the action taking place in a sleeping car.

VICTORIA FORDE OPPOSITE TOM MIX.

Victoria Forde, who plays opposite Tom Mix in "A Soft Tenderfoot," his newest Foxfilm comedy, does wonderful riding in this picture. Miss Forde's horse, Bud, is known wherever horses congregate.

Spokes from the Hub

By Marion Howard

AS I stood watching 15,000 khaki and white linen clad flag defenders pass in review August 4 before the Belgian commission a very pretty girl said, "I hope we get this scene in the pictures." I casually said that we were to have Everett Hale's "A Man Without a Country" on the screen. She said "That is nothing to a country without a man, and all the fellows I know are in line here." Yet she was a good sport, for she saluted the flag as it passed—something few men in sight did. It is a joy to see that young Collier is to appear in "Tom Sawyer" along with Jack Pickford. He made a distinct hit in "The Bugle Call," which ought to be reissued and put on at every picture house for its inspiration and lesson in patriotism.

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The Hub is proud of its screen directors and has quite a few, notably Charles Miller, Ralph Ince, William Parke, Howell Hansel and William Humphrey. I have seen several good pictures of late, among them "The Message of the Mouse," rather uncanny round the mouse incident, and we wonder how they did the trick, for it was quite plausible. Miss Stewart was good, the play rather timely, and the picture more than worth while, directed under the eye of J. Stuart Blackton. "Big Timber" was great as to scenery picturing California country and woodland. There was nothing new in the plot, but "Wally" Reid and Kathryn Williams distinguish any picture. "The Love That Lives" is an artistic piece of work for Pauline Frederick, yet we wonder if it is necessary to get in sex stuff. John Sainpolis, formerly of our Castle Square theatre, is some villain and a woman across the aisle said, "Good for Pauline for stabbing the blackguard." It turned out that she had been a servant in Miss Frederick's family here and "just doted on Polly." "Her Excellency the Governor" is one big delight and ought to please the suffragists. One critic says they had "impossible opitics" in it—nay, nay. It was perfectly natural, and there are many Sylvia Marlowes who have proven that there is no sex in brains and ability. This is a well-acted play.

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Why will producers put out such pictures as "American—That's All." The idea of the play was all right with its clever satire on society snobs and digging up of a fake family tree, but it has been done too much. Walter Walker, a local favorite, was capital, and Blanche Davenport made a right loyal mother who did not share Pa's views. In reply to my neighbor's query on the name Davenport, I had to say that she was not of the family of the late E. L. Davenport, whose two sons are in the pictures. I see that the late Fanny Davenport's hubby, Melbourne MacDowell, is a recent convert to the screen. I should think "Gismonda" might make a good picture, for in this MacDowell was excellent in support of his wife. It is heavy, true, yet is a change from such stuff we are getting too much of recently like "American—That's All."

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"An Even Break" was shown at the Triangle exchange the other day, and it is a pretty good picture, for it works out the career of three kiddies who in the opening scene tell what they would like to be when grown up. This catches on at once as a novelty. "Mme. Bo-Peep" was also shown and had good ranch stuff and atmosphere, picturing God's outdoor country "somewhere in America." I found the new manager, A. L. Ehigott, a most genial man who is sure to get good results. He tells me he is named for Abraham Lincoln, was born in U. S. A. just after the War for the Union, and is by descent a German.

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"Periwinkle" seemed a good vehicle for Mary Miles Minter, who is solid with the fans. Again we have the spectacle of a man washed ashore minus coat, money, etc., yet within a short time we see him making love to the lifesaver girl in white flannels, an up-to-date coat, scarcely obtainable in a far-away place. Furthermore the title told us that he did not want anyone to know of his being alive, or about the loss of the yacht. A wise one next me said, "What rot, when the United States life saving station has to report all wrecks," and he certainly talked a lot to the men at said station. Anyhow at this season we do not look very deep into details. George Fisher was recently seen here in a renewed run of "Civilization" at the Modern, portraying the character of Christ, which he created for Ince. There was good scenery

and a fine view of a lifesaving station, also good interiors. The plot is not new, but the part of the mothering woman was splendidly done by Ann Schaefer. Fisher makes a good opposite for Mary.

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I saw two Goldwyn pictures shown privately and must say they have hit a pace all their own. Reviewers are sure to say nice things of them, especially "Baby Mine" with Madge Kennedy in her first picture. As to the stately Maxine Elliott in "Fighting Odds," well, as a man said in my ear: "She's some peach."

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"Oh, Boy" is on here for a run, and we miss Marion Davies from the cast, for she has written a screen play, "Runaway Romany," and is to be starred in it. What a clever short story "Pass the Hash, Ann" is, given to delightful fans by the Essanay as one of its Black Cat features. It is well cast and has a surprise ending, for who would have thought Ann, as played by Marguerite Clayton, was an heiress in disguise. Never once was this disclosed until after her marriage to a virile young man bored by society which had been thrust upon him and who went to his old lodgings in the boarding house district to find diversion and a change of scene. Well, he found the former all right in "Ann," the slavey who fascinated him at first sight. These are the short stories we want.

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That night I saw another of the series at the Fenway, "The Finish," with Ernest Maupain and Mabel Bardine playing leads. That, too, had a punch at the end showing that all the harrowing incidents had been staged for a motion picture. Next on the program was that dear child, Mary McAlister, in "When Sorrow Weeps," a sombre picture with a tragic end, yet had its great lesson in the child influence over the woman who had sinned. Mabel Bardine, seems to be doing strenuous work in these series. "Where Is My Mother?" is quite the best yet for little Mary. I wish we might have one of the older pictures presenting her with Henry Walthall, who is conspicuous by his absence from the screen round here. With his name a drawing card I wonder why we are deprived of our right to see him oftener. But then, I am only one of the public, and the managers put on what they think the average fan likes.

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"The Golden God" is a good title and was well done by Alma Hanlon and Charles Hutchinson, who at times so resembles the Farnum brothers in looks and methods. Apollo-Art Dramas have thus far been most commendable, and there's a corking lesson in this of the over ambitious man who did not know when he was well off. The Vampire part was unusually well done and the entire production was full of pep.

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"The Little American" is very popular here, many going twice to see it, and the best of the small city theatres are showing it to crowded houses not so much for Mary Pickford's work, but for the play itself, so timely and not over-drawn. One of the reels has been cut and I see nothing in any of it to rub anyone the wrong way except, of course, the Germans, who do not relish such realism. Far worse things have been told us here by reliable persons regarding the awful horrors perpetrated by "our friends the enemy." The patriotic American citizen will applaud and commend this offering of Artcraft.

* * *

"Annie-for-Spite" made a favorable impression on us over here and had a pretty good moral so far as dainty Mary Miles Minter went, also a somewhat new feature in the grouchy old woman with money to burn, but no love in her heart until awakened by the child she adopted for spite. Gertrude Le Brandt is some find for Mutual, and I've not seen better character work this season. There was some grumbling around me that she did not live long enough to enjoy the heart happiness injected by the innocence of the child who radiated cheer. Here we had George Fisher playing a caddish part at first, but he, too, was led aright through the heroine and all the fans thought the close-up of Mary and George was "simply great." Director Kirkwood's work deserves praise and I have not yet noticed a weak spot in his pictures. This play ought to go well anywhere for many reasons.

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Many of the so-called Chippendale set went to see Margaret Illington in "The Inner Shrine," put on at the Exeter, and I hope the author, Basil King, who resides across the Charles, saw the fine screen work and the care in reproducing the dramatic features in his book. This is more than worth while, but it did jar with the fans to have Elliott Dexter play opposite in a caddish part. Hobart Bosworth, as usual did a finished piece of work. Miss Illington looks the part, and her graceful carriage was prominent here. Good picture and a credit to the Lasky players.

Observations

By Our Man About Town.

A PUBLICITY man says in one of the exchanges that the dividing line between screen and stage stars can no longer be located. That line, so far as it existed to the advantage of the stage people, was wiped out many moons ago. The names of people of any prominence on the stage who have not sought the beneficent influence of the moving picture studio and screen would not make a string long enough to form a well-fitting necklace for a small kitten.

The publicity man could, with perfect propriety, go further and state that most of the stage people have finally condescended to admit that many of the people who have been identified with the screen and perhaps never appeared upon the "boards" are "professionals," thus emphasizing the elimination of the dividing line which one time made the motion picture player look like a never ran. I have frequently heard people ask what influence brought about this change of heart on the part of the stage people, and the most correct reply to query I have heard was "It was an almost involuntary move propelled by the merits of the opposing forces." The air of superiority assumed by the stage people was the result of jealousy and fear. They saw the handwriting on the wall. It was clear to them that the photo-play and players were slowly but surely absorbing public interest. Then, gradually, the dignified ones slipped off of their pinnacles and became willing workers among the once despised "movie people." This change of front was not made without protest, however. It was not an adoption of a profession, they claimed, but a lending of art to a struggling venture for recognition by the amusement public. Some asserted that the financial inducement was so great that "it was absolutely impossible to resist." However, they got into the grind and soon learned to drop their air of superiority and become good fellows, for they found among those who were the real ones in the picture game a longer percentage of real democratic, human and genial people than they had met upon the stage. They learned that no matter how high he or she stood upon the stage the working plan for all was the same; that there is no such thing as a born screen player and all must learn the camera rules and stage workings irrespective of station in life or profession. It may be said that association really wiped out the dividing line, for the once lord and lady of footlights are often brought in close contact with people of lowly position who have an irresistible personality. Well, it is a good thing that the line has been eliminated. It is good for all concerned. Before this took place the photo player co-operated with the specially engaged star as a pet-cat plays with a strange dog and it was mighty uncomfortable for the regulars, the new comers and the directors. If the present condition reflects nothing else it shows there is at least a speaking acquaintance between the once rival factions, and whenever there is a benefit performance a generous sprinkling from both are to be found on the programs.

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Some stage people have told me that much of the antagonism which existed between the identified movie players (I term them such because many of them were former stage players) and the stage people was originated and fostered by the managers who had them under contract. The managers intended to restore the people to the stage some time and wanted them always to maintain a superiority over the regular photo players. Some managers do very foolish things. It is difficult to even imagine what influence such a private injunction could have with the public. If the stage player was risking his prestige the risk developed with his entrance into the moving picture field and no amount of dignity could save it.

* * *

I sometimes wonder how some managers who enter the moving picture field with a bank roll managed to accumulate the money. I have in mind a man who was induced a few months ago to back a newly organized company, and in order to make him feel that he was the real thing and all credit for the expected greatness of the undertaking would fall upon his shoulders, he was allowed to walk about the executive headquarters and studio floors and "meet all comers." He delighted in posing and spouting and in three weeks knew so much about the business that there was no part of studio dialect he could not understand. He became

so proficient that he could say in the most natural way, "If you do not do better I'll tie a tin can to you," but he was reputed to be a millionaire and nobody disputed his authority or took offense at what he said so long as he paid the salaries and bills promptly, and this he did with a readiness that won admiration. He was indifferent as to the outlay on the picture his faithful staff was producing for him. His chief concern was as to the number of machines he would be required to purchase, to count the money that would come in when the picture would be released. He knew what he was doing. He was well posted before he entered the business. I know that from his remarks when I introduced a friend to him at the studios. "This is Mr. _____, who has been with the _____ picture company for many years," said I. "O, yes?" he exclaimed, "dot vos a good gombany. For many years I got bigjures from dem. I own a lot of houses. Now I make my own. I got dem all skinned. I'll tell yer a segret. Mark me, I have lot of money. One year from now dere vill be nodding but independent mannajaggers and I will lead them." As we left the studio my friend remarked, "I wonder who instilled that line of talk into him?" It will be an interesting year to me, awaiting the outcome of the new magnate's prophesy.

* * *

More than a year ago I questioned the wisdom of picture producers in publishing contract terms with their players for advertising purposes. I was told such advertising did not amount to anything, as the public knew, so far as the salaries were concerned, the figures were fictitious. The practice eventually led to complications with the government, which at least caused much inconvenience to both parties to the contracts. Now I see exhibitors are looking into the salary question, in which they claim to have an interest, because it has an important bearing on the fixing of their rentals. They claim that large salaries and bonuses to stars, whether real or fictitious, are used as a pretext to increase the taxes upon exhibitors in the form of increased rentals. In former years one of the most stringent rules of producing companies was that the salaries paid its players should not be divulged and none observed the rule more religiously than the players themselves. One of the best known men in the business has stated that there was more to be gained under the old custom. Exhibitors have learned that the salary list is a large item in the expenditures for a production and that large salaries are often created by competitive bids for the services of players, which competition causes increased producing expense and leads the producer to attempt to have the exchanges and exhibitors make this good by increased rentals. "I am well aware," said the party who gave expression to the above sentiments, "that the exhibitors have been appeased in the past by assurances that most of the published salaries were mainly fictitious and that increased rentals were made imperative by actual advance in cost of materials and others overhead expenses. But they have discovered that there have not been as many fictitious figures as have been represented. For instance, take the Triangle-Artcraft law suit in which the employment contract of William S. Hart was involved. In this case it developed that, aside from the salary he was to get Hart was offered \$100,000 for his consent to an elimination of a certain clause in his contract. This is big money to offer one actor for drawing his pen through a few lines. It is as much as some very famous stage stars have received for an entire season's salary. Pictures, say the exhibitors, are not like oil, sugar and like commodities which the people must have. The war and other conditions are such that increased rentals cannot be met by increased admission fees. Occasionally the admissions may be raised for special features, but this is only a method of advertising, and the house almost invariably meets with a loss, but it usually results in reviving attendance at the regular prices, but not sufficiently to justify the management to increase expenses except on special days.

* * *

In the interest of exhibitors who are running legitimate houses and on account of location are unable to get more than the minimum price of admission charged by cheap houses, the authorities should start a cleaning up campaign and wipe out unsightly joints that have the fronts profusely decorated with gaudy lithographs of war pictures they do not exhibit. The exhibitions are rank swindles and upon that ground the licenses of the places should be revoked. The License Commissioner would perform an act of justice to the legitimate exhibitors and save the business as a whole much odium if it would put inspectors on the job and deal promptly with the offenders. Some of the places referred to can be found on the Bowery, Third avenue, other places on the east side, and some on Seventh and Eighth avenues, and in the Harlem district.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

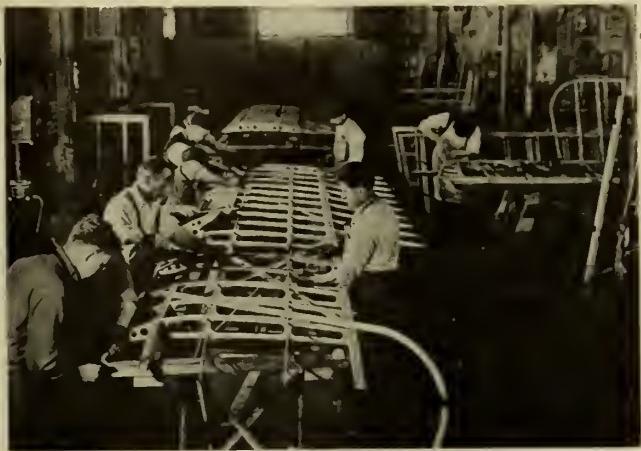
Interesting Educational

Industrial Subjects, One Scientific, Two Zoological, One Topical, One Home Economics, One Astronomical, Four Travel.

Reviewed by Margaret I. MacDonald.

"Making an Aeroplane" (Universal).

ACAREFULLY planned illustration of how the thousands of aeroplanes being made in America for use in France are manufactured, will be found in the Universal Screen Magazine No. 30. Here we see first the roughing out of the struts, and learn that by frequent gauging a perfect streamline form is assured. The government inspector examines every part with minute care as it is turned out to forestall serious flaws in the mechanism of any one of these planes. Laminated sections of the propeller are cut from



Scene from "Making an Aeroplane" (Universal).

walnut wood, after which the parts are glued, trimmed and shaped by hand. Copper tips are attached to prevent the ends of the propeller from splitting, and a guage is applied to insure the correct pitch; for we learn, the slightest error will cause serious vibration. The balance of parts is so minutely adjusted that a dab of paint on one black will maintain the balance. The making of the wing rib, the placing of the ribs of the wings, and the covering of the wings with Irish linen come next. They are then checked up on a blue print by an inspector and the Government stamp is placed on all parts. Then there is the making and adjusting of the landing wheels; and not until all parts are properly located is the motor put in place. This is an interesting subject.

"Beads of Rose Petals." (Mutual-Gaumont).

One of the industries of California is the making of beads from the petals of the rose. Roses, we are told, arrive at the most perfect state of development under California suns. Here they are gathered by the wheelbarrowful and made into lovely necklaces. The manner in which this is done seems to be very simple, and we see the petals pulled from the full blown blossoms and laid aside to dry, after which they are sifted several times through a sieve. The final move is the mixing of the rose pomace which has been drying for fifteen days, into a paste and the shaping of it with the hands into dainty beads.

"Helping the Deaf to Hear" (Paramount-Bray).

The scenes of this picture taken at the Fanwood Institute of New York and to be found in Pictograph No. 80, shows how the deaf are actually made to hear. Hearing, we are told is a matter of sensation and sound which is carried to the brain through auditory nerves. When these nerves are destroyed sound cannot reach the brain, but through the new method of teaching, other nerves of the body are trained

to catch the sound waves and transmit them effectively. The picture shows the success of the method by exhibiting a brass band composed of deaf children who play in absolute time and harmony while an audience of deaf children hear through fingers and limbs. The subject is a most interesting one and is illustrated in a comprehensive manner.

"Mounting Butterflies" (Educational-Ditmars).

Here we learn much about catching butterflies and night moths, putting them gently to sleep in a can prepared for the purpose with a pad of cotton wet with one ounce of chloroform, and putting them away in triangle of paper for future use. When a sufficient assortment has been gathered they are placed on a wet cloth for twenty-four hours to soften, after which they are pinned carefully on a grooved mounting board which has a cork bottom. After two days' drying they are ready for display, when they are placed carefully in boxes for the purpose. A beautiful pair of Celebes moths, which are exhibited in the picture, are said to be worth \$500. An interesting point in the picture is the capturing of night moths by painting the trunk of a tree with a molasses mixture.

"Waterfowl" (Educational-Ditmars).

Ducks and geese of various kinds gliding about a lake open this picture in which a number of kinds of waterfowl are shown. Mallards are in evidence, and one of the prettiest things in the picture is a mallard mother taking her ducklings for a swim. A Canada goose with her young is also exhibited, and also a white swan with her offspring. The black swan of Australia is seen, and also the cassowary which lays its eggs and then struts off complacently leaving the male bird to hatch them and rear the young. A beautiful scene, subtitled "Mirror of the Lake Veiled by a Breeze," shows two swans gliding on the water as per subtitle. An especially interesting picture.

"Stars of Yesteryear" (Paramount-Bray).

Scenes at the Actors' Fund Home on Staten Island which is being contributed to each year by many who realize the debt of the public to their entertainers of the past have been photographed for the seventy-ninth release of the Pictograph. The home, set in the midst of a beautiful estate, was opened to the cameraman by Daniel Frohman, who, accompanied by Hazel Dawn, journeyed there to see that nothing was left undone to assure a careful illustration of the subject. The picture contains animated pictures of various of the well-known stars of former years.

"Home-Made Fireless Cooker" (Universal).

In the thirtieth number of the Screen Magazine we are taught a very important lesson in the making of a fireless cooker which can be arranged with very little trouble or expense. A large lard tub or candy pail, we are told, will serve the purpose of a fireless cooker. Inside of the tub or pail is placed a cushion stuffed with excelsior or sawdust, and soapstone or metal radiators supply extra heat, and necessitate the use of a galvanized iron pail and tin cover to protect the packing material. The galvanized pail is set in a three-inch wrapping of tightly packed excelsior, sawdust, powdered asbestos or shredded newspaper in order to conserve the heat. With this arrangement the meat or vegetables which have been heated to boiling point and placed in the cooker will be ready in five hours' time. An instructive illustration.

"Photographing the Moon" (Pathé-International).

The views of the moon photographed in this picture were made at the Lick Observatory in California. This observatory has the largest telescope in the world, and the views of the moon photographed through its lens are of unusual interest, showing it at various stages of its monthly transit. These views cover only a half reel of film.

"Mazamas and the Three Sisters" (Educational).

An attractive scenic released by Educational Films Corp. The "Three Sisters" are three mountain peaks in the Cascade country, located in the State of Oregon, each being

over 10,000 feet in height. The Mazamas is a mountain-climbing club, deriving its name from the Mexican word for a Rocky Mountain goat. The mountain views and snow scenes are beautiful and artistic. Much of the reel is devoted to views of the "Mazamas" sliding down the steep hills, it being explained that if you are able to do this standing erect, it is called "Glisading," but if any other part of your anatomy touches the snow it is plain sliding. Robert Bruce directed the picture and the sub-titles are characteristic and clever.

"Marken, Holland" (Mutual-Gaumont).

The opening of this subject, which will be found in "Tours Around the World" No. 39, shows the island of Marken in the distance. We then approach its shores and note the quaint aspect of its buildings and its people. Fishing is its chief industry, and the customs and costumes of the Scandinavian bargemen, quaint and unlike our own, have evidently not changed with the years. The island is situated in the Zuider Zee, and the scenes which will be found there are not unlike those in other parts of the Dutch possessions.

"La Grande Chartreuse" (Mutual-Gaumont).

At the monastery of La Grande Chartreuse in southwestern France a celebrated liqueur has been made by the monks, which has added much to the fame of the monastery. In approaching it we are drawn by the cameraman through a group of limestone mountains in the Alps, which afford delightful scenic treasures. A carriage road, which was begun in 1854, leads to the monastery over the bridge of St. Bruno, named after the founder of the monastery, which was founded in 1084 and inhabited by the Carthusian monks. An attractive subject, nicely illustrated, contained in "Tours Around the World" No. 39.

"A Trip to Majorca" (Mutual-Gaumont).

One of the most interesting of travel pictures is contained in the thirty-ninth release of "Tours Around the World," entitled "A Trip to Majorca." Majorca is a Spanish island situated in the Mediterranean Sea, and in the picture we are given views of the city of Palma, which has no less than 65,000 inhabitants. Palma is situated on the hills and has narrow, gloomy streets, according to the scene of the picture. The second city of Majorca, Manacor, is also shown and the Caves of Arta nearby, which is one of the finest groups of stalactite caverns in western Europe. The Spanish types, especially the women of Majorca, with their queer costumes and head-dresses, are interesting.

Notes from Washington

Washington Correspondent Quotes Interesting Figures on Moving Picture Theater Attendance.

C LARENCE E. LINZ, correspondent to the Moving Picture World for the District of Columbia, sends the following interesting information concerning film conditions in Washington as they concern the child:

The daily attendance at the motion picture theaters of the District of Columbia, according to a report on the "Facilities for Children's Play in the District of Columbia," just issued by the Children's Bureau of the United States Department of Labor, is 44,088, of which 35,858 are adults and 8,230 are minors. All of these patronize the 73 city theaters, which have a total seating capacity of 27,796.

The Children's Bureau made quite an extensive study of the recreational facilities of Washington, including an investigation of film conditions. On this latter subject the report states that "Out of 250 films inspected in the course of this study, 99 were comedy scenes or farces, 68 were romantic, 51 showed crimes as main features of the stories, 23 were educational, and 7 were adventures, while 2 could not be classified. Virtue is generally triumphant, and the criminal always meets an unhappy end; but many parents feel that less emphasis should be placed on the criminal incidents. The accurate portrayal of a burglar blowing open a safe may be an object lesson to some impressionable boy with adventurous tendencies. In the old days the dime novel was condemned because it was believed to teach crime, and the cheaper melodrama always had a villain who, before his capture, taught a few tricks of his trade to the aspiring young gangster. These, however, were mere child's play in comparison with the photographic dramas of today. In some way parents and children should be assured that the play is clean and proper for them to see."

The figures obtained by a survey of 73 of the motion-picture houses give a result which is equivalent to an attendance once a week of every person in Washington. A fairly accurate survey showed that the average daily at-

tendance was 44,088. Counting all under 18 years as minors, it was found (contrary to the usual impression) that adults were far in the lead, with 35,858 a day, the minors showing a daily 'movie' strength of 8,230. Of the total 39,416 were white, 2,740 were colored; the remainder were not reported separately. The adult whites numbered 32,242. Under 18 years, the white boys and girls numbered 7,174 and the colored 640.

The schools have tried to encourage the presentation of educational films at the theaters by arranging for groups of children to attend. Good films are also shown occasionally at a few school buildings outside of school hours, and by a few of the volunteer agencies which conduct social activities.

A Line on Robert C. Bruce

He Crosses the Sage Brush Country and Hobnobs with Traditions of the Ancient Cliff Dwellers.

AT LAST after months of silence we get a line on the well-known scenic film producer, Robert C. Bruce. Shortly after the beginning of the New Year Mr. Bruce started on a ten-months' trip for the purpose of making pictures for the Educational Films Corporation of America; and with the exception of a glimpse or two of his trials in the mud roads of Georgia and Louisiana overtaken by the spring thaw, we have seen or heard little from him. Now we have discovered traces of him in the sage brush country of Arizona and New Mexico, only to learn that he has flown to Montana, where he is at present doing the beauties of the National Glacier Park. He has visited the Grand Canyon of Arizona and snapped up its best scenic treasures, of which more anon.

At New Orleans Mr. Bruce was joined by Jesse G. Sill, a Portland cameraman. A person of "local color" was also added to the automobile cargo at New Orleans, from whence the party motored around the southern rim of the United States, keeping as close as possible to the oceans and bays that wash its shores.

Aside from being a scenic director Mr. Bruce is an apple rancher in the foothills of the Cascades, near White Salmon, Wash. Bronze of hue, wiry of build, clear-cut of feature, he appeals to one as a sincere lover of the great outdoors. On his return we expect great things in scenic illustration, building our hopes on his past efforts with artistic results.

HALL LEAVES GOLDWYN.

EMMETT CAMPBELL HALL, one of the first of the photoplay writers and for a long time a member of the Lubin staff, has left the staff of the Goldwyn company to resume free lance. Mr. Hall joined the Goldwyn staff when it was formed and has written a number of continuities for them, including that for "Polly of the Circus," the initial Goldwyn release, for Miss Elliott, Miss Marsh and Miss Cowl, but ill health necessitated Mrs. Hall's return to their home at Glen Echo, Md., just outside Washington, and Mr. Hall decided to return to free lance in order to be with her.

CHARLES SIMONE CONVALESCENT.

CHARLES SIMONE is slowly recovering from a painful illness which has confined him to his home for several weeks. Though not yet out of danger and much against the advice of his physician, he is quietly at work completing arrangements for his own producing company. He feels that he will be well enough to start actual operations some time next month. No definite announcement of his plans will be made until he deems it "safe" to make it.

JUST ISSUED

Our second list of EDUCATIONAL and SELECTED FILMS covering releases from January 1st to June 30th, 1917. A handy reference list for managers and others in selecting programs for children's matinees. A few of the first list containing film releases of last six months of 1916 still on hand. Twenty cents for each list, postage paid.

MOVING PICTURE WORLD

17 Madison Avenue :: :: :: New York

Among the Picture Theaters

Empress Theater, Fremont, Neb.

An Attractive House, Whose Trade Mark Is "Quality Amusements."

ONE of the most attractive theaters in the State of Nebraska is the Empress, located in Fremont, a city of 10,000 inhabitants, situated about forty miles west of Omaha. It is owned by the Empress Theater Company, which has adopted as its slogan "quality amusements." N. A. Johnson is president of the company and R. B. Thomas secretary and manager.

The building is 44 by 132 feet, with a spacious lobby 28 by 30 feet. The proscenium opening is 25 by 32 feet and there is a full size stage, so that the house may also be used for the spoken drama if desired. Gray is the predominant color in the decorations.

At the back of the balcony is the operator's booth, which is very large, and, being situated near windows overlooking the street, adds materially to the comfort of the operator, providing him with a plentiful supply of fresh air. Simplex projection machines are used, and the length of the throw is 102 feet.

As Fremont is located on the Lincoln Highway, the Empress theater attracts considerable patronage from automo-



Interior of the Empress Theater, Fremont, Neb., Showing Artistic Stage Setting.

bilists, who are glad to vary the monotony of a cross country trip by spending a few hours viewing the excellent pictures shown in this house. Triangle, Paramount and Metro service is used, and the program changed daily. Announcement of coming features is made on the back of photographs of prominent stars, which are distributed to the patrons.

The seating capacity of the house is 920. In addition to the orchestra pit, there is a commodious balcony seating several hundred, and four spacious loges. The balcony is without posts to obstruct the vision of the audience downstairs; it is supported entirely by rods suspended from the ceiling and brackets attached to the side walls. The seats in the balcony are made of wood, while those downstairs are heavily upholstered.

In the center of the stage, immediately in front of the screen, is a beautiful electric fountain, which enhances the beauty of the stage setting; artificial flowers are also extensively used in the decorations, being banked around the wings and entwined in the scenery.

A five-piece orchestra provides the music for the evening performances, while a piano alone is used for matinees. Admission prices are 5 and 10 cents in the afternoon, and 10 and 15 cents in the evening.

BENTON COMPANY TO BUILD FOUR THEATERS.

Announcement has been made by the Benton Amusement Company, incorporated for \$150,000, that they will erect four motion picture houses, seating from 1,000 to 1,200 each, in

the following cities in Illinois: Carbondale, Christopher, West Frankford, and Mount Vernon. These theaters will cost from \$20,000 to \$35,000 apiece, will be thoroughly up to date, and equipped with all modern improvements; and in addition, each house will have a large stage, dressing rooms and complete scenic paraphernalia to allow the presentation of spoken dramas from time to time.

George Colovoa is president and general manager of the company, which includes a number of prominent St. Louis citizens. The headquarters will be located at Benton, Ill., where the Benton Amusement Company already operates two theaters, the Auditorium and the Mars.

Diamond Theater, New Orleans, La.

Old Vaudeville Structure Converted Into High Class Picture House—Manager Chisholm Sees All Subjects Forming Program Before Presenting Them to Public.

THE Diamond theater has been making history in New Orleans since its opening in the latter part of April as a motion picture house. During the winter the house was known as the Lyric. It was a vaudeville house. Manager R. M. Chisholm looked at his neighbors who were running motion picture theaters, put his two fingers to his forehead in the attitude of deep thought and asked himself the question, "Why not convert the Lyric into a picture house?" A number of expert painters and decorators were put on the job, and in a remarkably short time the old Lyric was a thing of the past. So successful were the workmen that not a trace of its former personality was distinguishable in the new and beautified building. Structurally, the Diamond is ideal for a motion picture theater. It has the space, the fittings, the seating capacity, and the convenient location. It is an attractive house from the street and more attractive



Diamond Theater, New Orleans, La.

in the interior. It is fitted with every appliance for the showing of pictures to the best advantage, and the management allows not the slightest defect to mar the presentation of the screen subjects.

But the most notable thing about the Diamond is the policy which was adopted at the start that no picture whatever should be shown to the patrons unless it had been screened for the management and secured his approval. This policy has been made the keynote of all of the advertising matter of the theater and the people like it. Good pictures is the slogan of the house, and it matters not whether they are program releases or states rights subjects. Manager Chisholm is a showman. His long experience with dramatic companies and productions, his years of experience in theater management before the picture had gained the ascendancy, makes him a student of the psychology of the game. He studies human nature.

The Diamond has a seating capacity of 2,100; it is fitted with every appliance for the comfort and convenience of its patrons, and it has already enlisted the support of a class of educational and professional people who have never heretofore been made to feel that the personal equation is as effective in the motion picture business as in any other one.

Colonial Theater, Reading, Pa.

Carr & Schad, Inc., Adds Another Splendid Picture Edifice to Its Rapidly Growing Circuit—Cost More Than \$250,000 to Erect.

THE Colonial theater, Reading Pa., which opened on April 16 last, is one of the handsomest, most modern and most efficiently operated photoplay houses in the country. It is situated on the north side of Penn street near Seventh, an advantageous location because it can draw its patronage from many directions. The structure is a testimonial to the brains and energy of the Carr & Schad interests and the motion picture industry, and unquestionably is a great credit to the city in which it is located. The Reading public named the new theater by a voting contest held at one of the Carr & Schad houses, and the management accepted the people's choice. More than \$250,000 was laid out for the erection of this sumptuous picture palace and the tremendous business that the Colonial has been enjoying since its dedication is evidence of the appreciation of the public.

The Colonial seats 2,000 persons, 1,100 on the first floor and 900 on the spacious balcony, the boxes and loges, and from every part of the auditorium one can get desirable seats. Upon entering the theater, the colonial idea at once asserts itself by the eight massive marble columns, directly back of the lobby, which is also in marble. The approaches



View of Interior of Colonial Theater, Reading, Pa., from stage.

to the balcony are by stairs and inclines. A feature of the new building is the mezzanine floor with a promenade, which adds a social novelty to the institution.

The balcony is divided into three different sections, actually making three separate balconies. The six elaborate loges and the four comfortable boxes are elegantly furnished with draperies, valances of red damask, wicker arm chairs and settees. The best upholstered opera chairs with springs have been installed in the main auditorium and balcony. Ladies' retiring rooms, gentlemen's cloak and smoking rooms, telephone exchange, drinking fountains and every modern improvement has been provided for.

The interior decoration is marvelous, and puts one in mind of a wealthy man's home. The walls and ceiling show shadows of French grey and rich gold and brown. The Adam detail approaches ivory color. The embellishment and furnishing denote taste and refinement, luxury without ambitious display, and the entire appearance simply captivates everyone, for the lines of beauty must be seen to be actually appreciated.

A \$25,000 Kimball organ is a part of the musical feature. There is also a fifteen-piece symphony orchestra to aid in supplying the proper musical accompaniment to the pictures.

The lighting is another surprise. The dimming process is one of the features. The exterior is illuminated mainly by the flood lighting system, an innovation in this respect in Reading theaters. The lobby has been done in marble, while a massive marquee over the pavement protects the crowds and adds "class" to the beautiful structure. The ventilation of the Colonial is of such a high degree of efficiency that the air at all times is pure and fresh, and one can sit through an entertainment with all the comforts of his home surrounding him. The winter ventilation is arranged in a manner which will neither allow overheating nor under-

heating. The "mushroom" system is used, in which the air is forced into a plenum chamber, where it is heated, and then passes through a mushroom shaped radiator under the seats and so warms the house. The same system is used in the summer, save that a blower, which cools the air, is put into service. The main office of the management is on the second floor of the building. The operating room is equipped with all modern apparatus, including motor generators purchased from United Theater Equipment Corporation of 1604 Broadway, New York.

A great deal of the credit goes to the untiring efforts of Claude L. Carr and Henry J. Schad, the hustling managers of the Carr & Schad, Inc., both pioneers in the film business in Reding. They began operation as exhibitors about 12 years ago at the old Victor, which occupied part of the space now devoted to the lobby at the Arcadia, one of their theaters. Carr & Schad later bought the new Victor, and it was at this house that their efforts began to be realized. About five years ago they secured the Empire, and later business warranted them in taking over the Crescent. After remodeling the Empire and changing the name to the Princess, the latter house was then opened. Carr & Schad's continued success resulted in their leasing the old Palace theater, and after renovating that memorable structure to such an extent that they actually rebuilt the entire theater, they opened the Arcadia at this site on June 26, of last year. The success of Carr & Schad has been due to the fact that



Section of Mezzanine Floor, Colonial Theater, Reading, Pa.

they have always catered to the public, offering only the best of programs playing return engagements when requested time and again, and their own personal interest in the detail affairs of the business. The policy of the new Colonial is to have only the best photoplays.

COMBINES DANCING WITH MOTION PICTURES.

H. O. Conover, leader of the Chester Cornet Band, Chester, N. J., recently introduced a novel form of entertainment in the village of Chester. Each evening in the town hall a motion picture show, consisting of a feature picture and short comedies, is given. The music is furnished by the Chester Cornet Band and, after the show, the seats are removed and dancing permitted. This innovation has proved very popular.

In addition to his duties as leader of the band, Mr. Conover also manages the entire entertainment. He advises that after a careful examination of all the trade magazines he finds the Moving Picture World answers his needs in every way.

MAJESTIC THEATER UNDER NEW MANAGEMENT.

Among the most enterprising exhibitors in Ashland, Wis., are the Latts Brothers, Abe and Louis, who several years ago entered the moving picture business with the Bijou, a small house. Later they interested L. A. Schwager and formed the Royal Theater Company and, at a cost of \$50,000 built the Royal theater, one of the handsomest and best equipped in the city of Ashland. They have recently leased the Majestic theater for five years.

Feature photoplays and vaudeville are presented at both houses. However, since acquiring control of the two theaters, it will be the policy of the management to also present first-class road attractions from time to time.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Brunette Boston.

EVIDENTLY the Boston exhibitors take a dark view of life. Judging from their Sunday advertising they can see nothing but black ink to their advertising. We offer as Exhibit A a page from the Sunday Post. This was taken the Sunday before the Elks' National Convention. But two houses thought to use the Elk emblem as a courtesy or a business getter. The Post runs eight columns to the page, and is twenty-one inches deep, making 168 column inches, of which 154 inches are amusement advertising. Of this the picture theaters take 68 inches; not a very large proportion for the summer season. The first



impression the page gives is that it is too black. The next thing noted is the comparatively small number of lines that stand out. The Orpheum at the top of the first two columns stands out because of the Elk cuts, but these would be even more prominent if the heads had a little more white space. So true is this that it would have paid had the cuts been made smaller that the white frame might have been increased. A smaller cut on white would have been more prominent than the larger size. The Orpheum bottom strip and the top of the Scollay Square advertisements are so much alike that they kill each other. The Orpheum has the advantage of the top of the page and its heading cannot be hurt, but the bottom is lost and would blanket the Scollay were it not for the reverse cut for "The Whip." But the film title is the only thing to stand up in that section of the advertisement. Gordon's gets a better display through the use of Gothic names for the stars, and presumably interest in the stars will draw attention to their plays, but the titles ride too close to the names of the stars to permit either to stand out as they should. Caliban is well displayed. It needs but the single word, for this is a unique pageant for the benefit of certain patriotic schemes, and the papers have given columns of publicity to the undeniably interesting event. The best display is that of the Modern with its shield for Mary Pickford. The Park, in spite of its top column position, is almost useless.

It is one of the accepted propositions of advertising that black grounds for white letters give them the greatest possible prominence. It ranks with the red-on-yellow, black-on-red and similar elementals. The white letter on a black ground is declared by science to be the most readily distinguishable. Undoubtedly this is true, but the white on black theory does not take cognizance of the fact that people habitually read black on white. Moreover the law is further qualified. A good strong black and a brilliant white are necessary. Absolute

black and full white. The average daily newspaper produces a dirty gray black on a yellow paper, and the result is by no means good. We reproduce a rearrangement of four cuts dependent upon the white on black for display. If you will return for a moment to the cut of the



full page and look at the lower left hand corner, you will note that the St. James advertisement in the second column is materially hurt by a somewhat similar reverse cut for "Fair and Warmer," just as the Orpheum and Scollay Square kill each other off. Rearranged so that the reverse cuts are on either side of the St. James, it will be seen that the St. James is the more prominent; not because of the white letter, but because of the fairly open display above and below. The placement of the house name is not wholly good, but the frame of three point rule serves to hold it all together. The Beacon shows well because they use a large letter and clear the lines. On the other hand the Franklin Park uses a condensed letter and the white gets but a small chance to show up. The Fenway shows up better for this reason, but the address, below the word "theater," is almost completely lost. Ink has crept into the lines and partly filled them.

Reverse cuts are good only when they are in large letter and so unusual on the page that they gain prominence through that fact, and the best means of fighting a page of heavy display is to use a frame of white within a frame of black. This costs money, but very little in proportion for the return. It is a very simple proposition. Suppose that advertising space is a dollar an inch and you buy ten inches in the form of a two fives. If five thousand persons read your advertisement, it costs you a cent a person. But suppose you take an additional two inches for a frame. Because you stand out on the page, ten thousand persons see and read your advertising. This costs you but little more than half a cent per person. Surely the additional space is a good investment. The rule works both ways, however, and the final reduction of the rule is to do what the other fellow doesn't until he starts to follow you, and then still do what he doesn't by doing what he was doing. Keep a couple of jumps ahead of the other fellow and you'll always be in the lead.

Show the cut of the full page to ten persons, asking what picture advertisement most strongly attracts their first glance, and probably nine out of ten will point to the advertisement of the Modern; not because the shield is a fashionably patriotic shape, but because the advertisement differs from the rest and so stands out. This is not so much due to the shape as to the white space around the corners, and the display. Taken by itself the advertisement does not stand up very well. There is too much small text to be gone over, but the essential facts stand out full. The name of the house, the name of the star and play and the fact that it is the last week are all comprehended in the first glance. The rest does not matter so much. And not only is this all told plainly, but the attractor line, "Uncle Sam's Favorite Niece," calls the attention of the reader to the stars



at the bottom of the advertisement, and once down there the eye will get something of the small type. But the small lettering does not tell much. It says that it is a spectacular cinema production that



that features. There are many Pickfords being shown. Tell him that this is the one in which the ship is sunk. The advertisement runs 4½ inches across two columns.

The Park takes an additional inch, and the two fives look more than one inch larger, but the Park crowds its space terribly. The scene sketch is too small to attract much attention or to suggest much of the tableau, and the few display lines are killed almost entirely by being crowded. Hand lettering is always harder to read than type, and it seldom pays to letter the entire advertisement. It does pay to mortise, if necessary, or the design can be drawn to such a scale that the type lines can be set up and pasted on the sheet and then the whole can be reduced, though even this will blur the outlines and make it more difficult to read the text. Generally these drawn designs are done much larger than the reproduction. They look well on a whole sheet of drawing board where they look badly in the reproduction. All drawn designs should be examined through a reducing glass. In the house trade mark there is a streak of white to be seen under the house name. This is the script signature of the house manager, apparently, but it reproduces so poorly and comes so close to the edge that it looks more like a fault in the cut than anything else, and serves no good purpose since the name cannot be read. Turn to the cut of the full page and note how in the further reproduction the Keith advertisement alongside shows up, on one hand and the Boston on the other. The very clearness of these two theater advertisements makes the Park seem more obscure. The Boston is all type and the Keith house has only a cut head, but both are better, though they cost considerably less. A drawing pays only when the drawing will give an appeal so much stronger than the type display that it is economy to pay the cost of the drawing. Where a drawing is used and throwaways are employed, it is a good scheme to have two cuts made, one for the advertisement and the other for the distributed matter, for a good two fives should be just as good as a nine by ten throwaway. That is the truest test of good advertising.

The Scollay Square plays vaudeville but features the pictures in two fours. Eliminate the vaudeville section of the advertisement and you would have a display for "The Whip" that would work equally as well as an inch and a half, single column or a cross page. This is the real test of value. The "See" lines are not well chosen. A race between auto and train is no novelty these days, nor is a terrible railroad wreck. These have been used in numerous features. The line "See the winning races at the track" is meaningless. All races are won if there is a race. There is no appeal. See the fiercely contested races might be better, but the copy writer has overlooked the real factors of "The Whip" and has picked out the sensation stuff. That "The Whip" is a Drury Lane melodrama is something that has a meaning in America. That is offers an unusual story is more important than the train wreck. The argument lines are badly done, but the display is well done, and here the reverse cut works well because it stands out from the rest of the type and is large enough to be taken in at the first glance without effort. The cut of the electric fan builds up the suggestion of coolness that the theater seeks to convey, but you have to look twice to see that it really is a fan and not merely an ornament. A more open drawing would have helped.

The daily advertising is very small. That in the Post runs but 10½ inches; mostly picture houses as the drama houses are closed for the season. It is not easy to get a display in an inch or an inch and a

half of space, and the best that can be done is to note the attractions in brief, but there is really a better display in the small daily space than in the page on Sundays because the advertisements do not kill each other with the same enthusiasm shown in Sundays. The general average of Boston is decidedly low. A surprising thing is that the Hearst paper gets but a small percentage of the advertising. In most cities the Hearst sheet leads, but in Boston they seem to make less effort, and

<p>BOSTON THEATRE</p> <p>July 8—Brookline and Worcester.</p> <p>July 11—Lynn, Salem, Beverly, Malden, Lynnfield, Saugus, Revere.</p> <p>July 12—Lowell, Gardner, Fitchburg.</p> <p>July 13—Wellesley, Quincy, Malden, Special Drill by Mass. State Guard of Roxbury.</p> <p>July 14—Farewell Performance.</p> <p>serve Officers' Training Corps</p>	<p>Theatres</p> <p>Welcome B.P.O.E. THE GREAT WAR PLAY AT THE COOP COPIES</p> <p>Events 8:15, Tues., 25 July Thurs., Sat., 2:15 P.M.</p> <p>HENRY LEWITT PLAYERS State Hotel at Fremont and Jarvis Sts.</p>	<p>Theatres</p> <p>NAT M. WILLS THE ELKS JESTER 5 Maryland Singers NELLIE & RAMONA ROGINS DEACON: JOSEPH E. DEMPSEY, DOUGIE The GINGERBREAD TRIO, NEWS PICTORIAL</p>
<p>BRAVES FIELD "The Home of Big Things" CINCINNATI</p> <p>TODAY AT 3:15 Tickets on sale at 3rd, 344 Washington St.</p> <p>Tomorrow, Elks' Day—Cincinnati; rest of week, St. Louis.</p>	<p>Last 8 Times JEWINS & CO.</p> <p>FAIR & ONLY SHOW IN TOWN PARK SQ. 1 MON. 8/13 2 TUES. 8/14 3 WED. 8/15 4 THURS. 8/16 5 FRI. 8/17 6 SAT. 8/18 7 SUN. 8/19 8 MON. 8/20</p>	<p>SCOLLAY THE WHIP The WORLD'S FAMOUS 7 VAUDEVILLE</p>
<p>LEXINGTON PARK THEATRE—A Good Fellow Dances Every Night Women With Children Free Admission to Park Every Tues.</p>	<p>ORPHEUM</p> <p>WINIFRED GILRAIN ANONYMOUS AMNY LEWIS, CESAR RUBINI AND OTHER GREAT ACTS Exclusive Photo Features</p>	<p>PARK THEATRE—NOW PLATING Kitty Gordon in "The Beloved Adversary," etc.; Clara Kimball Young in "The Badge of Shame," 6 acts.</p>
<p>BOWDINE SQ. Bowdine Sq., Sub. St. Reserved 100 Ext. Seats White Pearl in "The Slave"; LEE CHILDREN in "Two Little Imps"; Doris Day in "The Girl in the Moon"; Dinah and Fern, BIG VAL DEVILLE.</p>	<p>BACON Pauline Frederick in "The Love Doctor"; Eddie Cantor in "The Road Between"; First Eng. with Pauline Frederick.</p>	<p>At North Station EARL WILLIAMS GEORGE LUCAS In "The Book Agent." Mary Wickford in "The Girl in the Moon"; Pauline Frederick in "Love That Lawyer."</p>
<p>FENWAY FENNELL</p> <p>Antonio Moreno and Eddie Storey in "The Captain of the Gray Horse Troop"; John Wayne in "The Fighting 6th"; Ferd. A.弗雷德里克 and Army Men and Tunes from "Gone with the Wind"; Gen. Pershing and Army Landing France.</p>	<p>MODERN</p>	<p>Refined Vaudreuil in "The Girl in the Moon"; Car of CHANALE</p>
<p>LOEW'S ST. JAMES</p>		

yet Boston has comparatively few papers in proportion to the large suburban territory served, and it should pay to go into all of the established sheets on Sunday, at least.

Wholesaling.

F. A. Wilson, of the American Maid Film Co., Minneapolis, sends in an envelope, 25,000 of which were distributed to homes, while 5,000 hoppers were put into the offices. Thirty thousand pieces of advertising for one subject is a pretty large order, even in a city. The film was Hall Caine's The Deemster, showing at the Lyric. The hopper shows well executed cuts of Mr. Caine and his son, well printed and with appropriate text. The envelopes are cheap manila (but not too cheap) similar to the telegraph envelopes, and printed in blue. In the corner is "A Message for You. Important and Interesting." This is split by three-point rule between. In place of the address is a thirty point "It's Yours—Open It." There is something insistent about the phrase, and yet it is not offensive. The enclosure is colloquial in the extreme, perhaps too extreme in phrase to appeal most strongly to those most likely to be interested in the visualization of a Caine novel, but it certainly does stick in the memory. We quote the opening phrases:

Oh, no : you won't.

Your first impulse was to throw this away.

But you are not going to do it until you have read every word, thank you.

What's all this strange communication?

"None of your business," did you say? Well, now, don't "tip up" until we have sung our little song.

"lip up" until we have sung our little song.

Did you ever hear of a distinguished, heard-garnished gentleman by the name of Hall Caine? You recollect that he wrote "The Deemster," "The Christian," "The Eternal City," "The Manxman," "The Bondsman," "The Woman Thou Gavest Me" and enough others to earn for him the honor of being the world's greatest living author.

Evidently everyone who gets such a letter is going to forget it, and Mr. Wilson says it brought the crowds, which is the final answer. If it gets the money, it's good. The way the envelope scheme is worked is better than average. It puts new life into an old stunt. Try that. It's yours—open it. You will find that it will work for you, too; perhaps better than the fake telegram, not alone because it is newer, but because it is better.

Unkind.

A recent issue of Paramount Pointers, Philadelphia, tells of a crowd of cars in front of a local house and reports that there were "thirty automobiles and six flivvers." That's no way to speak of the Pacifist Perambulators. The same issue announces that Walter Brookes, of the Auditorium, Coatesville, will loan a mortised cut he had made for The Bottle Imp. Gordon (106¹) Fullerton and Ralph Ruffner are swapping cuts up around Puget Sound and now the City of Brotherly Love is getting more brotherly. In time we hope to see a regular exchange of this special advertising material. Will Mr. Brookes please be reminded that it is a long time since we heard from him last?

On another tack we lift this, which in turn was lifted from the Philadelphia North American:

Sometimes—but not often—on a theater program one will see "By Request" after the announcement of a repeated production. "By request" means that someone in the audience was considerate enough to convey his impressions of the picture to the manager, which is what they all want, but unfortunately seldom get.

Often enough patrons are willing and even desirous of seeing the same picture twice, or even of obtaining a picture they have only heard of. If they would tell the theater manage-

ment, there would be nine chances out of ten in favor of getting it. After all, the main object the authorities have in view is the satisfaction of the public, and if they have to guess at their taste all the time there is small opportunity for invariably hitting it right.

Almost every exhibitor is able to obtain the pictures he wants from his local dealer. And almost every member of an audience is able to obtain the one he wants from the exhibitor. If the two could only get together there would be ever so much more success in the making up of programs.

"By request" is one of the best advertisements a picture house can have. It means that the onlooker and the manager are working in unison.

There is a good suggestion here. Follow it up. And lastly comes this gem:

Summer is coming! Just as well might the captain of a liner say to the engineer, "Draw the fires, we're going full speed now," as for a theater proprietor to say, "The summer is coming, I'll get a cheaper service." Don't cut down! Build up!

This should be set in display. The time to hustle is when business is good, to keep it good. You can't save money by program cutting. If they won't come for what you have, offer something better, not something cheaper. It's not economy; it is business suicide to cut down. Keep the prices down and the program up.

Liberal.

There is nothing stingy about A. L. Middleton, of the Queen, De Queen, Ark. He used the form letter invitation, winding up with a coupon to be torn off. You simply signed your name, wrote your address and gave the number of persons in your family and the entire family could get in free any night except Saturday. And each letter was pen signed by both Mr. and Mrs. Middleton. Special envelopes were used, printed up:

A FREE PASS.

For.....and family
De Queen, Arkansas.

Naturally that got the attention and the letter made good the promise. The essential part reads:

If you were never in a picture show in your life, come just this once as our guest. We will consider it an honor to have you present and do everything possible to make you enjoy the visit.

If you and your family are regular patrons, then we are anxious to show this much appreciation of your past patronage and extend this invitation to you.

Yours for a greater QUEEN, A. L. MIDDLETON,
MRS. A. L. MIDDLETON.

Tear off here.

Name of head of family.....
How many in family.....Street address.....

Good Any Night This Week Except Saturday.

The letter is a shade too long, requiring an extra length sheet, and the printer had to use some wrong font e's and t's to get it all in, but they read it for the sake of the pass. Mr. Middleton has gotten his house organ into shape now and he looks like a comer.

For Kid Matinees.

We are not going to try to reproduce the display of the circular used by the Empire theater, New York City, for its kid matinees, but it is so good that we are going to run it in full. Keep it by you. You may need some part of it. It hits more high points than any kid circular we have seen yet. Note the use of Boy Scouts, the permission of the Board of Education and the official guardians.

MOTION PICTURES FOR CHILDREN EMPIRE THEATER

WESTCHESTER AVENUE AT 161ST STREET, BRONX, N. Y.
To the Parent:

Motion pictures for Children of all ages will be shown under the auspices of the National Juvenile Motion Picture Board, at the EMPIRE THEATER, 161st Street and Westchester Avenue, on Saturday morning, May 5th, from 10 to 12 noon.

The Board of Education has given its sanction to these performances and its permission to distribute this circular through the schools.

This performance is to help inspire the children to seek only the best in motion pictures.

A committee of guardians, assisted by a delegation of Boy Scouts under the direction of their scout master, will supervise and care for the children.

Parents and guardians are invited to accompany children in so far as is possible. If children come unattended the attached slip must be signed by the parent or guardian and presented at the door of the theater.

Program for Saturday Morning, May 5th, 1917,

LITTLE LORD FAUNTLEROY

and other interesting stories.

CHILD'S ADMISSION WITH PARENT'S SIGNATURE 5c

National Juvenile Motion Picture Board

Mrs. Adele F. Woodard, President

Mrs. Irving M. Crane, Local Chairman

Assisted by a Committee of the Mothers' Clubs Association of the Public Schools of the Bronx

The U. S. Boy Scouts will give an Exhibition Drill

Kindly fill out this blank if you send your child unaccompanied.

Chairman of Committee of Guardians

In compliance with the law with regard to the admission of

minors to motion picture theaters, I appoint Mrs. Irving M. Crane and her assistants as guardians for my child during the Children's Matinee at the EMPIRE THEATER, on Saturday Morning May 5th, 1917.

Name of Child.....
Signature of Parent.....
Address of Parent.....

Better Sans Cuts.

The Third Street theater, Easton, Pa., is using the Kraus program fronts, but has dropped the inside page cuts and really gets a better display, as the reproduction of the inside page shows. Using a black

THIRD STREET THEATRE	
MONDAY AND TUESDAY JUNE 13-14	FIRST AND ONLY SHOWING IN EASTON
Pauline Frederick In the drama, "Her Better Self"	
A popular actress in the picture theater, the attraction of the is the personal appearance of the star. The play is a light comedy and the best work of Pauline Frederick.	
Short subjects: "Pathy News" and new Sydney Dress comedy	
NO ADVANCE IN PRICES FOR THIS EXCLUSIVE PRODUCTION	
WEDNESDAY AND THURSDAY JUNE 15-16	FIRST AND ONLY SHOWING IN EASTON
BLANCHE SWEET and THOMAS MEIGHAN	
In the drama, "The Silent Partner"	
Many a woman in a house knows more about the house after than she does herself. She gives little credit and often no financial reward. Jane Gilly (Blanche Sweet) was the kind and more than generous partner to her husband, Tom (Thomas Meighan). But there was something lacking of all her help, so was the partner and found it out.	
Short subjects: Wednesday, "Pathy News," comedy subject, and Burton Holmes' "Travelogue." Thursday, "The Father," a two part Country Life picture.	
NO ADVANCE IN PRICES FOR THIS EXCLUSIVE PRODUCTION	
FRIDAY AND SATURDAY JUNE 17-18	
FIRST SHOWING IN EASTON	
Gail Kane In a drama with a lesson, "Whose Wife"	
a triumph of love over treachery in which a spider is caught in its own web is the theme in the picture.	
THE NEW KEYSTONE COMEDY, "A ROYAL ROGUE"	
A bogus Baron's battle for beauty and bank roll. See a waterpoof shoot an auto higher than a building.	
NO ADVANCE IN PRICES FOR THIS DOUBLE PROGRAM	

ink instead of trying to match the front color also gives a better effect. They were quick to get the idea. It may save others trouble to recall the matter. The Kraus covers are portrait covers, brilliantly printed from costly plates with a careful make-ready that permits a profit only when the cost of that make ready is distributed over a run of a million. The house, using these covers, sought to get the same effect with a job ink and sixty screen cuts, with the natural result that poor press work showed up the cuts and they looked worse than usual through comparison. Job type seems to be about the limit of ability in the Easton print shops, and the house is wise to keep within the limitations. Just mentally make note that any sort of special program front will inevitably kill the coarse screen cuts you add, and stick to type for your announcement. As a matter of fact good printers could have done a rather better job of composition on this, but it is better than cut work with colored inks. Black ink is always the safest play with an incompetent pressman.

Program Stuff.

The Stillman program is not what it was when C. E. Madden got it out, but now and then it runs a good line. Here is one that will work on any program:

MERELY A SUGGESTION.

Do you think that some of the folks at home would be interested in seeing this little magazine? We have tried to make this issue worth while; if you think we have succeeded, slip it into some convenient pocket and take it home with you. Then we'll know what your opinion really is.

It might be well to drop the "Then we'll know, etc.," and use instead "Or sign the coupon below and hand an usher and it will come to you each week." That would be better still. On the Stillman program the paragraph runs at the top of the column with nothing to direct attention to the address coupon at the bottom of the same column.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, \$2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Wright & Callender Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Mr. Tourneur's Opinions.

SEVERAL times we have disapproved of the opinions presumably expressed by Maurice Tourneur, of the Famous Players. We say "presumably" because of the ever-prevalent press agent and his little trick of blaming his ravings on others. Lately we wrote Mr. Tourneur and asked him just what he personally thought, and this is his reply:

I do not think I have ever said that a director is the whole thing in the production of a picture. My contention is this—that it seems almost impossible to get a decent story at the present writing. I admit that there are several good script writers in the business but they all seem to be doing something else besides writing scripts. Give me good human stories, stories that don't have to be fixed up and it will add ten years to my life that I know have already been deducted for no other reason than worrying over the material handed me to make into pictures. If you have anyone in mind who can write stories that do not need to be fixed up, I would deem it a great favor if you could bring us together. I'll see to it that either the firm or myself buy his stories—and at his price.

We think this represents more nearly our own idea of Mr. Tourneur than what the press agent has made him say, but we should like to know just what Mr. Tourneur's ideas may be as to the script which does not need fixing up. We will grant that there is no script coming into his hands that Mr. Tourneur or any other of the few really competent directors cannot improve in spots without spoiling the flavor of the real author; just as there never was a good play produced that did not represent the combined efforts of the author, the stage manager, the production man, himself, perhaps, and lastly the critics. Of course, in this field, the comment of the critics cannot alter the production as is the case with a play of the stage newly produced each night and always capable of change. For this reason, if no other, the director of a photoplay must be more competent than his brother of the stage, and he must cut and change more liberally. But emendation is one thing and complete revision is another, and Mr. Tourneur's views on just how much change is permissible would be of interest.

But Mr. Tourneur's contention that at this moment it is almost impossible to get a decent story, is correct only in part. He very probably knows that the Famous-Players-Lasky system of script handling has, of late, driven elsewhere all self-respecting authors. No one who could write good stories could do business with the Turnbull reading room. His first step seems to have been to throw out those to whom H. R. Duran looked for material. His second was to turn back the stuff sent in for the thousand dollars each script offer. Apparently he did not want to do business with authors in general, and authors in general stayed away. Now, if the recent announcement that each production man can have his own script man and make his own choice still holds good, Mr. Tourneur can, in time, procure for his own use the work of men who can write, but as he himself points out, most of the men who could write good stories are now doing something else, because the conditions in the Lasky-Famous Players' studio have been duplicated in practically every other studio of any consequence. The staff writers have been afraid for their jobs and have discouraged the men who can write better stuff then they can—which is not always saying much.

From another angle, the fiction writer has been disgusted with script writing. If he went at the work with the determination to make a name for himself, he was soon persuaded that he was wasting his time. His script was thrown away as being not worthy of notice. His original synopsis was taken and distorted until little remained of the novel. Then he saw the production ascribed to him and, if he had any literary conscience whatever, he fled shrieking and did not repeat the experiment.

It would be interesting to take the files of this paper for the past two years and check off the names of those who were announced as about to write directly for the screen. How many of those did more than one story? How many did more than two? Of course, the studio staffs will explain that the stuff supplied by these practiced writers was hopelessly impossible, but they do not explain that they gave no real aid, and made no actual effort to train and encourage these writers of note. Not many of them, perhaps, would have made good in any circumstance, for fiction work and photoplay are much further apart than most persons realize, but some of these competents could have made more than good; so good

that the editorial writers would have become worried about their jobs, for the sole excuse many of these staff men now have is that they write better material than is coming in, and the only reason this is true is that they have discouraged and driven from the field the men who could have made good.

And many directors have worked in with the staff men by also trying to show their employers how necessary they are to the establishment and how much they have to change and alter after the script comes into their hands. If Mr. Tourneur finds it difficult to obtain good material, he will find that the bulk of the difficulty lies in the barrier raised by the studio writers and the second rate directors.

For that matter some directors cannot see stories. We know of at least one instance where several stories done turned out so well on the screen that the director could not see that later stories by the same writer were as good, and the market was closed. Some of the later stories were probably better, but the director could not see this through the script, and so he passed the idea over. This does not apply to Mr. Tourneur, of course, nor to a half dozen others, but these really qualified men are suffering for the sins of their associates.

It is useless to suppose that the fact that Mr. Tourneur alone will be willing to buy and produce as bought will tempt back to the field those who have left, but until there are more really competent directors and until these directors insist that the editorial departments back them up properly, there will be no chance for real pictures. In a more remote day one director used to obtain good stories by ignoring the stories the editor sent him and working over the rejections. There are fewer good stories in the mails today because the best writers have turned to other lines, but they could be won back through a concerted effort, and only through a concerted effort can they be won. To quote from Moving Picture Stories:

When production flounders, when bank balances run low, when extinction threatens and fire vaults are stored with unsalable junk, when interested inside advice fails of solving the problem, producers may at last realize that they are traveling in a circle and make a break for the Safety Zone of the real scenario writer.

Here is a producer who is willing and anxious to get good original scripts, but he will probably find that he is handicapped by conditions from within. But don't rush all your stuff to Mr. Tourneur. When he says he wants first class stories, he means thoroughly competent work. That is the other point of view. Directors are sometimes afraid to express a desire for good work because they are promptly inundated with the poor work of those who are too stupid, even, to realize that their work is worse than poor.

Prepare.

If you want to be an author and think you have it in you, the best preparation for a successful career is to purge your mind of all the bromides. Write out all the stories of the beautiful young girl who dies for love and the poor but honest young man who perishes because Gwendolyn wed the man with the sixteen-cylinder car. Write the regulation triangles until you are sick of them yourselves. Write all the stories in which you employ incidents in which you yourself have figured and which, at the time, you thought should make good stories. Write all the temperance stories or the free rum stories and the war stories and the peace propaganda stories you have in your system. Get rid of any other old junk of that sort and then—and not until then—you can start with a clean slate and a clear vision and write the stuff worth while. There are some stories that you can no more help writing than you could help having whooping cough when you were a child. You simply must write them, so write and feel no shame. Other and better writers have done the same before you. Others who come after you will give the same offense. It is no crime to write of the little child that brings two loving hearts together. The crime is committed when you send that sort of stuff to the editors. Have your mental housecleaning and get it over early, then start in and plug away on worth while stuff, and by that time you will know what is worth while and what is without value.

Harder.

There's a heap of difference between a graduation essay and a play to entertain millions. Take it easy.

They Get the Habit.

Plays that are "dashed off" dash right back again.

Technique of the Photoplay

By
EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots.

"Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

Published and For Sale by

THE MOVING PICTURE WORLD, 17 Madison Ave., N. Y.
Schiller Bldg., Chicago

Haas Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON.

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Back Again.

Well, here I am, back on the job again, ready to work with you, and to help you in any way possible. You need the work of this department, and we need your co-operation and assistance, so let us all pull together for the benefit of the industry broadly, and for the benefit of the finished result on the screen in particular.

And right here I pause to express, as well as such a thing may be expressed in weak words, my sincere, heartfelt appreciation of the splendid hospitality and the warm greeting and welcome encountered almost everywhere. The exceptions are so few as to be scarce worthy of note. It would be impossible to convey, through the medium of words, my feeling of gratitude to the almost a hundred unions of operators, and the many exhibitors leagues, or to the thousands of individual exhibitors, theater managers and operators who have contributed to the making endurable the awful grind I have been through. But you may rest assured that your splendid reception, and your magnificent kindness, individually and collectively, will not be forgotten so long as life shall last, and that I shall earnestly endeavor to justify your faith and your friendship by bending every effort in assisting toward the establishment of the moving picture industry upon a final firm foundation as a high-class form of theatrical amusement. For by so doing I can best serve you, since a benefit to the industry automatically becomes a benefit to every man, woman and child connected therewith, and no benefit is, or can be more keenly, or more instantly felt than that which has to do with the proper presentation of the photoplay to the audience.

I have not said a personal goodbye, but only au revoir! for we shall, I hope, meet again. And now, I repeat, let us work earnestly together for the betterment of the projection of the photoplay, which includes those many things having directly to do with the result upon the thousands of screens in this and other countries.

High Amperage.

Louis Phillips, Waterbury, Connecticut, has the following to say with regard to high amperage:

In looking over the June 23d issue of the department I took particular notice of the remarks you made with reference to Brother Bowen's article on high amperage. Must say I was pleased to read your views of the matter, which I feel to be correct. But before going further I wish to say that Brother Bowen deserves credit for his excellent work. I myself have witnessed a demonstration of his ability as an operator; also I have conversed with him personally, and find him to be a good fellow all around. Myself, as well as many of the boys of Local 273, New Haven, have experimented extensively, and have exchanged ideas with one another on the high amperage matter, as well as on the solid negative carbon trim. Thus far my experiments have demonstrated that when you exceed 70 or 75 amperes you are only getting imaginary added brilliancy, and are actually throwing good money away. In the different houses to which I have been sent by Mr. S. Z. Poll to install new equipment or to try and improve screen results, I find that in every case where the boys were using 70 or 80 amperes with two cored carbons they are now using 45 to 60 amperes with a solid negative electrode or carbon, with as good, if not better results. The trouble with most of our

boys in using, or trying to use a solid negative, is (operators please take careful note of this, Ed.) they do not keep the point of the negative close enough to the crater of the positive, hence the negative will burn round instead of to a needle point, which causes splitting and an uncontrollable arc. If they will bear in mind to keep the negative needed by keeping the carbon well fed, they will increase the amperage at the arc, and secure a clear and whiter field on the screen. I also maintain that if this were done there would be a large saving, not only in current, but also in carbon, as it does not require so large a solid carbon as it does a cored one. I, myself, was several weeks practicing before I learned to successfully control the arc when using a solid negative carbon, but now I would not have anything else.

And now with regard to volatilization when using high amperage: If you place a pan of water on the stove and heat it under such circumstances that its vapor is permitted to freely escape into the air the temperature of the water can never be raised above that of its boiling point, which is 220° F. (isn't it 212 instead of 220? Ed.) or 100 degrees C. Under these conditions the temperature of the boiling point of water represents its volatilization temperature. This is the general law for all substances, provided the vapor formed in the process of volatilization be free to escape into the air. Under this condition the temperature of the liquid will remain constant during its volatilization, the increase in temperature of the heat source only having the effect of accelerating volatilization, and increasing the formation of vapor. I believe this same law applies to the carbon crater, and that the temperature of the positive crater is limited to the temperature of the boiling or volatilization point of carbon under atmospheric pressure. This being true, an increase in the current strength (amperage) has no effect upon the temperature of the crater, but serves only to increase the volume of volatilization, consequently the crater area.

I believe no extended comment is necessary on this particular matter. Brother Phillips simply endorses my own position with regard to this argument. Bowen, himself, if I rightly remember, was not sure of his position, but merely "believed" that the quickening of the process of volatilization would serve to increase the temperature of the crater. I hold the analogy presented by Brother Phillips to be a good one. I see no reason why there should be any difference in the application of the law quoted, as between carbon and water.

With regard to close feeding of the arc when using a solid carbon film, why that would, of course, be relative. I would first have to know what friend Phillips means by "close feeding." If you carry your arc too short, and at the same time give your lamp the necessary angle, you will have considerable light interference, and that is bad. In this connection it has been pointed out to me that where operators use silver tipped carbons of too large diameter for the amperage, pitting the condenser is increased by reason of the fact that the metal coating does not burn off far enough down, but comes up too close to the tip of the carbon. The size of the negative carbon is, of course, of considerable importance, since the smaller the point the less light interference there will be, because it is a fact that where the solid carbon is used it is not practical to carry as long an arc as can be carried with two cored carbons.

What Will Be the Limit.

Recently a theater manager asked the editor the following question: "I understand there are now a few operators receiving \$50.00 a week. Do you think it is possible for an operator to be worth that amount of money, and, if so, what do you think should be and will be the limit in the matter of operator's salary?"

This is a somewhat difficult question to answer insofar as concerns the latter part of the query. The modern operator in a high class theater is placed directly in charge of an input wattage often running in excess of 5,000. He takes direct charge of machinery, valued at anywhere from \$800 to \$2,000. He takes charge of films having a physical valuation of from \$600 to \$1,000. He is expected to reproduce upon the screen productions which cost well up into the tens of thousands, and even up into the hundreds of thousands of dollars. It is his duty to reproduce upon the screen the art of artists receiving many thousands of dollars a week—artists who really are among the best the world has ever produced. He has direct charge of the very heart of an amusement enterprise (theater) representing an investment of anywhere from \$5,000 upward, the income of which depends much upon the excellence of his reproduction upon the screen of the photoplays intrusted to his care.

I don't believe that any up-to-date, modern theater manager will ques-

tion the statement that it requires brains and real ability to handle a proposition of this kind, in the best possible way, and certainly no man of intelligence would question the statement that the life of the machinery in charge of the operator, as well as its efficiency of operation, will depend upon the knowledge of the operator, and the application he makes of that knowledge. What the average theater manager does not understand, however, is the fact that the operator who works for low wages is not necessarily a cheap operator. In fact, he may be exactly the opposite—a very expensive one. No one having even slight knowledge of the handling of films will, for one moment, question the statement that tremendous damage is caused by ignorance and carelessness on the part of the operator, and any damage done must, of course, be paid for, and the box offices of the country are the goats.

It is quite true that there are now a few operators receiving \$50.00 per week, and I venture the assertion that they are well worth it. It would not be a paying proposition for the houses employing these men to discharge them and employ cheaper operators. As a matter of fact, the probability is that these same houses will voluntarily increase, rather than decrease, the salary of their operators. Just how high operators' salaries in high class city houses will go, I do not know, but I certainly would not regard \$75 per week as anything in the nature of excessive. Men in this class of theater are projecting film service which cost hundreds of dollars a week, and it must be projected intelligently and efficiently or there will be a loss of ticket sales at the box office and, in a house of that kind, it would take but very little loss to far more than overbalance a difference as between \$50.00 and \$75.00 in a week.

As a matter of fact, I have long contended, and do still contend, that the responsibility placed upon the shoulders of the modern operator is out of all proportion to the wages he receives. A \$20 man reproducing upon the screen a \$50,000 photoplay, and the art of a \$10,000 a week artist, is, to my mind, utterly incongruous. It doesn't fit together right. When you pay \$20 a week, Brother Manager, you get precisely \$20 worth of brains—no more, and no less, except in isolated cases, which only serve to prove the rule. It must, however, be remembered that, whereas \$20 a week isn't going to buy very much in New York City, it may buy fully twice as much out in Centerville, Iowa. It is not, of course, to be expected that the Centerville, Iowa, manager could, or ever will, pay \$50 or \$75 a week. That would, I think, be absurd. But I do believe even the Centerville manager would, in the long run, be the gainer to pay \$25 or perhaps \$30 a week, which would, perhaps, everything considered, purchase about the same grade of talent that \$50 would get in New York City—that is to say, relatively. There really isn't the necessity for the same degree of skill in Centerville, or rather for the same wide range of knowledge that there is in the big theaters in New York City, because the big theaters use much heavier amperage, and play to patrons who pay from 25 cents to one dollar admission; also the equipment of these theaters is much more costly and elaborate in every way.

I am thoroughly and firmly convinced that, within reason of course, increased operators' salaries will bring increased results and efficiency which will very much more than compensate for the outlay.

Standards.

The convention of the Society of Motion Picture Engineers met in Chicago July 16 and 17. Press of other business prevented the editor from attending any of its sessions, except just for a few moments of the first day. This I regret, because I would certainly have protested against some of the action taken with regard to adoption of standards. The convention adopted the following, so I am informed, though no official report of the proceedings has yet reached me, on this, the 25th day of July:

A—Film Speed: A film movement of sixty feet per minute through motion picture machines shall be considered a standard speed.

B—Frame Line: The dividing line between pictures on a motion picture film shall be exactly midway between the marginal perforations.

C—Projection Angle: The maximum permissible angle in motion picture projection shall not exceed twelve degrees (12°) from a perpendicular to the screen surface.

D—Projection Lenses: The outside diameter of projection lens tubes shall be of the following diameter: 38 mm., 46 mm. and 65 mm.

E—Projection Lens Foci: The focus of motion picture projection lenses shall increase in $\frac{1}{4}$ -inch steps to 8 inches, and from 8 to 9 inches in $\frac{1}{2}$ -inch steps.

F—Projection Lens Mounting: Picture projection lenses shall be so mounted that the light from the picture aperture shall have an uninterrupted full path to the rear component of the lens.

G—Picture Aperture: The film picture aperture in a projection machine shall be 0.906 inch wide and 0.679 inch high.

H—Projection Lens Light: The standard height above the floor to the center of the projection lens of a motion picture machine shall be 48 inches.

I—Film Perforations: The dimensions and location of film perforation shall be in accord with the illustrating diagram herewith. (The diagram is not given here.)

J—Standard Picture Film shall be $1\frac{3}{8}$ inches in width and carry a picture for each four perforations, the vertical position of the picture being longitudinal of the film.

K—Lantern Slide Mat Opening: A standard opening for a lantern slide mat for use in conjunction with motion pictures shall be 3 inches wide by $2\frac{1}{4}$ inches high.

L—Thumhmark: The thumbmark spot on a lantern slide shall be located in the lower left-hand corner next the reader when the slide is held so as to be read against a light.

M—Lantern Strip: A red binding strip shall be used on the lower edge of the lantern slide.

Let us examine into the matter from the practical point of view, taking the actions up section by section.

A—This is a matter for serious consideration, and one which this department has been carefully considering for more than four years, without arriving at any very definite conclusion. In fact we have hesitated mostly by reason of the almost universal carelessness with regard to projection machine tension. There is no doubt but that film sprocket holes will give satisfactory service as a speed of seventy feet per minute, provided machine sprockets be kept in proper condition, projector tension (film gate) be properly adjusted, and that the speed of projection of the entire programme be such that it does not force excessive tension. And even under the present deplorable practice I am convinced that a standard of sixty-five feet per minute is entirely practical. The trouble with the low standard is that with present day brilliancy of projection, added to the impossibility of securing revolving shutter conditions in many theaters, sixty per minute approaches under many local conditions, entirely too close to friend flicker, and that is very bad. Speed of projection (which is also camera speed) is not a thing to be lightly approached. In my opinion a very serious error has been made in this item. In fact I believe an error was committed in considering it at all at this time. Other things should have come first, particularly film gate tension devices, now wholly lacking on one machine, and by no means ideal on others.

B—This is excellent; also it was needed.

C—Am not prepared to comment on this at this time, except that I had rather it had been expressed in terms which the average operator can understand. Expressing things in degrees is all very well for architects, but architects are not always employed, and I know I will myself have to look the matter up and see how many inches per foot twelve degrees drop stands for. Why not have said "shall not exceed three inches to the foot," or whatever it is?

D—Thirty-eight millimeters means 1.39606 inches, which would give us an actual lens opening of probably about $\frac{3}{4}$ of an inch. This may be necessary in extremely short focal length lenses, but I don't believe it. And even if it is I believe that better results would be obtained with a larger diameter lens stopped down to required diameter. Forty-six mm. is equal to 1.81102 inches and sixty-five mm. equals 2.53905 inches. with these two latter standards I find no fault, except that it may operate, in many cases, to compel the operator to work with a lens which will waste a large percentage of his light. In my opinion the practical thing to do is adopt a single standard of lens diameter, which same should approach the last named standard. Projector frame construction should be such that a lens of that diameter may be brought within one inch of the film, and a simple card of instruction to the operator, attached to the lens, will do the rest. I freely admit there are some cases in which this would represent some waste in first cost, but it would, nevertheless, viewed as a whole, represent large saving. But there is still another important angle. Really high class projection lenses are of huge importance, in that they not only give better screen results in definition, but also save their own cost in economy of operation—light saving. This department only awaits the return of normal conditions to embark upon a strenuous campaign of education, to the end that high class projection lenses (lenses costing not less than \$75) be installed. We expect to convince theater managers that the doing of this will represent true economy. And how will they get lenses to fit this standard? You may say that this is only the outside diameter, adopted for convenience of machine manufacturers. Granting this, I am still not at all certain the action was a wise one. Moreover, it was taken, so far as I know, without the committee on optics having been consulted, or even called together. And don't tell me this has nothing to do with optics, for it most emphatically has.

E—Let us hear from operators on this.

F—Comment unnecessary.

G—Seems to me it might have been possible to adopt a standard which would not consume the whole multiplication table to figure necessary lens focal lengths. Don't know, however. .9 x .7 might be impractical. Would like to hear from Don Bell, however, as to why it is—if it is.

H—Uumph! Wonder what this means. Very few machines set level when in use. Presumably, however, it refers to height of pedestal, or table, when projector is in level position.

I—So far as I can see, the standard is good. But I would rather trust this particular thing to the knowledge and wisdom of Don Bell than to all the rest of us put together.

J—Comment unnecessary, except why not also include that hugely important item, film thickness, which has directly and enormously to do with excellence in screen result, as well as life of film?

K—Only approximately correct, I believe. Would not three inches by two and three-tenths have been better?

L—Good.

M—Excellent.

Now don't imagine that I am merely criticising to hear my typewriter rattle. These matters have directly to do with the work of the operator, and with economy of projection, as well as with the finished result on the screen. The thing the non-practical man is apt to overlook is that the setting of a standard which seems to be entirely practical, and would be, viewed as a single unit, may directly affect several things, which to the non-operator appear to have no connection therewith. I am anxious to see the Society of Motion Picture Engineers succeed. It is a body sadly needed. I am myself a member thereof. BUT I am not going to sit silent and see it do things which I believe to be wrong.

I would like to hear from operators with regard to the standards I have been discussing. Don't sit silent until the thing is done past repair, and then put up a wail that it is wrong. If you think it is wrong NOW is the time to lift your voice in protest. But don't merely say it is wrong. Give your reasons why.

Chicago Local Union 110.

As you all know, this department has been at odds with the leadership of Local Union No. 110 for several years. During that period of time we have felt called upon, upon several occasions, say some things with regard to that body which were far from pleasant. We deeply regretted the necessity for this, but we nevertheless believed it to be a necessity, and he who fails to perform a duty because that duty is unpleasant, or may have unpleasant consequences, is lacking in courage, and unfit to fill a position which is constantly calling for initiative. We simply did our duty, as we saw it, invariably qualifying our action with the statement that it was not local 110 we were hammering, but its leaders.

And now it is with a feeling of devout thankfulness we are able to say that local 110 has at last awakened to the situation, has shaken off the incubus of wrong leadership and is today as clean and upright a body as any in the land. I have already spoken of these matters in the account of my visit to Chicago, but feel it only right the matter should be set forth, briefly, in the department in which my censure of that body appeared.

Local 110 is one hundred per cent. organized. It numbers among its membership those who would be a distinct credit to any organization. As a whole, I believe it will rank above the average, and now that its affairs are in honest and competent hands, I look forward with confidence to progress in the art of projection in that city. The editor now carries an honorary membership card in 110, and is proud of it. Any help he can give, or any this department can give the Chicago men will be a pleasure. One thing I would like to suggest, if I may, viz.: As soon as is practical, the offices, it seems to me, ought to be moved into better quarters. It might cost more, but the money would be, I firmly believe, well expended. A union is a business institution, pure and simple. If I have business with a business concern and find it occupying nice offices, in a nice building, that fact operates to automatically create a far better impression than would the reverse. Local 306, my own local, has really very nice offices, in a very fairly high grade office building. It costs much more than the way we used to do it, yes; but you could not get local 306 to move its offices back into a dingy, ill-kept Third avenue office, such as she used to occupy, even if given rent free. I hope I may be pardoned for speaking of this matter. But I am of the opinion that the sooner a complete severance of everything which has to do with the past is made, including location, the better it will be for all concerned, and I have faith to believe this advice will be accepted in the spirit in which it is intended. I also trust that a job will be found for Brother Goldberg, so located that he will not be obliged to pass any book stores on his way to and from work. It must grieve him terribly to see so many pirates (authors) getting away with it. My regards to my brothers of 110. May she forge ahead in power and in knowledge, which is itself power, and become a body to which we can point as a model for others to emulate. And under President Armstrong's leadership, assisted by the present corps of able officers, I see no reason why this should not come to pass. If I or this department can help to that end, say the word and it shall be done.

Film Waxed.

At last we have what seems to be a real solution of the emulsion-sticks-to-the-tension-springs nuisance, which is not only the bugbear of the operator who handles first run film, but works an immense amount of damage to the film itself, in many cases actually ruining new films worth well over one hundred dollars. The wlexer in question is the invention of Alexander Weiss, a Cleveland, Ohio, operator, and a member of the Cleveland local union. This department has carefully examined the device, and has had it tested. It certainly does deliver the goods. It is designed for use in film exchanges, but I can also recommend it to the favorable consideration of theaters using first run service. True it is, by comparison, a little costly—am not certain, but my recollection is that \$25 is the price—but this is as nothing when one considers it in the light of an insurance against film damage, and an insurance as against possible trouble on the screen due to excessive emulsion deposit.

The device is very simple. It consists of two upright bars, joined to a base, in the upper half of each of which is a slot about $\frac{1}{2}$ inch wide by $\frac{3}{16}$ of an inch thick. At the bottom of these slots is an iron roller over which the film passes. In the center of these slots is a cross slot. At the bottom is a base with thumbscrew, by means of which the device may be clamped to the bench between the rewinder standards. The action is as follows: In each of the first named slots is placed a bar of wax, apparently just plain paraffine. Between the two standards is placed an iron weight, with pins protruding from its sides, the same engaging the cross slots and resting on top of the wax bars. In process of rewinding the film is pulled between the aforementioned iron roller (about seven-eighths of an inch in diameter) and the lower end of the wax bars, with result that just sufficient wax is deposited to insure against sticking of the emulsion to the tension springs, or shoes, of the projector.

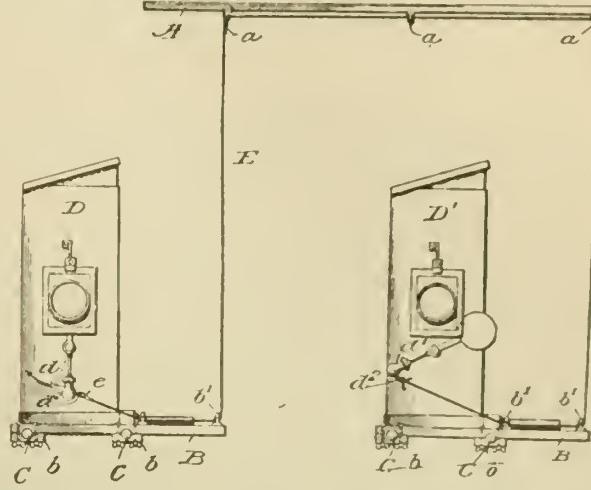
One thing I would like to mention, however, viz.: the directions say: "by winding the film through at moderate speed (about $2\frac{1}{2}$ to 3 minutes to the reel) there is enough wax deposited to insure same against damage. Never apply more pressure than that supplied by the weight in order to leave a plainly visible trace of wax on the films, as too much wax is almost as bad as none at all." This, it occurs to me, is a point which requires somewhat further elucidation, if the wlexer is to be used in the theater, because I am opposed to rewinding film at such high speed as $2\frac{1}{2}$ to 3 minutes to the reel. I have recommended that rewinders be reduced in speed until it requires ten minutes to rewind 1,000 feet of film, and I intend to continue to so recommend. Would this slow speed tend to deposit too much wax, Brother Weiss?

For use in exchanges I can heartily recommend the device, just as it is. It is now being successfully used by two or three of the large film corporations, and should be used by them all. With, or possibly without,

out, some minor change to take care of the matter spoken of, I would also recommend it to the consideration of theater managers using first run films. Wax bars are supplied by the manufacturer. The device is being marketed by the Projection Supply Company, Cleveland, Ohio.

Douser Connection and Film Cleaner.

Samuel T. White, Greenville, N. C., is inventor and patentee of a douser connection as per illustration. Perhaps I am in error, but really I am unable to detect any material difference as between Brother White's invention and similar douser connections illustrated and recom-



mended (unpatented) in the department fully three years ago, also the same scheme has been, and is now, in use in hundreds of theaters. Possibly there is a material difference between these connections and the invention of friend White. If so let him set them forth. True he has anti-friction ceiling rollers, but that, I think, is not of much importance.

Neighbor White's film cleaner has the same general appearance as that of the Mortimer, illustrated page 206 of the Handbook, but it uses lamp wicking for wipers, which, so it is claimed, makes no deposit of lint on the film. Price \$5.

Has Helped.

W. W. Brunberg, Tucson, Arizona, gives voice to the following:

We have been following you on your travels and have found much of interest in the articles you have written describing same. Your visit to Tucson was highly appreciated. It was educational insofar as concerns our business, and has helped to make us all work and strive to attain the best.

Glad to know it, Brother Brunberg. I, too, have pleasant recollections of your desert city and the bunch of live wires I met there. I have not forgotten the Grand Opera House chauffeur (darn him) who took me over those desert roads so fast that when my head wasn't toying with the canopy above, I was hitting the cushion with more force than grace. Some chauffeur, my boy! Some buzz-wagon driver! But I enjoyed every minute of it, allee samee.

Get It.

I would advise all operators to send twenty-five cents to the Society of Projection Engineers, 712 Eleventh St. N. W., Washington, D. C., for a copy of the transactions of its Atlantic City meeting, April, 1917. This booklet contains some rather weird statements, but it also contains, in the report of the committee on electrical devices, some things of value to the practical operator. Also there are things with which the operator will instantly take issue. Some of the statements made are correct, some are partly correct, and some are wholly wrong. On the whole, however, the booklet is well worth its price to the operator, and ought to be in his library.

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Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, \$1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Optical Terms (Continued).

(Adopted for cinematographers from material furnished by the Bausch & Lomb Optical Company.)

UNHAPPILY this is not an uncommon defect in cinematograph lenses, but may easily be tested for by focusing upon coarse printed matter with other placards at varying distances before and beyond the one focused upon. If any of the other placards film clearer than the one focused upon it is plain proof that the visual and chemical foci do not coincide.

Definition is that quality which enables a lens to produce sharp and crisp images, and its presence in an objective is a proof of exact workmanship as well as careful computation. The best workmanship will be wasted in a lens not well designed, and bad workmanship will annihilate the best computer's skill. If all the various defects and aberrations are corrected and the workman has done everything to carry out the designer's ideas, the lens will give at full aperture a flat and sharply cut image over the entire area covered. The area covered with perfection is sometimes called area of critical definition. Since most of the aberrations depend upon the opening of the lens, the definition may be improved in some cases by reducing the opening at the sacrifice of speed.

Illumination. We speak of even illumination when the margin of the plate receives as much light as the center, and the negative shows an even density all over. A perfectly even illumination is only possible with small stops, especially when a larger plate is used than the lens is rated for. All speed lenses show more or less drop in the illumination (vignetting) toward the margin of the field covered when used with full aperture.

This vignetting or cutting off oblique rays by the lens barrel is apt to show quite plainly in pictures taken at large aperture when extreme short focus cine lenses so that to get a full exposure at the edges may even require a slightly larger diaphragm opening than is needed with a lens of longer focus where the vignetting effect is imperceptible within the small area of the aperture plate.

Covering power is expressed by the area which the evenly illuminated flat field covers with perfect definition. It depends upon the diameter of the lenses and on the degree to which the different aberrations are corrected and may, in some cases, be increased by using smaller stops.

The greater the relative aperture and the greater the covering power, the more valuable the lens.

Flare spots. Occasionally a negative will show a nebulous patch of light covering shadows and high light alike. Such patches are called flare spots or ghosts. They are formed by light reflected within the lens, at the lens surfaces bounding air spaces, and as a general proposition, it may be stated that every lens having an air space will show a flare spot under some conditions. Although it is possible to so adjust the curvature and direction of the lens surfaces that the flare spot is spread over nearly the whole plate, therefore not noticeable, this generally could be accomplished only by sacrificing more important corrections.

Before it can be said that one lens is superior to another with respect to flare spot formation, the two lenses must be thoroughly tried out under a great variety of conditions of illumination. It will generally be found that if under certain conditions one lens shows a flare spot and another of different construction does not, by changing conditions the second lens will show a flare spot and the first will not.

Very small stops may show flare spots when larger stops do not.

Flare spots are most apt to appear when photographing an object against a strong light and least apt to appear when the light is coming from back of the camera.

A condition resembling flare is apt to occur in a dirty lens particularly from almost imperceptible oil spots from oil spattered by the camera mechanism or from finger prints. Moral: examine the lens frequently and keep it immaculately clean and well protected.

Flare will occur with the best of lenses where strong extraneous light is allowed to strike the lens. Moral number two: Use a lens hood.

Granularity.

The following statement from the Eastman Kodak Research Laboratory should be of interest to those who have been bothered by this not uncommon trouble.

While high speed and fineness of grain do not ordinarily go together from a sensitive emulsion standpoint, our chemists have been able to materially increase the speed of our motion picture negative stock, and at the same time maintain unusually fine grain.

Although different emulsions may vary in granularity, our photomicrographic tests of each coating show the variation to be practically imperceptible.

Our experience has been that granularity may be traced to a number of causes, the most common being over-exposure, with consequent under-development, under-exposure with over-development; also very slow or very fast drying. Aside from the above mentioned, grey or light settings, even if treated in the best manner as regards exposure, development and drying, invariably show excessive grain for the reason that there is little or no color value present to cover the emulsion. As a consequence light settings should be used as little as possible, or if so, extra care should be taken with exposure, the tendency being to over-exposure; also, developing and drying should be done with exceeding care.

Answers to Correspondents.

C. D. B., Easton, Pa., writes:

I expect to take a trip to Cuba, Jamaica, Santo Domingo and Venezuela, and am going to take my motion picture camera and negative with me. I would like you to advise me if a wooden case covered with leather is alright for the climate there, and if the negative should be developed at once, and how should the negative be packed. I have been trying to get some dope along these lines, but so far have been unfortunate. If you will give me the information I should have for that climate it will be appreciated.

A wooden camera is very bad for tropical climates, although some makes stand tropical latitudes very well if kept from excessive moisture and heat.

A heavy white blanket is a good thing to throw over your camera, except while actually taking, to protect it from the heat of the sun.

If your journey is an extended one you should arrange to have fresh supplies of film shipped to you.

If the film is in tins, as it comes from the Eastman company, and the tins carefully sealed with adhesive tape you cannot do better than leave it in the original cans.

A double walled case, preferably of sheet metal, with felt between the walls, is the best for carrying the film tins.

Fused calcium chloride or quicklime wrapped in absorbent cotton may be packed in the case to insure dryness.

In a moist, hot climate do not load any more film than you expect to use, and defer loading until the last moment. After exposure transfer as quickly as possible to air tight containers.

If you have a portable developing outfit you can develop your day's work at night. If you have to ship your film back for development despatch it as often as shipping facilities permit.

Remember that moist salt air deteriorates film very rapidly when it can gain access to it, as in the camera or magazines, so the shorter the time in the camera the better the film will be.

Correspondence Club.

F. F. Reb, c/o S.S. Chas. E. Harwood, Marconi Wireless Telegraph Co., Tampa, Fla.—Topical pictures.

M. J. Shields, 2940 Boulevard, Jersey City, N. J.—Advertising and Industrial.

Casimir Subkowski, 1007 W. 10th St., Erie, Pa.—Amateur.

T. C. Shipley, Association Bldg., Lincoln, Neb.—News pictures.

R. F. Schwaegerle, 1380 Harrison Ave., Cincinnati, Ohio.—Educational and industrial pictures.

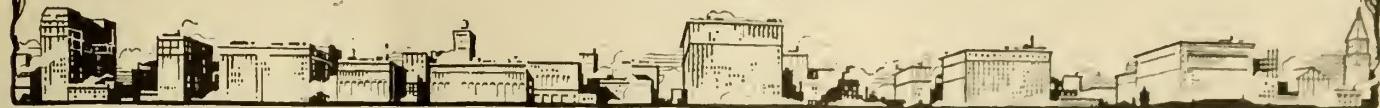
R. P. Stilman, Abstract Bldg., Gulfport, Mass.—Laboratory work.

Henry Strutzenberg, 1825 Fulton St., Brooklyn, Mass.—Studio and laboratory work.

Ernest V. Sigafoos, the Minnetonka Ranch, Kremlin, Hill Co., Mont.—Natural color pictures.

Chicago News Letter

By JAS. S. McQUADE



Chicago's Picture Palaces Should Charge Higher Admissions

AT THE present time there are 418 picture theaters in Chicago. Of this number 204 houses have a seating capacity of 300 or less. This shows that nearly one-half of the whole number are small houses. The houses seating from 300 up to 500 are 42 in number, while there are 147 with a capacity running from 500 up to 1,000, and 25 houses with a capacity over the 1,000 mark.

The feature and star productions have, therefore, as their chief patrons the 147 houses with a capacity from 500 to 1,000 and the 25 houses over 1,000, or 172 in all. The smaller pictures have their chief support in 246 houses. This shows that the most costly product must find its support in 172 houses, while the cheaper has 246 patrons.

Do not figures show conclusively that, in order to keep the industry on a solvent basis, the 172 houses must charge higher admissions than they are now doing?

Chicago is, perhaps, the most backward city in the country in this respect. Picture programs, sometimes representing an original outlay of \$60,000 or \$75,000, are offered for 10 and 15 cents. Not only this: these programs are shown in magnificent modern theaters which cost as high as \$250,000, with all modern comforts such as none of our dramatic theaters possess. Is it not extravagance run mad to persist in this course? Is it not a fatal cheapening of the moving picture itself?

Is it not time that the owners of these fine structures devoted to moving pictures should get together and agree on the raising of admissions. Never mind your little brother in your vicinity, with his small house of 300 capacity. He is looking for the nickels and maybe a stray dime; but this loss will never hurt you big fellows if you will only rise to your opportunity.

New Treasury Regulations in Great Britain Affect American and Other Foreign Companies.

New treasury regulations which effect film companies incorporated outside Great Britain and Ireland and which have a place of business therein recently became law in the United Kingdom. According to these regulations foreign companies trading in Great Britain must notify the registrar of all changes of directors, and must disclose the particulars set out in the Registration of Business Names Act, 1916, which are required in the case of partners in a firm. All companies incorporated abroad, with an office in Great Britain, are required to furnish such information, and to them are made applicable the requirements as to trade catalogues, circulars, show cards, and business letters, according to an article in the London Kinematograph, of July 26.

The word "director" includes any person in accordance with whose directions or instructions the directors of a company are accustomed to act.

Every company incorporated outside Great Britain which has a place of business therein must, within one month from the establishment of said business, file with the registrar of companies a certified copy of the charter, statutes or memorandum and articles of the company, a list of the directors, the names and addresses of one or more persons in Great Britain authorized to accept service of process on behalf of the company, etc.

Any company to which the new regulations apply shall, for infraction thereof, be liable to a fine not exceeding fifty pounds, or in the case of continued offense, five pounds daily, or every day during which the default continues.

Chicago Film Brevities.

President R. O. Proctor has called a special meeting of the Reel Fellows' Club for Aug. 10, when it is hoped the members will take steps to place the affairs of the organization on a sounder financial foundation. President Proctor has been an active official ever since he took charge of his office, and he is deserving of the heartiest support of the members to make the Club a permanent fixture in the industry.

1. Van Ronkel, manager of the Chicago office of the Bluebird Photoplays, Inc., was pleasantly surprised one day last week when he entered the office and found all the members of his staff seated around a large table. The table was covered with good things of the confection order and the occasion is said to have been the "fourth" celebration of Van's fortieth birthday. Whether it was Van's fortieth or forty-fourth birthday, I wish him many happy returns of the day.

Julius Singer, long connected with Laskin interests, is at present in Chicago stirring up interest in the Alice Howell comedies, released through Universal.

* * *

The customary annual picnic given the employees of the Rothacker Film Manufacturing Co. by President Rothacker, was held at Point Comfort, Fox Lake, Ill., Wednesday, Aug. 8. The employees have formed an organization known as the Pleasure Club, the officers of which are George H. Gibson, president; Barbara Mertes, vice president; Lillian Riedel, treasurer, and Ernest Neumann, secretary. About 160 members of the club left for Fox Lake to participate in the festivities, which unfortunately terminated in a sad accident which put an end to the day's enjoyment and brought sorrow and gloom to the members of the club. A boat in which Miss Anne Zimmerman and Mrs. Rose Primrose and three of their friends were rowing on the lake sprang a leak and sank, resulting in the drowning of the two women mentioned. The screams of the women attracted two men, who swam for the sinking boat and succeeded in sustaining three of the occupants until further help arrived. The remainder of the day was occupied in searching for the bodies, that of Miss Zimmerman being found at five o'clock.

* * *

A cablegram from London to the Chicago Journal, Aug. 6, shows that the citizens of Liverpool recently raised a fund which they placed at the disposal of Admiral Beatty, of the British navy, for the benefit of British sailors of the Grand fleet. Admiral Beatty, in acknowledging the gift, wrote as follows to the committee in charge:

"I can serve your intention in no better way than by indicating the work of the fleet cinema committee in organizing moving picture entertainments on each ship. The benefit to the men will be real and lasting. I know of no better means by which their minds can be withdrawn from the monotony of their surroundings and thereby become re-invigorated to renew their work."

* * *

George Beban, one of Morosco's popular photoplayers, made a brief stopover in this city Wednesday, August 8, on his way from New York to Los Angeles. Manager Stoughton, of the Famous Players' Chicago office, arranged a luncheon in honor of Mr. Beban at the Blackstone hotel, to which the photoplay editors of the Chicago dailies and the trade press were invited. Mr. Beban made a speech in which he referred to the fact that the New York office of his company wishes to change his type of picture. "They want me to do stories with love interest, with me as the lover, and the triangle and all that sort of thing," said Mr. Beban. "Now I don't feel that's right. I can't work against my judgment. I believe in specialization. People have their fields and are better in them than they would be elsewhere." Everyone present was in favor of the picturesque, colorful peasant characters which Mr. Beban has been so successful in portraying, and which have won him the love of the picture fans.

* * *

Selig's latest feature, "The City of Purple Dreams," has been completed under the direction of Colin Campbell, and the first print has been viewed in Chicago by the Selig staff. Everyone who viewed it pronounces it unusually strong in love interest, the cast excellent, and the settings exceptionally fine. Thomas Santschi appears in the principal role and is said to rival his Boris Androvsky in "The Garden of

Allah." Others in the cast are Fritz Brunette, Bessie Eyton, A. D. Sears, Frank Clark and M. Scott. A fist fight between Messrs. Santschi and Sears in this feature is said to rival even the famous fight in "The Spoilers."

* * *

Pathé Exchange, Inc., announces that on Sunday, Aug. 19, its next big war picture showing the retreat of the Germans in France, will be offered. It is entitled "The Retreat of the Germans."

* * *

C. G. Stuart, owner and manager of the Palais Royal theater, 1710 W. Madison street, this city, was a caller at our office last week. The Palais Royal seats 400 people, and an admission of five and ten cents is charged for a program of Paramount, World and V.L.S.E. makes. Mr. Stuart has been a subscriber for the World for the past four years. He reports fair business at his theater during the hot weather.

The Roll of Honor

HARRY KING TOOTLE, publicity manager for Gaumont, with offices in Flushing, has been named by the official examining camp board as one of the 1,265 candidates for commissions in the army at the second Plattsburg camp. Mr. Tootle will take up his studies on August 27. He has been a candidate for admission to the first school, but when he found he was not to be included in the lucky first allotment he kept plugging away with his eye on the second camp. That he has been successful will afford pleasure to his friends as well as satisfaction to himself. The members of the World crew, all of whom know and esteem Mr. Tootle, extend their congratulations.

* * *

A. J. Kiest of the Howland and New Eagle theaters, Pontiac, Mich., has enlisted at Camp Selfridge aviation field at Mt. Clemens.

* * *

J. B. Fitzgerald, who has been in charge of the book-keeping department of Sidney B. Lust, Washington, D. C., has been called into the service of the Government as a member of the ordnance reserve. Mr. Fitzgerald has been assigned to the Watertown Arsenal, Watertown, Mass., for duty.

* * *

William K. Howard, 24 years old, manager of the Minneapolis Metro exchange, has answered the call from Uncle Sam and is to drop his pen for a rifle on August 11. Manager Howard bade farewell to a large number of Twin City exhibitors at a special showing of "The Slacker" at the Lyric Wednesday, August 1. Mr. Howard is greatly admired by his associates for his straightforward business methods.

* * *

Tom Forman, the Lasky player, has enlisted and is now "Private Tom Forman, Company 17, Coast Artillery, Federal Reserve." This company was called to the colors August 5. Forman's commanding officer is Captain Ted Duncan, and his second lieutenant is Walter Long, both former members of the Lasky organization.

* * *

Harold (Dutch) Johnson, booker for the Indianapolis K-E-S-E office, enlisted in Company L, Fourth Infantry, Indiana National Guard. This is the second man from the same office who has joined the colors, Norman Dickson, traveling representative, having joined the Officers' Reserve Corps.

* * *

Jack La Mond, assistant cameraman at Metro's Super-Feature studio, has volunteered in the Marine Corps, and has been made a quartermaster sergeant.

* * *

H. Mayer, advertising man for Christie comedies, has joined the aviation corps. Mr. Mayer while on a visit in New York learned his number had been drawn in the draft at Los Angeles. He immediately availed himself of the prerogative of selecting his own branch before being called.

* * *

James Harrison, Arthur Munn and Wilfred Locket of the Christie forces in Los Angeles have left the studio and joined their company of the coast artillery at San Pedro. Al Christie gave each a remembrance in the form of a wrist watch.

TWO CONTESTANTS WIN \$50 EACH.

The Paralta Plays cash prize contest, which was instituted by this company in April last, has just been brought to a con-

clusion. The prizes of \$50 each were offered for the most effective design for advertising lettering and for the most effective advertising phrase.

The \$50 prize for the most effective advertising phrase was awarded to Mrs. Florence B. Thompson, of the First National Bank of Montevideo, Minn.

The \$50 prize for the most original and unique advertising lettering was won by George A. Bjorson, of 213 Olive street, Warren, Ohio. Mr. Bjorson was born in Sweden and came to this country when seven years of age. He lived in Boston till six years ago, where he became an expert electrical engineer. The past six years have been passed in Warren, Ohio, where he is engaged in business.

DRAFT STRIKES FORTY UNIVERSALITES.

More than forty members of Universal's producing staff will answer the government's call to the colors. There is a marked amount of good cheer manifested on the part of the boys on the Big U payroll who are on the draft list, however. Not one voiced a complaint when he learned that his number had been drawn from Uncle Sam's hat.

Among the actors who come within the scope of the first



More Than Forty of Universal's Men Answer the Call to the Colors.

call are William Franey, Milton Sims, Francis McDonald, Lloyd Whitlock and J. Webster Dill.

Two of the directing staff probably will be called soon—George Marshall and Mancelia De Grasse. Cameramen Jack Mackenzie, J. Kull and E. R. Meeker were among those whose numbers were selected early in the drawing.

Robert A. Dillon, of the scenario staff, and Harold Hoadley, of the publicity department, are listed among the first names in their respective districts, as are Fred Datig and Leslie Irwin of the employment offices, S. F. Keister and John Shea of the accounting department, and H. L. Mohr and Grant Whytlock of the cutting room.

PERSONALITIES.

Theodore Burkart who has been cast director at the Peerless studio is now office manager for the Doris agency.

Clara Kimball Young is now to do "Magda." It seems that she was unable to secure the world rights to "The Marionettes."

The New York Screen Club has adopted an arrangement so that all members who enter the service of the United States, or any of its allies, will be carried as full fledged members without charge to them in any way.

Eugenia Magnus Ingleton, ex-scenario chief at the Peerless and Paragon studios at Fort Lee and later scenario editor at Universal City, from which position she was promoted to be director of her own productions, has resigned from Universal City and arranged to direct a seven-reel super-feature which she has written. Anna Luther will have the stellar role in the story.

Peggy Par, formerly with the Essanay company, where she was known as Peggy Sweeney, has been engaged by the Clever Pictures Corporation as leading woman for Victor Moore Comedies.

News of Los Angeles and Vicinity

By G. P. HARLEMAN



Max Linder Leaves for France

Celebrated Film Star Returns to His Native Country for Complete Rest.

MAX LINDER, the famous Essanay comedian, who has been seriously ill here for several months, departed from Los Angeles on Monday, August 6th, and sailed for France on the 11th, taking passage on the steamer S. S. Espana. If the submarines don't get him he will soon be back in his beloved France.

Mr. Linder had a serious nervous breakdown several months ago and has been very ill ever since. He suffered severely from exposure in the trenches and the wounds he received when fighting with the French at the Marne. His stay in Chicago aggravated his condition and he went to California to recuperate. His health has improved considerably, but the comedian is still far from well. The trip to France and a complete rest for several months, his doctors believe, will put Linder on his feet again.

V. R. Day, manager of the Los Angeles studios of the Essanay Film Company, and members of his staff escorted Mr. Linder to the depot. A number of his friends among the profession and representatives of the daily press were also present to bid the popular little Frenchman good-bye. Linder said he was sorry to leave beautiful California and his many friends there. He is expected to return in February next year and complete his contract with Essanay.

A Survey of the Film Situation

H. O. Davis, General Manager of Triangle Film Corporation, Has Compiled Valuable Statistics of the Industry from Every Part of the World.

A WORLD survey of the film situation has just been completed by H. O. Davis, vice-president and general manager of the Triangle Film Corporation.

The report contains statistics and an exhaustive summary of cinema affairs in every section of the globe, from the viewpoint of both exhibitor and producer. It has taken more than a year to gather the data and several months to assemble the facts in the desired form. Much of the information is of a confidential nature and is considered an invaluable asset for the furtherance of the Triangle's plans for the future.

According to Mr. Davis, the features of the summary that now may be made public pertain to figures furnished by thousands of exhibitors in every part of the United States and all of the foreign countries in which amusement enterprises have not been completely devastated and demoralized by the war. The exhibitors have reported on almost every phase of their business, important among which are brands of films used, receipts, population, class of population, kinds of films most popular, methods of advertising, results of advertising, support given by newspapers and publications, popular interest in motion picture affairs, popularity of individual players, opinions as to the relative importance of star, story and direction and a score of other technical but vital facts.

"The result of this survey," said Mr. Davis, "is that we have assembled in concrete form an array of statistics that remove from our relations with the exhibitor the element of chance or guesswork and reduces production to a mathematical and business certainty. The information in the report is indisputable and contains a condensed summary of obstacles to be overcome both by exhibitor and producer and a detailed account of conditions encountered by experienced showmen in the various communities represented."

"By way of illustration, by turning at random to a city listed in the survey we find a city in Japan of 120,000 population. It is a manufacturing community and the majority of the residents cannot afford to pay more than a stipulated price of admission for their film entertainment. The kinds of plays most popular here are those which depict an uplifting moral or show industry and thrift attaining reward and success. Vampire plays are unpopular here, but short news reels or fillers which have an educational value are at a

premium. Bright, witty comedies are always popular here, according to the report, but the residents of this community do not care particularly for the slapstick and custard pie variety of humor. In this Japanese city, as throughout the entire nation, plays are never popular that have Japanese actors performing menial tasks or shown as the butt of ridiculous jokes perpetrated by Caucasians or members of another race. The Japanese are not averse to seeing their countrymen the target of jokes or horseplay, but they resent their countrymen being shown in a more unfavorable light than the other actors. There is much other information about this city and the motion picture situation in this locality, but these facts are enough to explain the purpose and nature of the survey.

Mr. Davis announced that other details of the survey will be made public in the near future, as will policies planned and outlined for the further development of the new Triangle.

Motion Pictures in the Orient

Staff Photographer of International News Service Tells of Cinema Theaters in Japan and China.

J. J. HUBBELL, staff photographer of the International News Service, who recently completed a tour of the Orient, brings back an interesting story of the moving picture theaters in Japan and China, where the animated drama has taken firm hold on the imagination of the Oriental public. With regard to the theaters themselves he says:

"Many odd customs prevail. Incidental to the showing of a picture in a Japanese theater a lecturer appears at the side of the screen and depicts the emotions of the actors. He weeps audibly with the heroine and roars with laughter at the antics of the comedian. It is hard work and these interpreters work in relays, although they seldom retire until they fall from exhaustion.

"The Chinese depend almost exclusively on America and Japan for their films and have no native companies. The Chinese theaters are divided into two parts, the men sitting in the orchestra and the women in the gallery. Scenes that are laughable to an American are enacted in these Oriental motion picture houses. As the visitor deposits his ticket of admission in the box at the door he is handed a hot towel. As he walks to his seat he wipes his hands and face to remove the grime and moisture, in order to make himself as comfortable as possible for the pleasure that is to follow. But the theater owner insists on getting his towels back and the Chinese men and women, after they are seated, throw them across the house to ushers, who are stationed at various points. Sometimes, when business is good, the house is filled with flying towels, sometimes to the detriment of the screening of the picture.

"Each person of the audience is also supplied with a cup of tea, which he sips with a gusto that frequently, when a thousand persons are in the theater, resembles the escaping of steam from a damaged boiler. Despite these minor interruptions the Chinese enjoy the silent drama to the fullest extent and are not critical if the film is seven or eight years old, and sometimes so badly scratched and damaged that it is little short of impossible to distinguish exactly from the movements of the figures and the numerous defects of the film."

J. WARREN KERRIGAN BREAKS LEG.

Word was received at the Los Angeles offices of the Moving Picture World Saturday morning, August 11, stating that J. Warren Kerrigan, the star of the J. Warren Kerrigan Feature Corporation, had had his leg broken Friday evening by the fall off a horse he was riding near Santa Barbara. He had been taken to the Cottage hospital in that city, where he will probably be confined for the next six weeks.

Mr. Kerrigan had just finished his second Paralta play, Frederic Chapin's "Turn of a Card," and had gone out into the country about Santa Barbara in the cool of the evening for a ride with some members of his company. While crossing some open country, about ten miles from the city, his

horse stepped in a gopher hole and went down so suddenly that the rider was caught unawares.

Mr. Kerrigan is a trained horseman and has had many a bad fall in pictures without more serious results than bruises, but his horse fell in this instance so suddenly and in such a peculiar way that his rider had no chance to throw himself from his saddle clear of his horse, but went down with his mount, his right leg being caught and doubled under him in such a way as to break it below the knee.

The members of Mr. Kerrigan's company, who were riding with him, caught his horse and lifted him into his saddle. The party rode slowly into the city, Mr. Kerrigan suffering intense pain from the broken bone. At the Cottage hospital the physicians said that the injury was a simple fracture and that Mr. Kerrigan would be confined to his bed for five or six weeks.

Los Angeles Film Brevities.

M. G. Jonas, publicity director of the Universal Pacific Coast studios, states that Eddie Lyons and Lee Moran, the well known Nestor comedy stars, were mistaken for spies somewhere in the wilds of Wyoming, while on their way back to Universal City from Chicago, where they had represented the Universal players at the recent International Motion Picture Convention. They had much difficulty convincing the federal authorities that they meant no harm when they staged a photoplay scene with a railroad bridge as a background.

There was considerable telegraphing between the comedians and general passenger agent of the road before the Universal players were permitted to go on their way.

* * *

Lois Weber has finished her first independent production, "The Whim." The story deals in a strikingly dramatic but convincing way with the influence of the home on the characters and lives of three families whose lives become strangely interwoven. Mildred Harris, formerly with Fine Arts, plays the lead, supported by a real all-star cast, including Kenneth Harlan, Anne Schaefer, Helen Rosson, Gertrude Astor, Adele Farrington and Alfred Allen, of "Hell Morgan" fame.

The film is now in the cutting rooms, and announcement of its release will shortly be made to the trade.

* * *

Bebe Daniels, leading woman of "Lonesome Luke" comedies of the Rolin Film Company, has returned to the studio after an illness of two weeks.

* * *

Alf Goulding, recently with the Fox Studios, has been engaged by the Rolin as director for the Harold Lloyd Company. Mr. Goulding was for a number of years producer for Marie Dressler, Pollard Opera Company and others equally well known. He was also director for G. M. Anderson, of Broncho Billy fame.

* * *

Millard Webb has been engaged by Douglas Fairbanks as assistant director to John Emerson. Mr. Webb was assistant director with the Franklin Brothers for three years, and followed them from Griffith's studios to Fox. Some of Weber's best work with the Franklins was assisting in the preparation of the scenarios for "Jack and the Beanstalk" and "Treasure Island."

* * *

Director Harry Solter has started productions at Universal City this week on a five-reel drama, entitled "The Dynast." The story was written by J. Grubb Alexander and Fred Myton and features Carmel Myers, Kenneth Harlan and Charles Hill Males have prominent parts in the production.

* * *

Sam Rork has returned safely from Broadway and Forty-second street. He hopes to remain in the Mecca of the moving pictures for some time, but, as he explains, you never can tell where his boss, Mack Sennett, will order him.

* * *

Jack Vosburgh, recently with the American Film Company, has left for the trenches. Vosburgh has joined the artillery corps organized by Stewart Edward White, which is now training for service at the European war front.

* * *

A benefit performance will be given at Shrine Auditorium, Saturday night, August 18, for the benefit of emergency hospitals in France. Mrs. Frank Wright, delegate for the French Wounded Emergency Fund, is in charge of the arrangements.

Mrs. Wright is a cousin of Sir Herbert Plummer, commanding one of the British armies in France, to whom is accredited the victories of Vimy Ridge and Messines. She

proposes to raise money to send to France Americans who cannot fight, but who are willing to do their share in repairing ravages, restoring devastated districts and making French towns and French country places fit for men to live and work in.

A great number of film stars, including Charles Chaplin and Douglas Fairbanks, have promised to appear at this benefit performance.

* * *

Vola Vale is the new leading woman chosen by Thomas H. Ince to play opposite Charles Ray. Miss Vale will be remembered for her work in Biograph pictures and with the Lasky-Morosco companies opposite Sessue Hayakawa and George Beban. More recently she has been featured in Fortune Photoplays, made by the Balboa Company for release on the General Film program.

* * *

Stuart Paton, the Universal director, is the happy father of a baby girl. The child and mother are doing nicely. Best wishes to the new leading lady.

* * *

Texas Guinan, musical comedy star recently of the Winter Garden in New York, has arrived in Los Angeles to appear in pictures.

Miss Guinan has a large following among the musical comedy fans. She will be featured in high-class comedies made at the Culver City studios of Triangle.

* * *

"Kewpie" Morgan, the fat comedian of many Universal films, didn't take into consideration the phenomenal memory of the elephant last summer when he fed Charlie, the big pachyderm of the Universal zoo, a plug of tobacco wrapped in a bunch of hay. Charlie was a very sick animal for a day or so, but recovered and the incident was forgotten—except by the elephant.

The other day "Kewpie" was working in an animal picture with Eileen Sedgwick on the stage at the zoo. The elephant house was across the street and Charlie was roaming around peacefully inside. Charlie usually is a docile animal, and a light, wooden gate was believed to be quite sufficient to keep him within bounds. But suddenly he espied "Kewpie" and remembered him.

With a blow of his trunk he made kindling wood of the gate. "Kewpie" and Miss Sedgwick were in the middle of a scene and did not notice the elephant until he started to tear down their set in order to get at the comedian. He bumped the wooden building with his massive head and wrecked one side of it entirely before "Kewpie" fled.

The elephant gave chase and the fat fellow dashed wildly around the zoo with the elephant at his heels. "Kewpie" finally took refuge in the empty lion arena, the steel bars and braces of which were strong enough to resist the elephant's attack.

* * *

Kathlyn Williams as "Weeping Belgium" continues to attract the attention of passersby to the windows of a Broadway silversmith, where Miss Williams, photographed in nun-like black and with the Belgian flag as the only color relief, appears in what is undoubtedly her most striking photograph.

* * *

With an all-star cast of players Director E. J. Le Saint is filming "The Man of God," a five-reel western drama, at Universal City. William Stowell, Millard Wilson, Helen Gibson, Betty Schade, Hector Dion and Mildred Davis have the principal roles. The story was written by Fred Myton and J. Grubb Alexander.

* * *

Again Louise Glaum is to scintillate her sinuous self through a vampire production under the Triangle's banner, but this time in an entirely different atmosphere. Her new vehicle, which will be called "Gonda," will give Miss Glaum an opportunity to display her versatility inasmuch as her most recent appearance in a vampire role was distinctly different. This play, just completed, "Milestones of Success," shows the celebrated charmer amid the splendors of an Egyptian "love nest," but in the new production she will have to lure her victims to their fate in a crude frontier resort.

Miss Glaum's part in "Gonda" will be similar to that of Dorothy Dalton in "The Flame of the Yukon," but the story is decidedly different and the settings will be even more elaborate than the other famous Triangle production. Miss Glaum's most recent drama and the one she is beginning this week are under the direction of Walter Edwards. Jack Livingston will play the leading male role and others prominent in the cast will be Lee Hill and William Ellingford.

Stiles Dickinson, Lasky portrait artist, recently gave an afternoon reception at his Hollywood bungalow studio to a notable gathering of screen stars. Among those present were Mary Pickford, Julian Eltinge, Louise Huff, Wallace Reid, Douglas Fairbanks and Jeannie MacPherson, all of whom are under the portrait brush of Mr. Dickinson.

* * *

An early morning glimpse of the far corner of the new Keystone studios would create the impression that the Triangle fun-makers are training for the army. Several of the Keystone stars, including Ray Griffith, Bob Millikin, "Slim" St. Clair, Harry McCoy, Lige Crammie, Lloyd Bacon and Earl Rodney have appropriated the parallel bars and other athletic paraphernalia that was used by Doug Fairbanks when the present Keystone studios were devoted to the making of Triangle-Fine Arts plays.

* * *

Lloyd Bacon does his early morning workouts in his B. V. D.'s, and the cold he is nursing makes it apparent that he has already felt the effect of the "Draft."

* * *

Will M. Cressy, the vaudeville star of the team of Cressy and Dayne, is the author of "On the Owl," a two-reel Nestor comedy now being produced at Universal City. Most of the action takes place in a sleeping car. Eddie Lyons and Lee Moran, of course, are the featured players.

* * *

Fred J. Balshofer, who is directing Harold Lockwood's first Master-Production for Metro release, has announced the completion of the cast for the picture, which is a film version of the novel, "Paradise Garden," by George Gibbs. In his role of Jerry Benham, Lockwood is to be supported by Vera Sisson, who plays the part of Una Habberton, a settlement worker; Virginia Rappae, as Marcia Van Wyck, a society vampire; Lester Cuneo, as Jack Ballard, a young man of the world; William Clifford, as Roger Canby, Benham's tutor; and George Hupp, as Jerry Benham himself at the age of ten.

The part of Marcia Van Wyck was the most difficult to fill, since the play required a juvenile vampire, a character possessing youthful good looks and at the same time the acting ability necessary to portray a most difficult situation in the story with the young man about whom the drama hinges.

Others in the cast are B. A. Sprotte, as Henry Ballard, a captain of finance; Catherine Henry, as Miss Gore, Marcia's companion; Harry De Roy, as Christopher, Benham's servant; and Violet Eddie, as Miss Redwood, young Benham's governess.

* * *

Clarence H. Reedscale and William H. Hauber, youthful members of the Fox Film Company, had narrow escapes from death in Santa Monica Canyon one day this week when they tumbled over a ledge. Each was picked up in a semi-conscious condition and hurried to the St. Catherine's Hospital.

Reedscale's right foot was severely lacerated and he was badly bruised about the arms and legs in his descent. One of his toes had to be amputated. Hauber's injuries, though not as serious, were quite painful. His right knee-cap was torn off and he sustained many minor contusions about the body.

* * *

Fred J. Balshofer's heavy man, Lester Cuneo, who has appeared in many pictures in support of Harold Lockwood, learned this week by a telegram from his home in Chicago that he is listed in the first draft call, and may find it necessary to leave for training with the troops within a few weeks. Harold Lockwood missed the first draft by a few numbers and will not come up for examination until the second call.

* * *

Florence Vidor, who scored a success in support of George Beban in "The Cook of Canyon Camp," Sessue Hayakawa in "Hashimura Togo," and as leading woman for Julian Eltinge in his first production, has been made a permanent member of the Lasky stock organization. Miss Vidor was born in Houston, Texas, and educated in convents there. Two years ago she decided to enter the silent drama and was first engaged by the Vitagraph Company. Later she supported William Farnum in "The Tales of Two Cities" and "American Methods." Miss Vidor will shortly be seen as leading woman for Mr. Hayakawa in a forthcoming production to be made under the direction of George Melford.

* * *

A complete western town is now being erected at the Lasky ranch for the use of William S. Hart, the Ince star, who has been extended the courtesies of the Lasky studio to do a picture for the Arcraft Program while his own

studio is being erected. The story was written by Mr. Hart and the production is being supervised by Thomas H. Ince, under whose auspices the Hart pictures are to be presented.

* * *

The draft got several members of the Lasky organization. All of the young men without dependents had previously enlisted, so it only hit those who had others besides themselves to support. The first man drafted was Wallace Reid, the Lasky star, being selected early in the drafting day. Wallace has several dependents and it is not known whether he will request exemption or not.

The draft also hit Roy Marshall, assistant director for Marshall Neilan; Wellington Wales, auditor; two brothers, Claude and Edmund Mitchell, Claude being chief assistant director, and Edmund being assistant auditor. The draft also included several men who had previously enlisted, and as all the men drafted have dependents the conscription will be but slightly felt at the Lasky studio.

* * *

It is stated that Charles Miller, the former Triangle director, is to go to Goldwyn Pictures Corporation as director general.

Goldwyn, it is reported, will take a studio site here and do most of their filming in California.

* * *

A burlesque in a single reel on the big Universal serial, "The Voice on the Wire," is being filmed at Universal City under the working title of "The War on the Wire." Gale Henry and William Franey play the principal roles under the direction of Allen Curtis.

* * *

Cecil B. De Mille expects to take a large company up to Yosemite for the filming of three scenes for the forthcoming Geraldine Farrar production. Over 125 people will be taken and arrangements have been made for a special set to be erected at the Park. Three scenes will be taken in one afternoon and the party will journey back and forth in a special train.

* * *

Mary H. O'Connor, well known scenario writer, for many years connected with D. W. Griffith, has joined the Lasky-Famous Players organization, and been appointed assistant to Frank E. Woods, general manager of productions. Miss O'Connor was Mr. Woods' assistant at the Fine Arts studio for over two years and wrote a number of successful plays for the Triangle. She also assisted in writing titles for the famous Griffith productions, "Intolerance" and "The Birth of a Nation." The writing of scenarios for Lasky and affiliated companies will be a part of the activities of Miss O'Connor in her new position.

* * *

Having completed "Devil McCare," a Western comedy drama, Crane Wilbur, who plays the star role, left David Horsley studios last week for a motor trip from Los Angeles to San Francisco and return. With him went Lorimer Johnston, his strenuous director, and of course their respective wives. While Mr. Wilbur is away on a brief vacation the scenario department is preparing a new story, which will be the fifth of the Crane Wilbur five reel comedies produced for the Art Dramas program.

* * *

Harry Leonhardt, Western representative of the Goldwyn Pictures Corporation, arrived in Los Angeles this week. Among his other activities, Mr. Leonhardt will complete arrangements for the building of Miller's new \$150,000 theater, in which enterprise he is interested.

* * *

Joy is paramount at the Ince studios. A telegram, we are informed, was received by Mr. Ince this week to the effect that a decision has been rendered in the United States court at New York by Judge Manton, denying the petition by the Triangle Film Corporation to restrain Wm. S. Hart and the Arcraft Company from releasing Hart pictures through that concern. The injunction was issued by the Triangle Corporation upon the allegation that Hart was under contract to that company for a considerable period yet and that any arrangement with Arcraft would be a breach of faith and would inflict great losses upon the plaintiff, as Hart is a great asset as a star. The reply of the defendants alleges that Hart's contract with the Triangle contained a clause stipulating that all of his pictures were to be supervised by Thomas H. Ince. As Ince has left the Triangle, the defendants claim that Hart's contract has expired automatically. Judge Manton's ruling, according to the telegram, was a sweeping decision for Hart and Ince. Hart is now engaged in the Lasky studios in the filming of his first picture for Arcraft.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Iris"

Pathe Releases Five-Reel Adaptation of the Famous Pinero Play—Production by Hepworth.

Reviewed by Robert C. McElravy.

A SMALL but capable company of English players appears in this production of Iris, from the play by Sir Arthur Pinero. The adaptation has been a careful one and, barring a few minor lapses, such as the sudden transition of the heroine from comparative affluence to poverty, is worthy of commendation. It conveys to the screen the delicate shades of meaning and dramatic finesse of this well-known dramatist, and the interest is carried from the slow comedy situations at



Scene from "Iris" (Pathe).

the beginning to a gradual, but inevitable climax. The effect of the whole is decidedly artistic and satisfying.

Alma Taylor, an attractive English actress, plays the part of Iris Bellamy. She performs with assurance and the interest in watching her grows with each appearance. Stuart Rome appears as Lawrence Trenwith, the poor but favored lover, and Henry Ainley as Fred Maldonado, the wealthy and designing suitor who temporarily catches the butterfly in his net.

While the sex motive is at all times apparent, it is handled with a skill that lifts the production above the usual crudities and sordiness. Iris, after promising Trenwith she will wed him upon his return from a Canadian project, loses her own money through an inherent extravagance and love of finery. She quickly falls into reduced circumstances, almost too rapidly as it is shown. This gives Maldonado his opportunity. Knowing her condition, he meets her on the street one day and hands her the key to a lavishly furnished apartment, which he tells her he has had fitted up for her use. Sorely pressed, Iris goes to these rooms and is of course followed by Maldonado. Later Trenwith returns and strong scenes follow, in which he casts off Iris, only to take up with her again after she has left Maldonado with the intention of killing herself.

The interior settings are not sumptuous, but attractive, and there are several well-chosen exteriors which give picturineness to the production.

"Miss Robinson Crusoe"

Five-Part Metro Release Produced by B. A. Rolfe and Starring Emmy Whelen a Comedy-Drama With the Thousand Islands as Its Chief Locale.

Reviewed by Edward Weitzel.

PEEDY motor boats in an exciting race is one of the features of "Miss Robinson Crusoe," a five-part comedy-drama produced by B. A. Rolfe and released on the Metro program. June Mathis and William Christy Cabanne wrote the story, and Emmy Whelen, the English musical comedy

star, is the featured player. The character intrusted to Miss Whelen is called Pamela Sayre, a wealthy young woman who has grown weary of her pampered existence and imagines she would enjoy being mated with a cave-man. Bertie Holder, who is deeply in love with Pamela, finds this out and proceeds to do his best to gratify her desire. He carries her off in a motor boat to an uninhabited island in the St. Lawrence River and treats her with such assumed roughness that she falls in love with him right away. There is an underplot involving two foreign gentlemen whose mission it is to steal certain valuable documents from a member of the United States Government's war board, and a slight serious interest is built up around them. For the most part, however, "Miss Robinson Crusoe" is a light and frothy entertainment, with picturesque glimpses of Thousand Islands scenery and the thrilling motor boat race already mentioned.

Emma Whelen is a most attractive young woman, but she is not another Mary Pickford and has considerable to learn about acting for the screen. Walter C. Miller, Harold Entwhistle, Sue Balfour, Margaret Seddon, Augustus Phillips and Daniel Jarrett form a satisfactory supporting company.

Jack Pickford and Louise Huff to Be Directed by Taylor.

Jack Pickford and Louise Huff pass under the directorial hand of William H. Taylor for their next Paramount picture, which will be staged at the Morosco studio.

"Mary Jane's Pa"

Greater Vitagraph Blue Ribbon Feature, in Five Reels, Fine Adaptation of Well Known Play.

Reviewed by Robert C. McElravy.

MARY JANE'S PA" has delighted its hundreds of thousands as a play and there is no reason why it should not now delight the millions in film form. For the scenario writer, A. Van Buren Powell, and director, William P. S. Earle, have done a remarkably effective thing in the adaptation of the original play, written by Edith Ellis. It has many of the finely sympathetic qualities which give a story universal appeal and none of them have been missed or slighted. The screen production, on the other hand, is notable for its careful detail and no effort has been spared to give the narrative an appealing setting throughout. The paintings of Frederick Earle give additional charm to many of the subtitles and both the interior and exterior scenes are good.

Marc MacDermott plays the part of Hiram Perkins, who was almost an Enoch Arden. He came home to find his two chil-



Scene from "Mary Jane's Pa" (Vitagraph).

dren grown up and his wife in love with another man. Instead of retreating under these circumstances Hiram remains and helps run the village print shop, which his wife has been conducting. He finally makes good and is once more restored to favor with his wife. The part is an appealing one and Mr. MacDermott brings out the vacillating, lovable qualities of the man in an artistic way. Eulalie Jensen as the wife is equally pleasing; in fact this sweetly sympathetic woman does much to make the piece so strong. Mildred Manning and Clio Ayres play the parts of Mary Jane and her sister. Others in the cast

are Emmet King, William Dunn, Mary Maurice, Templar Saxe and Edward Elkas.

"Mary Jane's Pa" tells a well-rounded story, enacted in charming rural surroundings. It has plenty of action, a touch of melodrama at times, and abounds in humor and pathos. It may be set down as one of those fortunate productions which hits the family circle square in the eye. In other words, it has something in it for everyone.

"The Midnight Man"

Jack Mulhall Featured in Five-Reel Butterfly Release, Supported by Ann Kroman and Others.

Reviewed by Robert C. McElravy.

THIS five-reel subject, written by Bess Meredyth and produced by Elmer Clifton, at no time rises to any very dramatic heights, although it carries the interest fairly well and has at least one novel plot feature. This is the little



Scene from "The Midnight Man" (Butterfly).

turn in which the hero invites the crook to join hands with him in his efforts to invent a burglar-proof combination.

The story leads off slowly and a number of scenes are shown which could well be spared, as they have nothing in particular to do with the plot development. The production is one that might have been put into three reels, so far as continuity is concerned. The bathing scenes and certain others are bright and agreeable in themselves, but not necessary to the story.

Jack Mulhall plays in characteristic form in this number and makes a favorable impression. He appears as the son of a safe manufacturer and is in love with a girl who is the daughter of a rival manufacturer. The young man is trying to invent a lock that cannot be manipulated by burglars, and to offset his ingenuity and provide the necessary obstacle to test his skill, a crook character is introduced known as "The Eel." This is the main situation of the story, for The Eel has an unblemished reputation as a safe breaker. He succeeds in opening the hero's first combination, but in the course of the story they combine forces and invent one that cannot be manipulated. The opportunity is not made the most of, as there is very little suspense as the story unfolds.

Others in the cast are Al McQuarrie, who makes the most of his opportunities as "The Eel," Uard Lamont, Hal Wilson and Wilbur Higby.

"Down to Earth"

Artcraft Presents Douglas Fairbanks in a Comedy of Purpose with Plenty of Zip.

Reviewed by Louis Reeves Harrison.

DOWN TO EARTH is a comedy of the kind that delights and entertains for the moment and, in addition, puts over a totality of effect which leaves a clear impression on the audience mind. There is no dispersing of attention, as in a mere vehicle to display a talented artist's favorite style, perplexing spectators to follow the story—none of that, but straight and harmonious structural charm from the outset to the end. In the course of a single composition, while it should follow a lead throughout, the subordinate characters, as in "Down to Earth," should in themselves be clean-cut in order to lead up to and enforce a harmony of aim, if even through contrast. This play is a well-woven pattern of very distinct threads, all uniting in a broad harmony of design.

It is in a genuine dramatic composition of this kind that Douglas Fairbanks really appears to best advantage. His personality is strong enough to move swiftly without the crutches of an infirm vehicle. He is in again and out again without loss of continuity, while that of the story is smoothly preserved. In a chivalrous attempt to rescue a lovely young girl from a fake sanatorium, whose patients are permitted to indulge their half-imaginary diseases, and, at the same time, cure her of destructive habits acquired in a life of self-indul-

gence, he purchases the good will and clientele of the place and smuggles the patients collectively aboard his yacht to avoid a pretended smallpox quarantine. He carries them all to a supposed desert isle, which is in reality a slice of headland cut off from civilization by inaccessible hills except through a single pass, where he posts a negro to impersonate a wild man.

On this supposed desert isle, the various types of neurotic and dyspeptic patients, each a distinct type, each rich enough to devote absorbed attention to "symptoms," are put through a rigorous course of training beside their activities in providing the necessities of life. The result solves a problem of our race and our times, but there is a pretty love story besides, and abundant comedy opportunity for the subordinate roles, at once a relief and an added charm. I saw the story artistically presented at the Rialto, with opportunity to judge of its effect upon a critical audience, and it was received by a crowded house with enthusiasm.

"The Little Duchess"

Five-Part Peerless Photoplay Featuring Little Madge Evans Has Juvenile Story of Considerable Interest—Released by World.

Reviewed by Edward Weitzel.

IN LITTLE Madge Evans a juvenile star has been discovered whose power to please is never in doubt. "The Little Duchess," a five-part photoplay written by Julia Burnham and produced by Peerless, has been selected for the young lady's use. It is the story of a little girl who is left an orphan and sent to an asylum. She is known as Jerry, her right name being Geraldine Carmichael, and is the granddaughter of the Earl of Carinmore, a crabbed old nobleman, who cast off his son when he married Jerry's mother. The girl runs away from the orphanage with a boy named Billy and joins a circus. Here she is found by the Earl's lawyer and taken to England. Her grandfather is a woman hater and is bitterly disappointed when he learns that Jerry is a girl. He will not consent to let her remain unless she dresses as a boy. The Earl has thought his wife unfaithful to him for over thirty years. Jerry is able to set him right on this point, and the aged nobleman learns to love the little girl. There is an amusing underplot involving an attempt to pass off a bogus grandchild upon the Earl, and all the material is in keeping with the central theme. Harley Knoles, who directed the production, has selected the right types of characters and the proper locations, and transferred the story to the screen with excellent results.

Madge Evans, as stated at the beginning of this review, has the first requisite for a successful screen career—a winning



Scene from "The Little Duchess" (World).

personality. She is also a level-headed small person and does her bit with the calm assurance of an experienced actress. The supporting company includes Pinna Nesbit as Jerry's mother, Jack Drumier as the Earl, James Davis as Jim Dawson, Patrick Foy as Jim Snyder, Sheridan Tansey as Billy and Maxine Elliott Hicks as Sophia Dawson. Jack Drumier's performance of the Earl is particularly meritorious, and little Miss Hicks is as droll as ever in the role of the bogus heiress.

Baby Osborne Picture on September 2nd.

Baby Marie Osborne is the star of the Pathé Gold Rooster play to be released on September 2, "Baby's Diplomacy." In the opinion of competent critics it should rank as the best picture in which she has ever been featured. The story is one which gives her more opportunity to show her talents than any of her previous starring vehicles. With her is an excellent cast, which includes Katharine McLaren, Philo McCullough, Margaret Warner and the famous little colored boy who has shone in several of the Baby's most recent pictures.

"The Varmint"

Jack Pickford and Louise Huff in Five-Part Screen Version of the Owen Johnson College Story Produced by Jesse L. Lasky—Released by Paramount.

Reviewed by Edward Weitzel.

READERS of "The Varmint," the Owen Johnson story of college life that first appeared in the Saturday Evening Post, will welcome it in picture form. Gardner Hunting has made a five-part screen version, which Jesse L. Lasky has produced, the picture being under the direction of Wm. D. Taylor. Much of the story will appeal to the average patron of the screen. Allusions in the class room scenes to certain advanced points in grammar may be a trifle mystifying to those who have not known the advantages of a college education, but everyone will understand and relish the football game in which the hero figures, and the game fight he puts up against the entire school. The character of "The Varmint," christened John Humperdink Stover, has been faithfully and



Scene from "The Varmint" (Paramount).

amusingly drawn by Owen Johnson, and the pranks of the plucky little braggart and his companions will be recognized as part and parcel of a college boy's experience.

The opening scene shows John Humperdink Stover perched on the front seat of the stage that is taking him to Lawrenceville. Behind him rides an elderly gentleman whom he takes to be anyone but a college professor. To him Dink confines a highly colored history of his exploits at the school from which he has just been expelled, and is confounded when he learns later that his listener is a professor of Latin at the Lawrenceville college. The daughter of this instructor becomes an important figure in "The Varmint's" school life, and Dink and the professor learn to respect each other to an unexpected degree before the finish of the story.

The picture has been skilfully produced, but will owe a large measure of its success to young Jack Pickford. He suits the part of J. H. Stover, and consequently has little difficulty in bringing out "The Varmint's" best and worst points. Louise Huff hasn't very much to do as Laura, but makes the most of her opportunities. Theodore Roberts plays the professor of Latin with a nice appreciation of the humor of the character, and Marian Comer gives a neat bit of male impersonation as the Tennessee Shad. Henry Malvin, Ben Suslow, Milton Schumann, Maurice Kessell, Manfield Stanley and Ed. Sedgwick complete the cast.

"Bab, the Fixer"

Jackie Saunders Featured in Five-Reel Comedy-Drama Produced by Horkheimer for Release by Mutual.

Reviewed by Ben H. Grimm.

JACKIE SAUNDERS again is up to her hoydenish tricks in "Bab, the Fixer," a five-reel comedy-drama produced by H. M. and E. D. Horkheimer for release by Mutual. Miss Saunders is seen as the daughter of a father who has become discouraged in his search for oil on his Western ranch. Much to the displeasure of her mother, the girl becomes betrothed to the youth who owns the adjoining ranch. Oil is struck on "Bab's" father's tract and the action shifts to the East. In the city the socially ambitious mother sends the daughter to a fashionable finishing school. Much footage is devoted to happenings at the school—happenings in which "Bab" takes a leading and sometimes hilarious part. The girl's mother schemes to separate her from her fiance, but is unsuccessful. The mother's ambitions lead to a separation from her husband. Here "Bab" begins "fixing" things again. She is unsuccessful at first, but finally saves from financial ruin her father, her

mother and her fiance. She finally "fixes" herself for life by marrying the young rancher.

The story was written by Lee Arthur. It shows little originality in either subject matter or treatment. Miss Saunders wears some fetching boudoir outfits and other clothes that will appeal to the women folk. In the cast with her are Arthur Shirley, R. Henry Grey, Leslie T. Pope, Mollie McConnell, Ruth Lackaye and Clara Kahler.

Photography, settings, lightings and other technical details are adequate.

"The Barker"

A Selig Production Which Has Chiefly to Do With Circus Life—Lew Fields in the Title Role—The Story by Chas. K. Harris.

Reviewed by James S. McQuade.

THE script of "The Barker," by Chas. K. Harris, was evidently written specially as a vehicle for Lew Fields, the famous actor, who has grown gray in the service of the dramatic stage. The written story centers attention and sympathy on the gentle old professor who has sacrificed his happiness and his mature life to save his unworthy younger brother. This sacrifice means expatriation from his native land and separation from his only child, a toddling girl, who occupies the whole of his heart and all his thoughts. In destitution, in his country of refuge, America, he secures, through the aid of a friend, a position with a circus as announcer or "barker" in front of one of the side shows.

The director of the picture has failed to give Mr. Fields the prominence intended in the written story. Indeed, Mr. Fields is almost quite submerged at times by minor characters, although his characterization is always pathetic and at all times shows the work of an artist.

James Harris as the Count De Grasse, the ringmaster of the circus and one of the villains of the story, gives a clever impersonation. So also does Frank Hamilton, who takes the role of Lemuel Salter, the crooked circus manager. Pat O'Malley's Wilfred Wells, the young owner of the circus, will make a strong appeal to the fans. The fight between Wells, the young college graduate, and the burly Lemuel Salter is a "pippin." There are no gentle taps here. It is a matter of science and sledge-hammer tactics all the way until the bully cries enough.

As Floria Fielding, the flying trapeze artiste of the circus, Amy Dennis is an attractive and graceful figure. In the scenes in which Floria appears with the Barker, before he learns that she is his long lost child, Miss Dennis shows affecting little touches of kindness and regard that will please the spectator. Humpy Jim Wilson, a circus employee and a devoted friend of Floria, is very well represented by William Fables, and the



Scene from "The Barker" (Selig).

old circus musician, Professor Rendezvous, finds a fitting double in Fred Eckhart.

The release was made August 13 through Kleine-Edison-Selig-Essanay.

Three Big Fox Pictures Released Soon.

To "The Honor System," R. A. Walsh's superb cinemelodrama, will go the honor of being the first release of William Fox's newly created Standard pictures. August 26 has been set as the date when this ten-reel masterpiece will be available for showings throughout the country. Thus far "The Honor System" has been issued only to certain cities near New York.

The second release of Standard pictures will be "Jack and the Beanstalk," the Fox kiddie feature, which is playing at the Globe theater, on Broadway. This will be sent out on September 2. Two weeks later, on September 16, "The Conqueror," William Farnum's brilliant screen presentation of the romance of Sam Houston's life, will be released.

"Golden Rule Kate"

Abundant Drama in Five-Part Triangle Photoplay Starring Louise Glaum.

Reviewed by Edward Weitzel.

EVENTS move at a lively pace all through "Golden Rule Kate," a five-part Triangle photoplay written by Monte M. Katterjohn and starring Louise Glaum. The story tells of life in a Western mining town, and vigor of action, primitive passions at their best and also at the other extreme, and excellence of production are all to be found in the picture. The character played by Louise Glaum has earned the name of "Golden Rule Kate" from the square way in which she conducts her business, the lady being the proprietor of a saloon and dance hall called "The Red Light." She is also known as "The Sage-Brush Hen," and is located in Paradise, Nevada. Her object in collecting the loose change of the community at her center of the town's social life is to support her younger sister, who is not permitted to mix with the elder woman's customers.

Kate has everything her own way in Paradise until the arrival of a minister, who opens a church across the street from the saloon and proceeds to denounce "The Red Light" and its works in good set terms. This arouses Kate to violent anger, and when she makes the mistake of thinking that the Rev. Gavin McGregor has ruined her sister, she goes after him, gun in hand. The minister establishes his innocence, the wronged girl is avenged by an admirer who makes her his wife, and Kate closes the doors of "The Red Light" forever.

The flavor of Western romance about "Golden Rule Kate" will make it a welcome addition to the list of pictures that are intended merely to entertain. Reginald Barker, the director of the photoplay, has been keenly alive to the fact that drama is what is wanted on the screen, and cast, locations and the production in general are all centered on this one point.

Louise Glaum is just the type for the name part and her



Scene from "Golden Rule Kate" (Triangle).

acting is in keeping with the quick-tempered but sound-hearted Kate. William Conklin as Rev. Gavin McGregor and Jack Gilbert as "The Heller" are the most effective members of the supporting company. Other capital performances are contributed by Jack Richardson, J. P. Lockney and Gertrude Claire.

"The Further Adventures of Stingaree"

Two New Episodes Are "At the Sign of the Kangaroo" and "By Order of the Court"—Plenty of Action as Usual—Two-Reel Kalem Pictures.

Reviewed by Hanford C. Judson.

ONE expects plenty of action in two-reel pictures, and the two newest episodes of the adventures of the chivalrous gentleman bandit, Stingaree, serve their purpose by ringing the changes on incidents that show his valor and kind heart. There are unnecessary cut-backs in them, and on the belt worn by one of the New South Wales Mounted Police a big U. S. is a bit too plain. But enough of carping. True Boardman, Paul Hurst, that doughty character man, and Edythe Sterling add many a bit to more than counterbalance drawbacks. The stories these films tell are of interest. They are Kalem pictures of two-reel length.

"By Order of the Court" tells a satisfying story of how Stingaree dares to enter a court in high session, judge sitting under the picture of Queen Victoria and all, just to bring evidence that will free an innocent man about to be condemned of murder. Stingaree and Howie are in need of a new horse. The sister of the accused prisoner is hurrying to get the paper that will free her brother in the hands of the judge before the trial is closed. Stingaree, trying to get her horse, is the unintentional cause of her falling. She turns the paper over to him and he delivers it. The judge accepts it and permits the outlaw to get a fair start on the police.

"At the Sign of the Kangaroo" has for its climax a rescue by Stingaree of a policeman whom he has locked in a room at the Kangaroo hotel. When he discovers the house on fire he goes back at the risk of his freedom and carries the sleeping man out. The story is not quite so concrete as the former episode and not so satisfactory, yet most of it is certainly likable, and it will be sufficiently entertaining to



Scene from "By Order of the Court" (Kalem).

average audience. The woman's part in this picture is the least pleasant that we have seen her play as yet. She is wife of the chief of police and does the sneak work of a detective to help her husband.

"The Show Down"

Bluebird Photoplay in Five Parts Featuring Myrtle Gonzalez and George Hernandez Has Picturesque Scenes and Fairly Interesting Story.

Reviewed by Edward Weitzel.

FEW of us have escaped the desire at some time in our lives to become Robinson Crusoes, and interest in the adventures of a number of castaways on a desert island is bound to be of an absorbing nature. In "The Show Down," a five-part Bluebird photoplay featuring Myrtle Gonzalez and George Hernandez, the big situation is made possible by the principal characters being shipwrecked in the Pacific Ocean and finding shelter on an uninhabited island. The heroine is the daughter of a wealthy man who is noted for his selfishness, and her chief admirer is a blasé young man who finds life a decided bore. Forced to shift for himself, the young chap develops unexpected courage and resource and performs an important service for the country. The girl does her part also and her father turns out to be just the reverse of his reputation. In fact the real characters of the entire party are



Scene from "The Show Down" (Bluebird).

brought to the surface by the primitive lives they are compelled to lead.

Many of the scenes on the island have great pictorial beauty and the work of a well selected cast brings out all the good points of the story, which was written by Lynn F. Reynolds and Waldemar Young. Myrtle Gonzalez as Lydia Benson, George Hernandez as her father and Arthur Hoyt as George Chesbro are especially effective.

"The Little White Girl"

Little Mary McAlister Supported by John Cossar and Mabel Bardine in the Latest Episode of Essanay's "Do Children Count?" Series.

Reviewed by Arthur W. Courtney.

LITTLE Mary McAlister is fortunate in having such excellent all-round actors as John Cossar and Mabel Bardine to support her in "The Little White Girl," the latest episode of Essanay's "Do Children Count?" series, a twenty-five minute picture.

John Cossar is Captain Shaw, a Civil War veteran who has



Scene from "The Little White Girl" (Essanay).

become a miserly recluse. Mabel Bardine is his daughter, who eloped, was deserted, and turned away from her home by her father.

Little Mary is taken from an orphans' home by a woman who proves a hard taskmaster. The opening scene where Mary is blacking the stove for this woman is amusing. Mary joins some children in teasing the old miser and the children shove her into his house and shut her in. She wins his heart. He moves to better quarters after making arrangements with her guardian to support her. He sends her to a dressmaker's, where she falls in love with the dressmaker, who turns out to be her mother and the captain's daughter.

Little Mary is as usual at her best when she is trying on clothes or inspecting and trying the various toilet articles in her new and elegantly furnished bedroom. This picture is much better than some of its immediate predecessors. It was released August 8.

"The Discounters of Money"

A Well-Directed Two-Part O. Henry Story on the General Film Program Featuring Carleton King and Catherine Charleton.

Reviewed by Arthur W. Courtney.

A PHOTOPLAY does not need to depend on a strong story. The story of "The Discounters of Money," the latest two-part O. Henry story, is slight. But the direction makes this an excellent film.

Catherine Charleton is Alice, a proud aristocrat whose family holds the first key made for Gramercy Park. Carleton King is Howard Pilkens, possessed of four million dollars inherited from his brewery father. Bobby Connelly and Aida Horton play these two parts in a flash-back showing what happened at the age of five. The names of the babes drawn from the wood are not known. They are a Virginia couple who have eloped. The girl adds interest to her part.

Carleton King is good in the opening scene when he is dressing for the evening. He's one of those young men who will not have anything to do with money that falls on the floor, even when it is bills. The valet can have it. He loses his grip on this characterization afterward. The scene in Alice's house when he proposes misses the mock-heroic tone that O. Henry gave it. Even a sub-title quoted from O. Henry seems flat. When he leaves the house he meets the babes drawn from the wood. He gets a bally punch in the eye protecting the young man from a gang of thugs. He offers the girl the hospitality of Alice's house and the youth the hospitality of Union Square Park.

The girl, Miss Eva Montgomery Bedford, tells Alice of her elopement from her old home in Virginia. The flash-back of this scene is especially good. We cannot recall a scene handled with so much emotional appeal where a girl's sorrow at leaving her old home overbalances her joy at being with her

lover just as she is getting into the buggy to drive away. This director also has a fine sense of religious values. When Miss Bedford is ready to crawl into Alice's bed she kneels at the bedside to say her prayers. This is not done just to set the scene for a vision; it is done just to be realistic. It is a master stroke. Most directors know the theatrical value of a family Bible or a crucifix, but few appear conversant with the religious duties of everyday life.

When Howard left Alice he told her to send him a rose if she ever wished to reconsider her answer. She promises to send him the little toy kitten he gave her when they were five years old, the only present she ever accepted from him. After Miss Bedford tells how brave Howard was in the gang fight Alice's blue blood gets a dash of Lexington red. That night Howard receives the toy kitten by messenger. When he opens the package he finds underneath the kitten a rose.

The ending of this photoplay is a stroke of genius, and it is not O. Henry's ending. Howard telephones to Alice in the middle of the night. Alice wakes up with the telephone ringing at her bedside. She considers a moment, decides that it must be Howard, then turns over and goes back to sleep without answering the phone.

A comment on "The Venturers," another O. Henry, is printed on another page of this issue.

"Fourth Conquest Program"

Five-Reel Program Made by Edison That Contains Dramatic, Comic, Educational and Scenic Subjects.

Reviewed by Arthur W. Courtney.

THE principal number on the fourth Conquest program is Ralph Henry Barbour's story, "The Half-Back," in three parts, with Yale Boss in the leading role. This was reviewed in the issue of May 12 on page 978.

The comedy is "In Love's Laboratory," one reel. In the cast are: William Wadsworth, Jessie Stevens and Ivan Christy. The story is about an inventor of an almost perfect safety match. He succeeds not only with his invention, but also with a love match.

A Boy Scout story, "The Boy Who Cried Wolf," announced as a two-part subject on this program, was not shown to the reviewers. The story was written by Richard Harding Davis.

The short subjects on this program are: "Crystals in Formation," 398 feet. The titles make this an excellent educational and one that will interest those who never saw the inside of a school room. "Playing in Florida," 282 feet, deals mainly with a trip by airplane at a dollar a minute. "A Joy Rider of the Ocean," 320 feet, is a demonstration of the tenacious qualities of the Shark-Sucker. This picture was made



Scene from "The Half Back" (Edison).

at the New York Aquarium. It shows how this remarkable fish is used to catch turtles and other denizens of the deep.

This program will interest the family. It is entertaining from beginning to end.

"Think It Over"

Catherine Calvert, Supported by Richard Tucker, Featured in a Five-Part Comedy-Drama—Released by Art Dramas.

Reviewed by Arthur W. Courtney.

CATHERINE CALVERT is featured in "Think It Over," a five-part photoplay written and directed by Herbert Blache, made by U. S. Amusement Corporation and distributed by Art Dramas, Inc. It was released August 13.

Catherine Calvert gives an interesting portrayal of girlhood (she looks between sixteen and eighteen) in the part of Alice Rowland, an orphan school girl placed by the will of her father under the care of a wicked guardian who tries to marry her

to his son to keep control of her estate. Richard Tucker does well as Whitworth, a middle-aged bachelor. Alice's mother, who survived her husband, tried to correct the ill effects of the will by asking Whitworth to look out for the girl.

Alice hears her guardian plotting with his son to force her into marriage. She flees in the night to Whitworth, her bachelor angel. To keep her guardian from taking her back she marries Whitworth. Then they pretend to go on a honeymoon, not intending to live in wedlock. An auto accident compels them to spend the night at a friend's house. They are forced to occupy the same bedroom. (This situation is built up with a heavy hand.) But Whitworth sleeps on the porch roof outside the window. In the night he rolls off onto the ground. When his host finds him in the morning he pretends that he is a somnambulist. When Alice becomes of age she decides to be Whitworth's wife in earnest.

The acting of Catherine Calvert and Richard Tucker recommends this picture to Art Drama patrons. No doubt they will welcome it.

Bluebird Plans

Has Many Important Productions Completed and Under Way—Changes in Directing Staff.

BLUEBIRD has no worries concerning features for its program, provisions for releases having been made to cover the next three months, with productions complete and awaiting schedule once the final titles are affixed. Joseph De Grasse, Harry Solter, Rupert Julian, Edward Le Saint, Elmer Clifton, Robert Leonard and Bluebird's two women directors—Elsie Jane Wilson and Ida May Park—have contributed features of promised excellence and in accord with Bluebird standards.

Harry Solter having finished "Bitter Sweet," the next release in which Ella Hall will appear, has begun work on "The Dynast," featuring Carmel Meyers with Kenneth Harlan and Charles Hill Mailes chief in support. "Bitter Sweet" is intended to present Ella Hall on the October program, with Jack Nelson and Gretchen Lederer her principal aids.

Joseph De Grasse, who has all along directed Dorothy Phillips, has taken the screen management of Franklyn Farnum, who will make his first lone-star appearance among Bluebird in "The Maverick," a comedy-drama Mr. De Grasse has just finished. Hitherto Mr. Farnum has co-starred with Brownie Vernon, but a general shift in Bluebird arrangements will make Herbert Rawlinson her screen-mate hereafter. The Rawlinson-Vernon combination will be directed by Elmer Clifton, first appearing in "It's Up to You," a work just finished on the West Coast.

Dorothy Phillips, who has been alternately directed by Ida May Park and her husband, Joseph De Grasse, will in future have Miss Park as her mentor, "Bondage" being ready for release as Miss Phillips' offering for October. Since making her first appearance, last December, as a Bluebird star, Miss Phillips has appeared consistently once a month in Bluebird release, and has now taken a vacation that will be a well-deserved although brief holiday.

With Miss Phillips taking a temporary rest, her principal supporters, William Stowell and Lon Chaney, have been otherwise provided for. Mr. Chaney will play an important role in Franklyn Farnum's "The Maverick," and Mr. Stowell will be featured in Edward J. Le Saint's production of "The Man of God," now being finished at Universal City.

Robert Leonard is on the West Coast with Mae Murray, Bluebird's new star, completing preparations for her first production. The story has been selected, but until work is further advanced the title will not be announced. It is declared that for her introduction to Bluebirds, Miss Murray will have a scenario that will call into requisition her various talents showing her not alone as an actress but presenting her as a dancer in various styles as well.

Rupert Julian, who co-stars with Ruth Clifford, is working on "The Desire of the Moth," a story written by Eugene Manlove Rhodes. "The Mysterious Mr. Teller" has arrived at Bluebird headquarters and awaits release date. In this feature Mr. Julian and Miss Clifford carry mystery roles that operate one against the other in formulating a plot that is quite unusual in photoplaying.

Elsie Jane Wilson's first production has also arrived from the West Coast, carrying little Zoe Rae as the star of "Hidden Treasures." Now Miss Wilson is working on "The Cricket," in which Zoe Rae will also star with Gretchen Lederer, Rena Rogers and George Hupp chief in her support. Miss Wilson, who is the wife of Rupert Julian, has always assisted her husband in producing and is now advanced to the position of director for a series of plays in which little Miss Rae will be presented as a Bluebird star.

HEARST-PATHE NEWS GETS REMARKABLE COLLISION SCENES.

A most unusualfeat was accomplished in the Hearst-Pathe News No. 64. A large ocean steamer was sunk by collision in New York harbor, but fortunately all of the many passengers were rescued. Within ten minutes a tug was chartered and sent down the bay with cameramen aboard. Scenes were secured of the passengers being picked up from the water.

Will Break Down Prejudice

Kaplan Believes That His Russian Art Films Will Make Foreign Product Popular.

THE film productions of the Moscow Art theater, Russia, described by Collier's Weekly as the pioneer in intelligent realism and one of the foremost theaters of the world, are to be shown soon in America. N. S. Kaplan, whose Russian Art Film Corporation is sponsor for the new Russian repertory, is aware of the prejudice of Americans for foreign films that by the very character of the production, the exaggerated gestures of the actors and the different style of direction give a flavor that is unpalatable to the patrons of the cinema theaters here. To overcome this attitude he has surmounted all obstacles in the way of obtaining the services of the renowned players of the Moscow Art theater.

Competent critics who have seen the half dozen productions which he has prepared from the more than fifty negatives which he brought from Moscow several weeks ago, say that he will succeed in impressing American exhibitors and theatergoers with the fact that Russian art films are consistently of a high and popular standard, that they reveal the highest and best taste in studio preparation, are based on masterpieces of literature and present unusually capable actors in a system that makes for real artistic direction.

It seems assured that these Russian Art films will be recognized at once as fully equal to the best traditions of the motion picture in America. Their atmosphere is always so real and natural and there is no attempt to make them appear anything but what they are, true pictures of Russian life with all its struggles and passions, ambitions, successes and failures, always logical.

AMERICAN WAR PICTURES FOR RELEASE IN FRANCE.

Although it has not been generally known, the Gaumont Company has been making pictures of America's military preparations for release in France through the Societe des Etablissements Gaumont. The pictures have been made under the direction of Pell Mitchell, editor of the Gaumont-Mutual Weekly. Recently he spent a day at Yaphank, N. Y., with Lawrence D'Armour, his chief of camera staff. At Yaphank the huge cantonment is being rushed to completion to house forty thousand men of the new National Army. The grounds and buildings were "shot" from all angles that the people of our sister republic across the ocean may see for themselves how whole-heartedly America is getting into the war. Among other pictures taken for release in France are a complete series of views of activities at West Point, the greatest military school in the world. Naturally the Gaumont Company is also sending abroad many pictures which have appeared within the last few weeks in the Gaumont-Mutual Weekly. These pictures will appear first in the Gaumont Palace Actualities, the news reel which is such a popular part of the program at the Gaumont Palace, the largest motion picture theater in the world.

"LUKE'S WILD WOMEN" FOR RELEASE SEPT. 2D.

In "Luke's Wild Women," a two-reel comedy to be released by Pathé on September 2, Harold Lloyd, the inimitable Rolin comedian, and his fellow fun-makers, "Snub" Pollard and Bebe Daniels, appear in a typical "Lonesome Luke" comedy full of rough house and original stunts.

"Luke" and "Snub" as shipwrecked sailors find their way via a raft to the shore of an Oriental country. Here they are captured and brought before the Sultan. They find him surrounded by fair women whose charms are such as to make them forget completely their perilous plight. The Sultan claps them into jail from which with laughable simplicity they soon make their escape. In revenge they soon turn the tables on their captors and engineer a very complete little revolution.

Besides the fun that is in every scene the cast contains the usual Rolin beauty congress. The many exhibitors who play these comedies will find "Luke's Wild Women" a very popular number.

"BLOOD OF HIS FATHERS" STUDY IN HEREDITY.

The second Horsley production on Art Dramas Program, which is entitled "Blood of His Fathers," is said to be a study in heredity and to be filled with many gripping scenes. Crane Wilbur, the popular star who scored what was perhaps his greatest hit in "Eye of Envy," his first Art Drama, plays three distinct roles in his new production.

The story was written by J. Francis Dunbar, author of "Eye of Envy," and directed by Harrish Ingraham. In the supporting cast are such favorites as Jode Mulhall, Julia Jackson, Ruth King, Ray Thomson, Gene Crosby and Riche Carpenter.

The story is told in a prologue and four acts. The prologue takes place during the Civil War, and in it Wilbur is a disreputable captain of guerrillas, who go about the country in the wake of the army, destroying and inflicting desecration on those in their path.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE VENTURERS (Broadway Star Feature).—A picture of two dead game sports with adventure in their blood. Matrimony was too tame for one of them, the younger. He knew just what was going to happen, and with a wife everything would be cut and dried. The old man gets the girl not because he didn't love adventure, but because he has three years the start on the other, and he knew more. It is a most entertaining and commendable picture in two reels. The reviewer enjoyed it.

THIE DISCOUNTERS OF MONEY (Broadway Star Feature).—An O. Henry story in two parts. Catherine Charleton and Carleton King have the leading parts. Bobby Connelly and Aida Horton appear in a flash-back. This is a well-directed story. It is reviewed in this issue.

AN ORDER OF THE COURT (Kalem).—Further installment of the "New Adventures of Stingaree" is given in this episode, which is quite likable and exciting. For a longer notice see elsewhere in this issue. A two-reel picture.

AT THE SIGN OF THE KANGAROO (Kalem).—A two-reel installment of the "New Adventures of Stingaree" in which the chivalrous outlaw rescues a mounted policeman from the burning hotel, the Kangaroo. A longer review of this episode is printed on another page of this issue.

VERNON, THE BOUNTIFUL (Black Cat).—A sensible chorus girl refuses to marry a young spendthrift for his money. She marries him for spite, and makes him go to work. He enters partnership with his tailor, and runs up a phenomenal sales record the first day. Virginia Valli is excellent as the chorus girl. This is one of the better Black Cats.

THE LONG GREEN TRAIL (Black Cat).—A 25-minute story with Virginia Valli and Rodney LaRock. To save his chewing gum business, Julian Barton plans to compel his son to marry Laura Bagley, the daughter of his competitor. He hires a gangster to kidnap the two. Laura's maid is captured by mistake. The son likes her better than Laura, so he marries her. Then it turns out that the maid is really the heroine that a bunch of tramps are reading about in a continued story that breaks off just at this point. The ending is unsatisfactory. Virginia Valli is, as usual, beautiful to look upon after she lays aside the maid's dress.

THE LOVE OF MADGE O'MARA (Selig).—Madge is cashier in Fred's chop house. A student of sociology becomes interested in her. She saves him from a gang. But the "social chasm" separates them. Later he is sick, and she is the trained nurse. There are bad spots of overacting and general unreality. This is a one-reeler.

HER PERILOUS RIDE (Selig).—This one-reeler is built about a girl's ride on an ostrich. It is a South African story. Jahalli, a black bandit, sets fire to the house on the ostrich farm. Doris rides to Fort Congo for aid. The love story is rather simple.

Butterfly Pictures.

THE MIDNIGHT MAN, August 13.—A moderately strong subject in five reels, written by Bess Meredyth and produced by Elmer Clifton. Jack Mulhall is featured as the hero, and is supported by a cast including Ann Kroman, Al MacQuarrie and others. The story contains some fairly interesting situations, but is not strong in development. Reviewed at length elsewhere.

Greater Vitagraph.

BOBBY PACIFIST, August 27.—This is not as good as the other reels with Bobby Connelly. He is smitten on the right cheek and is non-resistant, not a true pacifist. Aida Horton calls him a 'fraid-cat. He confides in the sea captain, and imagines an episode in which he rescues Aida from kidnappers. After this imaginary episode Aida makes up, says she was only fooling, and gives him a lolly-pop.

MARY JANE'S PA, August 13.—An admirable adaptation in five reels of the famous "small town" play, by Edith Ellis. The story is well-rounded, full of humor and pathos, and will appeal to all audiences. Reviewed at length elsewhere.

BOBBY'S BRAVERY.—Mabel Ballin is Bobby's school teacher. She is in love with his big brother Steve. Bobby is full of Sir Galahad, and worships his teacher as the lady of his heart. So he organizes a band of knights, who attempt to kidnap Steve. When they fail they all sign a declaration to be bachelors all their lives. This picture will interest adults.

Kleine-Edison-Selig-Essanay

BIILY AND THE BIG STICK (Conquest Program No. 3—Edison), July 28.—This adaptation of one of the more popular of Richard Harding Davis' stories is well done. William Wadsworth is President Poussevain, the black chief executive of a West Indian republic. Ray-

mond McKee is Billy Barlow, the head of the electric light plant in the island capital, who has trouble collecting his salary and is threatened with death when he gets too insistent. Yona Landowska is Claire, the daughter of the innkeeper, in love with Billy. Jessie Stevens is the mother of Claire, anxious to match her daughter with an ancient widower with three children. There is good comedy in the four-part piece, which is a typical Davis story of the Southern Republic, with its tinsel trappings and burlesque soldiers.

CLIMBING MOUNT WASHINGTON (Conquest Program No. 3—Edison), July 28.—A fine scenic, showing how a party of ten attempted to climb New Hampshire's big hill handicapped by Christmas snows, and how five succeeded in doing so. It is an excellent illustration of the hardships encountered in winter mountain climbing, and will interest, too, for its physical daring and for the unusual scenery.

GAHATHER BANANAS AND COCONUTS (Edison).—On the same reel is an interesting scenic showing the gathering and shipping of bananas in Jamaica.

TWO KENTUCKY BOYS (Conquest Program No. 3—Edison), July 28.—As pointed out in a more extended review in last week's issue this two-part subject is worth while—an excellent subject for showing to young and old. It carries the atmosphere of the civil war, especially of a state divided in its sympathies between the North and South.

THE HALF-BACK (Conquest), August 4.—This is the three-reel dramatic feature of the fourth Conquest program, with Yale Boss in the leading part. "In Love's Laboratory," a comedy; and "Crystals in Formation," "Playing in Florida," and "A Joy Rider of the Ocean" are the other numbers on this entertaining program. It is reviewed elsewhere in this issue.

A MAN, A GIRL, AND A LION (Selig), August 6.—This is a good two-reel animal picture. It shows the capture of a lion in the jungle in a net suspended in a pit. The lion is taken to a circus. The story deals with jealousy in the behind-the-scenes life of the circus. This is an instructive picture. Kathryn Williams is the girl.

THE LITTLE WHITE GIRL (Essanay), August 8.—A 25-minute episode in the "Do Children Count?" series, with Little Mary McAlister supported by John Cossar and Mabel Bardine. This is an excellent picture. It is reviewed in this issue.

THE BARKER (Selig), August 13.—A story of circus life in which Lene Fields appears in the leading role. Amy Dennis, James Harris, Frank Hamilton, William Fables and Pat O'Malley are in the support.

Mutual Film Corporation.

BAB THE FIXER (Horkheimer), August 13.—Jackie Saunders is featured in an ordinary five-reel comedy drama. The story tells how "Bab" fixes things in her family and finally fixes herself for life by marrying the man of her choice against her mother's strenuous opposition. The picture is reviewed at length in the review columns.

THE WIDOW'S NIGHT (LaSalle), August 14.—A one-reel comedy number, with little excuse for its existence. A husky loafer marries a widow for her money, and other occupants of the house try to get a share of the widow's money by making the husband insane. There are a scant few laughs in the number.

Paramount Pictures Corporation.

SUE THE SLEEP-WALKER (Black Diamond).—Sue returns from college fresh from a course in prehistoric research, and has a nightmare. She is in pajamas through most of the reel. Comedy effects are secured at the beginning with a garden hose; at the end by the blowing of a safe. Both of these will get laughs. A second-story elopement by way of a ladder offers a display of white stockings. Chase scenes lead to the bedrooms of a hotel. Trick effects show the sleep-walker stepping off a pier onto the water, and off a roof onto the air. This is a good single reel slap-stick.

DOWN TO EARTH (Artcraft).—A high-class comedy, with Douglas Fairbanks in a delightful role. A story of plenty of zip, bound to be received with enthusiasm by any intelligent audience.

Pathé Exchange, Inc.

THE SARDINE FISHERIES AT MONTEREY (Pathé), August 12.—An instructive educational feature showing the manner in which sardines are taken from the ocean and prepared for the market. Quite comprehensive and very interesting.

BRINGING UP FATHER (Pathé), August 12.—Animated drawings by George MacManus on same reel with above. Father attends a hypnotic exhibition, and while under the influence of the professor dreams that he himself is a hypnotist. Some amusing scenes result.

THE FATAL RING (Pathé), August 26.—Eighth episode of this serial, featuring Pearl White and a capable supporting company. In this number Pearl restores the violet diamond in order to save the

life of Tom Carlton. Carslake sees the diamond hidden by one of the crooks and procures it. Pearl attempts to recover it, and when the instalment closes is trying to open a safe in which an explosive has been placed. A characteristic number which does not greatly advance the plot, but carries the interest in the usual way.

IRIS (Patho-Hepworth), August 26.—A five-reel adaptation of the famous play by Sir Arthur Pinero. This is performed by a strong cast of English players headed by Alma Taylor. It opens slowly and works up gradually to a strong dramatic situation. A pleasing comedy-drama well above the average in artistic quality. Reviewed at length elsewhere.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 83 (Universal, August 9).—Recruiting for Uncle Sam; Kilties in America; negroes parade of protest against race riots; Roosevelt addressing Moose convention, and many other interesting subjects are included in this number.

UNIVERSAL CURRENT EVENTS NO. 13, August 11.—An entertaining and diversified number, including, among many other subjects, views of Vermont's National Guard; girls of America and Russia in uniform, and various other war sidelights.

THE ISLAND OF DEATH (Universal Special), August 13.—No. 8 of "The Gray Ghost" series. This installment opens up a new attempt on the part of the Gray Ghost to get the two million dollar necklace. He invades the home of Arabin personally. Moon Light is attacked by a ruffian in the house of mystery, and saved by the intervention of Hildreth. The number is exciting and well constructed.

THE PEARL NECKLACE (Universal Special), Rel. Week of August 20.—No. 9 of "The Gray Ghost" series. This is a thrilling and genuinely exciting installment in which the master villain and his band daringly enter the home of Arabin, the jeweler, and attempt to make away with the necklace. Harry Carter is doing very interesting work in the leading role. The serial is building up and filling out in a powerful way. The number closes with some exciting occurrences in the house of mystery.

BEHIND THE MAP (Joker), Week of August 20.—William Franey is the school teacher of a village school. He gets tipsy, makes love to one of the scholars, who gets the town bully to chase him out of town. The spanking machine and other details are reminiscent of Al Leech and the three rosebuds, an old vaudeville sketch. It is only fairly entertaining.

MOVE OVER (Nestor), Week of Aug. 20.—A "hospital" comedy, by Fred A. Palmer, featuring Eddie Lyons, Edith Roberts and Lee Moran. The girl is a nurse and one of the young men a patient. He trades places with the other in order to go to a ballgame. There is a riot in the hospital which brings numerous laughs, followed by a lively chase. A typical number of the type and will entertain the average audience.

MRS. MADAM MANAGER (Joker), Rel. Week of August 20.—A burlesque comedy subject, by Tom Gibson, featuring Gale Henry as proprietor and manager of a small town opera house. She sells and collects tickets, shifts scenes and does other things. Her husband leads the orchestra and Gale creates trouble when he flirts with a chorus girl. This contains some amusing and enjoyable small business.

A FIVE-FOOT RULER (Victor), Rel. Week of August 20.—A two-reel comedy number, by Bess Meredyth, featuring Carter and Flora DeHaven and M. K. Wilson. The hero, Jerry, saves the daughter of the governor of Boliguary, attending a girls' school, from a designing man. The scene then switches to the province of Boliguary, where the young man's father is a wealthy oil king. Jerry is in bad with his father, but wins the admiration of the governor and is placed in charge of the army. There are some good burlesque scenes strung along in the second reel, a number of which bring laughter. Of course the hero wins the girl and is restored to his father's favor. An entertaining subject of the lighter sort.

SQUARING IT (Bison), Rel. Week of August 20.—A three-reel subject by George E. Marshall, featuring Neal Hart, Joe Rickson, Janet Eastman and Fred Church. The former, as "Crimpy" Steele, saves a starving man and his wife and also defends the latter from a designing individual. The plot is slightly obvious, but the Western settings are pleasing and the story holds considerable entertainment.

STREET CARS AND CARBUNCLES (L-KO), Rel. Week of August 20.—A two-reel comic, featuring Bob McKenzie and others. The fun centers around an old horse car, and winds up with a chase, in which various styles of vehicles participate. The comedy is just fair and at no time becomes very funny. Some of the interior sets and costumes are dirty and unattractive. This always mars the humorous effect.

WHOLESALE FILMS BOOK DIRECT.

Direct dealing between the exhibitor and the producer is the basis of the new sales policy announced by Wholesome Films corporation. This plan will call for one big central exchange in Chicago with which the exhibitors will deal direct, thus eliminating branches and go-betweens, on a straight square deal basis.

"This plan we consider is one of the most progressive steps thus far taken in methods of film distribution," said M. J. Weisfeldt, manager of Wholesome Films corporation. "It is easy for any successful exhibitor to estimate the economic advantages of this direct sales policy by the saving on overhead expenses, such as branch manager, clerks, rentals, etc. We pay express charges both ways. We make only one requirement of the exhibitor aside, of course, from paying for his rentals, and that is to book sufficiently far in advance so that on-time delivery may be assured any exhibitor anywhere in the United States."

A Western Heads Big "U" List

Twenty-three Reels of Drama, Comedy and News Features For Week August 20.

SQUARING IT," a colorful Bison drama of the far west, featuring Neal Hart and Janet Eastman, heads Universal's regular list of releases for the week of August 20. Monday is Butterly Day, as usual, signalized by the release of "The Lair of the Wolf," in which Denna Drew, Joseph Girard and Gretchen Lederer have been provided with effective parts. "Squaring It" bears the release date of Tuesday, August 21. The play is undoubtedly the strongest in which Neal Hart has yet appeared. Written by George Ilively and produced by George Marshall, it tells the story of an outlaw's efforts to play fair with a young married couple who befriended him in his hour of need.

Eddie Lyons, Lee Moran and Edith Roberts will be presented on the same date in the Nestor comedy entitled "Move Over." This is a typical Lyons and Moran celluloid farce and details some amazing events that take place in the private hospital where Eddie is convalescing from what he claims is over-work. F. A. Palmer is the author of the scenario, while Roy Clements is credited with the direction.

"Street Cars and Carbuncles," a two-reel L-KO Comedy headlining Bob Mackenzie, Eva Novak and Eddie Barry, is the feature for Wednesday, August 22. J. G. Blystone and Dick Smith, directors of the Potpourri of absurdities, have succeeded in putting together a comedy of errors that has at least a score of laughter-making devices in each reel. The commercial rivalry that exists between a street railway and a jitney bus line is the occasion for misadventures galore. In the end both interests are so completely wrecked that neither can be called the winner. The eighty-sixth issue of the Animated Weekly will be released on the same date, featuring many exclusive shots of big events. Clear photography and breezy caption will add distinction to the subjects pictured, as usual.

Little Zoe Rae, widely known for her clever acting in numerous Butterly and Universal screen plays, will be starred in "Heart of Gold," the feature released Thursday, August 23. A human interest drama of genuine appeal, the production was written by Charles A. Wilson, Jr., and Karl R. Coolidge, and directed by George Sargent. Zoe takes the part of a child of the tenements, who is the humanizing influence in the life of a miserly pawnbroker. The miniature star is capably supported by Walter Belasco, Seymour Hastings and Gertrude Astor. "Behind the Map," a Joker Comedy featuring William Franey, will be released on the same date. Tom Gibson and William Beaudine are responsible for the story and direction of this laughable commentary upon life in the little old red school house. Lillian Peacock and Milburn Moranti are prominent in Franey's support.

Mr. and Mrs. Carter De Haven are the stars of the "Five Foot Ruler," a two-reel Victor Comedy scheduled for release Friday, August 24. The setting pictured in the opening of this stirring tale is a co-educational college where Carter, the Beau Brummel of the institution, is expelled for coming to the rescue of Argo, a beautiful South American student, who is being showered with unwelcome attentions by her companion in a private room at the local cafe one night. Argo is sent back home, and when her rescuer is cast adrift by his rich father he naturally follows her to the land of steaming tamale. As a result patrons of Universal service are provided with much delightful foolery. Bess Meredyth and Maie Havey wrote the scenario, while Carter De Haven put on the production. The thirty-third issue of the Universal Screen Magazine will be released on the same day.

Gale Henry and Milton Sims will be featured in "Mrs. Madam Manager," a Joker Comedy, to be shown Saturday, August 25. Tom Gibson and Allen Curtis are credited with story and production, respectively. A rural opera house is utilized to give a picturesque background to the tale of the joys and woes of a company of visiting burlesques. Lillian Peacock and Charles Haefli are prominent in the case. A Power's cartoon and a Itimar's educational complete the list of releases for the week.

"The Pearl Necklace," the ninth—and by many considered the most thrilling of the episodes yet shown of the "The Gray Ghost," the mystery serial founded upon Arthur Somers Roche's Saturday Evening Post novel, will also be released for exhibition outside of Greater New York during the week of August 20.

COLONEL HEEZA LIAR COMES BACK.

Theater patrons will be glad to learn that their old friend Colonel Heeza Liar has at last been coaxed out of his temporary retirement and will appear in the eighty-first release of the Paramount-Bray Pictograph, the "magazine on the screen." It seems that the Colonel, or at least his creator, J. R. Bray, has been kept so very busy in producing Pictograph subjects that for many months he has not found time to sit down at his drawing board, but he finally had to harken to the insistent demands of the Colonel's many friends, with the result that the animated cartoon telling of the adventures of the Colonel as a temperance lecturer resulted, and hereafter Colonel Heeza Liar will appear regularly as a part of this famous release.

State Rights Department

Conducted by BEN H. GRIMM

Lesser Organization Virtually Formed

Despite Promoter's Illness, State Rights Men Get Together—Definite Announcement Soon—Big Men Involved.

DESPITE the illness of Sol L. Lesser, of San Francisco, who is confined in Dr. Stern's Sanitarium, New York, with typhoid fever, the organization of state rights men planned and promoted by him is progressing so rapidly that information has been vouchsafed that the organization will have been definitely formed by Wednesday, August 15. This information comes from Leon D. Netter, one of Mr. Lesser's lieutenants, who has been actively engaged in the work of organization.

According to Mr. Netter, Mr. Lesser is expected to be back in harness in two weeks at the most. He states that for obvious reasons no definite announcement regarding the new organization can be made at the present time, except that everything is running smoothly and that Mr. Lesser's organization has for its membership many of the biggest men in the state rights field.

Several meetings have been held in the Hotel Astor during the week just passed, and while everyone concerned is more or less reticent it was learned that the new organization will operate in much the same manner as does the First National Exhibitors' Circuit. According to the Moving Picture World's informant it will be the object of the organization to buy negative rights from manufacturers on pictures that come up to the requirements of the organization's review committee. There will be, it is said, something like sixteen members in the new organization covering every territory in the country. After a film has been favorably viewed and the rights purchased, it is reported, every member of the organization will be taxed his pro rata share of the purchase price.

The names of the men who have launched out in the Lesser organization have not yet been announced. It is known from previous reports, however, that the number includes many men powerful in their respective territories. Just who they are, Mr. Netter says, will not be divulged until all arrangements have been completed.

A. KAY COMPANY GETS TWO NEW SERIES.

The A. Kay Company, 729 Seventh avenue, New York, announces that arrangements have been completed whereby the concern becomes the world-wide distributors for two new series of one-reelers—The Walt Mason Comedies and "Polly and Her Pals." The former pictures are the product of the Filmcraft Corporation, of which R. V. Rothermel is president, and the latter will be produced by Lathrop Films, Inc.

The "Polly and Her Pals" pictures will be adapted from the cartoons of the same title by Cliff Sterrett, which are being syndicated in newspapers all over the country. Grace Darling will be the featured player in these subjects, which will be directed by H. Lee Clothworthy, who gained a high reputation for comedy direction first with Essanay and later with Thomas H. Ince.

There are three of the Walt Mason comedies already completed. These are "The Dipper," "Bunked and Paid For" and "Hash." In all there will be twelve releases.

WOLFBERG EXTENDS FIELD OF OPERATION.

Harris P. Wolfberg, of Pittsburgh, has extended his field of operation by taking in Missouri and Kansas for "The Deemster." Mr. Wolfberg had already bought the rights to the Hall Caine feature for Ohio, western Pennsylvania and West Virginia, and through his purchase achieved such success that he decided to close up with W. E. Shallenberger, president of the Arrow Film Corporation, for the additional states.

Optimistic reports of conditions and prospects in the mid-west are given out by Mr. Wolfberg, who goes on record with the statement that prospects were never better for features with some claim to distinction. So good are the prospects in his new territory that Mr. Wolfberg has already opened offices in St. Louis and Kansas City.

"The important thing for state rights operators to learn," said Mr. Wolfberg, "is co-operation with the exhibitor. My men must use every available means to boost business whenever and wherever one of my features is booked. Service, to my way of reasoning, is based upon results obtained through the combined efforts of the man who sells and the man who buys."

Lee Promoting State Rights Organization

Plant to Have Representation in Every Territory—Will Not Buy Negative Rights—Mayer and Crandall Members.

JOSEPH F. LEE, one of the best known state rights experts in the business at present, is actively engaged in promoting an organization of state rights men representing territories covering the United States. The organization planned and now forming differs in several respects from the First National Exhibitors' Circuit and the organization promoted by Sol L. Lesser. Chief in its departures from the aims of the other two organizations, which are quite similar in object, is the proposed Lee organization's aim to permit its members to reject any films that the individual does not see fit to purchase for his individual territory.

Mr. Lee already has lined up a number of big men, among them being Louis B. Mayer for the New England territory, and Harry Crandall for the Washington territory. Mr. Lee states that the organization will have in the neighborhood of fifteen members. He adds that the organization will have a representative wherever the other organizations are represented.

The organization planned by Mr. Lee makes its chief claim for distinction in that it will not endeavor to buy the rights of a picture to the entire country. As Mr. Lee puts it:

"How many instances are there in which a given group of men feel the same way toward a picture? Not many. Take a group of five buyers and show them a picture. Most of the time you'll find that there are five different opinions of the picture. But even with a really good picture only two or three of the five will believe that the film will be a clean-up in their territory. The other three or two believe that the picture will fall flat in their territories. And then again still another buyer operating in the same territory as one of the five who turned down the picture believes that the film will be a winner for him. Under the plans of the other organization their members must pay their share of the purchase price whether they believe the picture will clean up for them or not. Under the plans of our organization that feature will be done away with—a member will not be asked to pay for a picture unless he feels that it will be a money-maker for him. Whether he wants the picture or not is up to him entirely."

"We will not buy the negative rights to pictures. We will work under a plan whereby our members get protection in their respective territories. We will operate in what our members and prospective members believe to be the most common-sense, square-deal manner.

"For instance, John Smith has produced 'On the Bridge at Midnight.' It is a good picture, but half the members of our organization, say, do not believe that they want the picture. All right, we'll go to Mr. Smith and offer him almost as much for the seven territories controlled by our seven members who want the picture as he would get for the negative rights. That gives Mr. Smith the opportunity to sell the balance of territory to his own profit. We can afford to pay almost as much for the seven territories as for the negative rights because our members are getting protection in their territories; we can afford, too, to pay almost the amount of the offer made for the negative rights because that offer is always made on the basis of a quick sale and little or no trouble to the manufacturer, and, therefore, is always lower than the feature really is worth. That stands to reason, because a man wouldn't buy a negative unless he knew he was going to make money selling territorial rights to it, and under our scheme it will be a blind manufacturer who can't see that he will make more money dealing our way."

"The new organization is well under way, and announcement of members will be made in the very near future. I am in a position to say that the organization will be represented in every territory represented by any other organization."

"GOD'S MAN" SOLD FOR WEST VIRGINIA AND WESTERN PENNSYLVANIA.

Representing the Supreme Photo-Play Productions, of Pittsburgh, General Manager Harry F. Greele, after a special trip to New York, has completed a deal with the Frohman Amusement Corporation whereby his corporation has acquired the exclusive booking privileges to the latest Frohman success, "God's Man," starring H. B. Warner, for the territory of western Pennsylvania and West Virginia.

"God's man," under the direction of the Supreme Photo-Play Productions, will have its premiere at a leading Pittsburgh theater and at Wheeling, W. Va., simultaneously.

PATCH OPENS OFFICES IN NEW YORK.

The Fort Pitt Theater Corporation of Pittsburgh, of which William Moore Patch is president and managing director, has opened a suite of offices on the nineteenth floor of the Times Building, Broadway and Forty-second street, in the heart of New York's film district. Mr. Patch has leased the entire floor and will handle the official war films of the Italian Government, called "The Italian Battlefront," now running at the Forty-fourth Street theater, from these offices.

The Fort Pitt Theater Corporation owns the Pitt theater, in Pittsburgh, one of the most successful picture houses in America. For over two years Mr. Patch has conducted a high-class policy with only two performances daily, and prices ranging from 25 cents to \$1.50.

In addition to the Italian war pictures the Fort Pitt Theater Corporation is negotiating for the rights of several other big pictures for the United States and Canada.

A. KAY STARTS LION COMEDY CAMPAIGN.

The announcement that the A. Kay Company had entered into an agreement with Harold J. Binney, president and director-general of Masterpictures, for the world rights to the "Make 'Em Roar" Lion Comedies, is followed by the information that a world-wide exploitation campaign has been launched. The A. Kay Company already has circularized every important exchange in the country, and a number of letters have been received with inquiry relative to the disposition of state rights territory.

The A. Kay Company was selected by Mr. Binney as the best medium of world-wide distribution of his Lion Comedies. Mr. Binney claims that a concern which lends its efforts solely to the marketing of one particular kind of pictures will make more of a success in handling his product than a concern which handles features and short subjects at the same time.

Masterpictures has arranged with the A. Kay Company for a weekly release of the Lion Comedies covering a period of one year.

COL. LEVY BUYS THREE BIG FEATURES.

Col. Fred Levy, president of the Big Feature Rights Corporation, of Louisville, Ky., has been in New York for more than a week on a big shopping tour. Col. Levy has purchased "The Deemster" for Kentucky and Tennessee, and "One Law for Both" and "Babbling Tongues" for Kentucky, Tennessee and Indiana. It is reported that Col. Levy consummated the "Deemster" deal with Dr. W. E. Shallenberger, president of the Arrow Film Corporation, in less than fifteen minutes. From the offices of Ivan Film Productions, Inc., comes the information that in addition to the two pictures he has already purchased, Col. Levy has arranged for the purchase of Ivan's next seven-reel production.

Col. Levy is a member of the First National Exhibitors' Circuit. It is his custom to show each of the pictures that he distributes in his territory for a week's run in the Strand and Mary Anderson theaters—two of Kentucky's finest houses.

NEW ENGLAND BUYER IN TOWN.

H. G. Segal, general manager of the Globe Feature Film Corporation, of Boston, arrived in New York Monday, August 13. Mr. Segal is stopping at the Hotel Astor, and is looking over the market for meritorious productions available for the New England territory. He plans to remain in town for a week at least.

ZAMBRENO GETS EDWARD WARREN PRODUCTION

Frank Zambreno, of Unity Photoplays Company, Chicago, has purchased Edward Warren's production, "Souls Redeemed" ("The Warfare of the Flesh"), for Illinois, and is preparing a big campaign throughout his territory.

Edward Warren also reports the sale of "The Warfare of the Flesh" for Brazil and for British India.

KING BEES SUCCESSFUL IN MIDDLE WEST.

R. H. Cropper, general manager of the Standard Film Corporation, which has branch offices in St. Louis, Kansas City, Chicago, Minneapolis and Omaha, and which controls the Billy West Comedies for that section, gives the following reason for the success of the comedies in that territory:

Nat. H. Spitzer, also manager of the King-Bee company, is a firm believer in advertising, and has organized a territory-wide newspaper campaign, such that every town is flooded with Billy West publicity. Seven million subscribers are reading about Billy West every day, and the papers selected for this campaign are selected for their circulation and prestige.

FOUR STATES CLOSED FOR "SHOULD SHE OBEY?"

Renowned Pictures Corporation announces that "Should She Obey?" has been purchased in the following territories: Illinois, H. E. Rice, Jr., Tower Building, Chicago; Indiana, Greiver & Herz, Consumers' Building, Chicago; Dominion of Canada, Famous Players Film Service; Toronto and New York, M. H. Hoffman, Inc., 729 Seventh avenue, New York.

"In Treason's Grasp" has been purchased for Greater New York by Exclusive Features, Inc., 729 Seventh avenue.

Motoy Doll Actors Versatile

President of the Peter Pan Corporation Refutes Expression That Doll Comedies Must Necessarily Be Similar.

H. C. Allen, president of the Peter Pan Film Corporation, which makes Motoy Comedies, takes emphatic exception to the objection raised in some quarters to the effect that owing to the type of the animated doll releases the comedies necessarily must become similar. He says that the field is not limited, and that it possesses rare possibilities for humor.

In support of this claim he outlined the plots of several of the recent releases, showing that in spite of using the same dolls, which after all will become as well-known as real actors and actresses, the pictures are entirely unlike.

"Take, for instance," said Mr. Allen, "in 'The Jungle.' There we find Willie and Jane eloping from the nursery via a balloon, and landing in a jungle. After various adventures with lions, crocodiles, monkeys and savages they finally get the balloon started, and sail safely back to the nursery.

"Then look at 'The Midnight Frolic.' Here we have a revel of the dolls on the nursery floor after their little owners have gone to sleep. Teddy, the bear, installs himself as cameraman, and Willie and Jane play a love scene, which is broken up by Jimmy, who insists on imitating Charlie Chaplin. His comedy aspirations are finally squelched by Willie, who is a regular hero.

"In 'Dolly Doings,' Jimmy's antics with a needle and thread form the theme of the plot. He steals the other fellow's girl, but at last receives the just deserts of his mischief by incurring the enmity of the nursery dog.

"'Out in the Rain' shows the dolls out of doors. They go auto riding and are caught in the rain. They take refuge in a convenient dog house, and wait for the shower to pass. There they are found later by their little owners.

"Jimmy is the principal mischief maker of all the doll actors. In 'Jimmy Gets the Pennant,' he takes part in a baseball game, and after valiantly cheering his side on to victory finally takes the bat, knocks a home run and breaks a neighbor's window.

"An angry house-owner and a policeman try to arrest him, but for once he escapes the retribution of his misdeeds.

"Now it doesn't seem to me that any one of these resembles another. They are just as different from one another as are any releases, featuring the same actors. Nor is there any prospect of our running out of ideas."

WASHINGTON MEN BUY "REDEMPTION."

Acting for the Exhibitors' Film Exchange, of Washington, D. C., A. Dresner and Harry Crandall have purchased "Redemption" for the District of Columbia, Delaware, Maryland and Virginia. Julius Steger's production, in which Evelyn Nesbit and her son, Russell Thaw, are featured, was sold the Washington men through the efforts of David Bernstein and Joseph F. Lee, New York representative of the Exhibitors' Film Exchange.

Mr. Dresner says that he believes "Redemption" will break all records in his territory. It will open at the Academy theater, Baltimore, with a symphony orchestra and special music etc. It will have a run there of four weeks. After the Academy showing the picture will go on tour in the territory.

BUD FISHER FINISHES TOUR OF EXCHANGES.

Bud Fisher, originator of the Mutt and Jeff animated cartoons, has returned to New York from the West, where he has been making an extensive tour of the exchanges handling his comedies. Mixing business with pleasure, Mr. Fisher did much shooting and fishing during his trip, and spent a most enjoyable week-end with his friend, "Ty" Cobb, the famous baseball player. The accompanying photograph shows the two cronies in the field.

During his absence from New York, Mr. Fisher also absorbed fresh suggestions for cartoons, and says that he is full of ideas at the present time.

"Thinking up ideas for humorous cartoons is a very serious business," he says. "In fact, it's the most difficult job I have. I simply try to keep myself posted on the principal topics of the day and treat them in a universal way, keeping in mind that the laugh must always be most prominent and at the same time free from malice and unpleasantness.

"I believe people want good, wholesome humor, to remove the bad taste so often left in their mouths by suggestive pictures, put on for moral education. And it is the short, light comedy which does the business. The day for the sex picture is gone. The whole game is getting cleaner and going after finer and less morbid entertainment."



Bud Fisher and "Ty" Cobb.

Philosophy of State Rights Operating

Analytical Study and Other Common-Sense Reasoning Applied to Pictures and to Market Assure Results.

By Robert W. Priest.

MORE loose reasoning perhaps characterizes what is written about motion pictures in general and the state rights branch of the business in particular than any other subject of current interest excepting, of course, the war. Literally, the fool rushes in where the angel fears to tread. In such a case it argues considerable temerity on the part of anybody who, like myself, has an executive interest in the field, to enter the discussion, but I think I can say something on the matter that has not been said before, which, if carefully pondered, may have an aspect of practical value. So I'll run the risk of "being hoist with my own petard" and called the names I am calling other people.

The simplicity of the state rights plan of marketing pictures is seemingly so obvious to the smallest capacity that at the present time there is a bewildering list of these productions to select from. But there is no mechanical method known of producing "winners." You cannot reduce the matter to an automatic formula. Motion pictures are essentially abstract conceptions, not concrete manufactures. It is usually very much a case of trial and error, as opposed to mathematical precision, when you come to filming and assembling your scenes. The finished result is a complex conglomerate or personal equation which may be an artistic and financial success, or a dire failure on being shown to the public for the first time or thereafter. To this general rule, however, there are exceptions which I will subsequently cite.

But even so, you may roughly classify the state rights pictures. Yet more precisely, by the nature of things, they arrange themselves in some such order as the following:

- (1) Features desirable in themselves.
- (2) Features desirable in themselves and for their results.
- (3) Features desirable for their results only.

If the unbiased student of the matter will consult recent records, he will, I think, agree with me that this method of classification is permissible. To the first class belong machine-made program features; to the third, sex and problem films and empirical junk—i.e., 90 per cent. of the whole. Now, when a buyer obtains a feature of the second class, he invariably secures prestige and profit as the result of his judicious handling of it.

Such a picture as "The Deemster" properly takes its place in the second class, I believe. As nearly as possible the production was a concrete one, in contradistinction to an empirical one. In other words, I believe its success was made a practical certainty by a few simple calculations or factors almost invariably omitted by ignorant quacks.

Let us consider some of the reasons why "The Deemster" was a success: Than Mr. Hall Caine, no modern author is better known, and the manner and original presentation of the production could not humanly be improved on. Its publicity value and box office magnetism were universally recognized. The moment "The Deemster" was offered to the public the price fixed itself. In fairness to my contemporaries in the business it should be said that this is what usually happens when features of its class are exploited.

It follows then that from the available list of state rights features a man of average intelligence can select productions that are bound to yield favorable returns. This is reducing state rights exploitation to a scientific basis. In other words, you may make financial success fairly certain.

The success of the territorial exploitation of the picture by state rights buyers is also as reasonably certain as the primary distributions, although this is not a subject that is within my province to discuss. What I am mainly concerned with on the present occasion is to make it clear that the proper production and exploitation of state rights features by responsible companies or individuals is virtually unattended by risk, and that it is up to the buyer who obtains a franchise to profit by the data for making money out of the picture which is usually in possession of the producing company.

Do we not, therefore, in these latter conditions, approach near to the ideal of state rights exploitation in the motion picture field? The history of the business shows that no program has been attended by continuous and invariable success, but that individual productions upon which time and care have been expended have redounded to the credit and profit of all concerned. "The Fall of Troy," released in 1910, is one of the first classic examples of the truth of the latter contention.

One of the advantages of dignified open market (or state rights) film manufacture is that it is inimical to the sweat shop methods of movie making, under which true art is unable to manifest itself.

For it is gradually coming to be recognized that the more artistic and truer to nature your big feature is made, the greater its chances of financial success.

CUMMINS LEAVES FOR CANADA.

Samuel Cummins, film broker, of the Longacre Bldg., New York, leaves for Canada this week to close several deals now pending on films for that territory. He will also look after a new company now being formed for export and import films.

"Lorelei of the Sea" Completed

Marine Film Company's First Production Ready for Screening—Released on State Rights—Directed by Henry Otto.

THE Marine Film Company's initial feature production, "Lorelei of the Sea," has been completed in California, and M. Philip Hansen, general manager of the company, is en route to New York with a print. The picture will be distributed on state rights. Mr. Hansen will stop at the Hotel Astor, and immediately on his arrival in New York will arrange for private showings.

"Lorelei of the Sea" features Tyrone Power, and the supporting cast includes Frances Burham, Jay Belasco, Winnifred Greenwood, John Oaker and Gypsy Abbott. Most of the scenes were taken on the Santa Barbara Islands, California, where the company employed a large number of diving girls for some of the artistic scenes which abound throughout the picture. Henry Otto, who produced "Undine" for Universal, is the director. The story was written by Richard Willis.

Mr. Hansen gave a private showing of the film this week in Los Angeles to the press and local theater managers, and the picture was praised unstintingly by those present. Apart from the general interest of the story, there are some remarkable scenes of pelicans, seals and seagulls which add interest to the feature. Tyrone Power gives a strong performance in this film and again proves what an exceptionally good screen appearance he possesses. Mr. Power will have the curious experience of seeing himself on the screen in two new features at the same time, for he is also starred in the ten-reel picture "The Planter," produced by the Nevada Film Company, to be released within a short time.

DETROIT FIRM BUYS "SPOILERS" FOR MICHIGAN.

The Barnett Film Attractions, Peter Smith Building, Detroit, has purchased the Michigan rights to "The Spoilers." This firm already has "Joan the Woman" and "20,000 Leagues Under the Sea." "The Spoilers" started an indefinite run at the Detroit Opera House, July 25. At the same time "20,000 Leagues Under the Sea" completed a three-weeks' engagement there.

GETS WESTERN CANADIAN RIGHTS TO "NE'ER DO WELL."

R. J. Dawson, of the Kitsilano theater, Vancouver, has secured the Western Canadian rights of the Rex Beach production, "The Ne'er-do-well." Con Jones booked it for the Orpheum, where it is now running to big business. In a very short space of time Mr. Dawson has booked this production solid for several weeks to come.

FOREIGN RIGHTS TO "SUBMARINE EYE" SOLD.

The Williamson Brothers' "The Submarine Eye" has been sold for South Africa, France, Switzerland, Italy, the Balkan States and Canada. The Williamsons announce that they have received offers from virtually every territory in Europe and South America.

GINSBERG GETS LION COMEDIES FOR NEW YORK.

Henry Ginsberg, manager of the Short Features Exchange, Godfrey Building, New York, announces that he has consummated a deal with the A. Kay Company whereby he has secured the New York rights to the Lion Comedies. The Short Features Exchange, which specializes in the distribution of short subjects of merit, has been handling the product of the A. Kay Company for New York ever since the organization of that company.

The Lion Comedies, which are of slapstick nature, were screened for Mr. Ginsberg early last week. One of the officials of the A. Kay Company who was with Mr. Ginsberg during the screening of the comedies said that the latter was very enthusiastic about the pictures, and that he was sure that they would meet with success.

NOT IN THE SCENARIO.

Billy West, the star of King-Bee Comedies, was racing in his car to the Jacksonville studio the other day, and Ethlyn Gibson, his leading lady, also was racing to the studio in her car when she suddenly was halted by a policeman. Billy came up as Miss Gibson was arguing about her speed with the policeman and swore that if Miss Gibson was taken to the lock-up he would have to be taken along with her.

He was.

Both Billy and Miss Gibson were placed in the same cell. The judge was away on a fishing trip. News of the predicament reached Mrs. West, who is known professionally as Ellen Cassidy. Mrs. West demanded that Billy be released. She insisted that unless the comedian was released immediately she be put in the same cell.

She was.

We have been unable to learn just how much it cost Nat Spitzer, general manager of the company, to get his players out of the cooler.

Manufacturers' Advance Notes

DONNA DREW STAR IN "THE LAIR OF THE WOLF."

Donna Drew heads the cast of "The Lair of the Wolf," the Butterfly feature for August 20. Prominent in her support are Gretchen Lederer, Joseph Girard, Val Paul and Charles Hill Mailes. This will be Miss Drew's first appearance as a star, but her work is said to hold forth remarkable promise. She aroused much interest by her handling of the character of



Scene from "The Lair of the Wolf" (Butterfly).

Naidine in a former Butterfly picture, "The Flame of Youth."

In "The Lair of the Wolf" Donna Drew takes the part of an incorrigibly romantic young girl who runs away from a commonplace home to see the world and live the life of freedom common to her dime novel heroes. Her eccentric old father, who nurses a hatred for one Cathcart, a wealthy but brutal neighbor, has given his daughter a boy's name—Steve—and has brought her up with the idea of some day assisting in the downfall of Cathcart.

Meanwhile Cathcart has married Margaret Dennis, a beautiful widow, and brought her to live at his country place which he calls "The Pines," although to the neighbors it is known by the more appropriate phrase, "The House of Gloom." Mrs. Cathcart's son, Jim Dennis, has barely reached his majority. He is employed in Cathcart's office. Learning that his mother is being ill treated by the manufacturer, he travels out to "The House of Gloom," determined to see that life is made easier for his mother. Before his mission is fulfilled, Jim runs into a barn, where Steve, disguised as a boy, has arrived before him. Jim turns in and sleeps beside his companion, not knowing that it is a charming young girl instead of a roughly clad boy who shares the hay-mow with him.

The next day the news comes out that Cathcart has been murdered. Circumstantial evidence points toward Jim Dennis. But at the eleventh hour the real solution of the mystery is brought about. Steve plays an important part in the denouement, which comes as a real surprise.

FOX SUNSHINE COMEDIES.

William Fox has announced that he will release during the coming year between twenty and twenty-six Sunshine comedies. The first of this series will be "His Smashing Career" and "A Milk-Fed Vamp," with the screen's supreme funmakers in the leading roles.

These pictures will be made under the supervision of Henry Lehrman, who is in charge of the Sunshine brand. Mr. Fox believes that in his coming comedy productions he will strike a new and better note in fun in the films.

Mr. Lehrman is one of the hardest workers in motion pictures. While he is making a comedy he generally forgets to eat. As one of his colleagues says, "He lives on laughs."

During a brief period of illness Lehrman had a screen arranged in his hospital room and a projection machine mounted behind his bed. Then he would lie propped up for hours, watching the work done by the directors who work under his supervision.

INTERESTING SELIG RELEASES.

For the week beginning Monday, August 13, the Selig company announces some interesting releases. For example, on Monday, August 13, "The Sole Survivor," a two-reel drama of Central American jungles, is released. "The Sole Survivor" was written by James Oliver Curwood, and features winning Bessie Eyton, supported by an all-star cast. "Her Heart's Desire" is the title of the one-reel drama released by Selig in General Film service on Saturday, August 18. Bessie Eyton is again featured in this beautiful production, one of the few one-reel film dramas directed by Colin Campbell. "Between Man and Beast" is the title of the Selig two-reel jungle drama released by Selig in General Film service on Monday, August 20. Again is pretty Bessie Eyton exploited in a drama of thrills. One sensational episode is where a gigantic ape captures and cares for a little child. "Her Salvation" is the title of the Selig one-reel release for Saturday, August 25, in which Bessie Eyton is again starred in a drama having to do with the "submerged tenth."

MARY GARDEN TO ARRIVE SEPTEMBER 1.

Mary Garden will arrive at "an Atlantic port" the first week in September and immediately begin work before the camera for her first motion picture, "Thais," for Goldwyn. This information was received in New York by wireless on Saturday, August 4, in the last private message given transmission before the British government discontinued the Marconi company's trans-Atlantic service.

In France this summer Miss Garden has been the guest on numerous occasions of Anatole France, the celebrated author of "Thais," who has suggested no less than a hundred photographic developments of his famed story that had to be ignored or touched lightly in the story.

"THE DISCOUNTERS OF MONEY" (General Film).

In his brilliant story, "The Discounters of Money," O. Henry, the great American wizard of human moods, sneers pointedly at the "money-caliphs of the present day going about Bagdad-on-the-Subway trying to relieve the wants of the people." They imagine there are no sorrows that dough cannot heal and thus are handicapped. The screen production of this story, the current Broadway Star Feature release through General Film shows how young Howard Pilkins, millionaire, reached the heart of his beloved through human qualities taught him by two Babes Drawn from the Wood found shivering on a bench in Madison Square in the early dawn.

"The Discounters of Money" is the nineteenth of the two-reel O. Henry pictures. It features Carleton King, who has



Scene from "Discounters of Money" (General Film).

appeared in several former O. Henry pictures, as the hero Pilkins, and Miss Catherine Charlton as the heroine, Alice Von der Ruyssling of Gramercy Park. Two other roles of interest are those of Marcus Clayton and Miss Eva Bedford of Virginia, stranded in New York. The parts respectively are taken by Webster Campbell and Lucille Heyer. The picture was directed by Martin Justice.

K-E-S-E Program

Releases Announced for the Fall and Early Winter Months.
—Include Many Five-Reelers—Also Conquest Programs.

KLEINE-EDISON-SELIG-ESSANAY announce the completion of their program until well into the winter. The schedule of releases as arranged now follows: August 27, "The Lady of the Photograph," Edison, featuring Shirley Mason; Sept. 3, "Efficiency Edgar's Courtship," Essanay, presenting Taylor Holmes; Sept. 10, "Pants," Essanay, in which charming little Mary McAlister will be starred; Sept. 17, title not yet given out; Sept. 24, "Men of the Desert," Essanay, featuring Jack Gardner; Oct. 1, title not yet announced; Oct. 8, "A Fool for Luck," Essanay, presenting Taylor Holmes; Oct. 15, "The Fibbers," Essanay, featuring Bryant Washburn; Oct. 22, title not yet announced; Oct. 29, novelty film, title to be announced later, Essanay, Marguerite Clayton; Nov. 4, title not yet decided upon; Nov. 11, "Two Bit Seats," Essanay, featuring Taylor Holmes.

In addition to the above releases, George Kleine has announced the following releases of the Edison Conquest Programs:

August 11, Conquest Program No. 5—"The Little Chevalier," featuring Shirley Mason, four reels; "Birds of a Far Off Sea," 500 ft.; "A Vanishing Race," 500 ft.; "Soldiers of the Sea," 1,000 ft.; "Gold and Diamond Mines of South Africa," 500 ft.; "The Dinosaur and the Baboon," 500 ft.

August 18, Conquest Program No. 6—"The Customary Two Weeks," featuring Kathryn Adams, Albert Ellis, Herbert Evans and Joseph Burke, four reels; "The Story of Plymouth Rock," 1,000 ft.; "The Grand Canyon of Arizona," 500 ft.; "The Four R's," 500 ft.; "Nature's Perfect Thread-Spinner," 500 ft.; "The Magic of Spring," 500 ft.

August 25, Conquest Program No. 7—"T. Haviland Hicks, Freshman," 3 reels; "Gallagher," 2 reels; "Turning Out Silver Bullets," 1 reel; "Young Salts" and "The Holy Land," combined in 1 reel.

September 1, Conquest Program No. 8—"The Princess' Necklace," featuring Katherine Townsend and Walter McDonald 4 reels; "The Puzzling Billboard," 1 reel; "The Brook, Woodcraft for Boys," and "Shipping Live Fish in Sealed Bottles," combined in 1 reel; "The Blind Fiddler," 1 reel.

Some of the country's most noted authors are contributing stories to be filmed in these Conquest Programs. Mrs. M. E. H. Davis wrote "The Little Chevalier"; "The Customary Two Weeks" is from the pen of Freeman Tilden; "Gallagher" was written by Richard Harding Davis; "The Princess' Necklace" was written by Clara Freeman Alger.

Mr. Kleine's organization reports brisk inquiries and much business on Conquest Pictures which are produced by the Thomas A. Edison studios.

Many theaters throughout the country have set aside one day each week for the Conquest Program, which is composed of seven reels. In referring to these programs Mr. Kleine's Publicity Department describes them as "Films for the Whole Family." As the titles indicate, they are made up of dramas, comedies, scenic, travelogue, legendary, cartoons, scientific and educational.

SELIG PHYSICAL CULTURE PICTURES POPULAR.

According to reports from the K-E-S-E branch exchanges the country over, the Selig Athletic and Physical Culture films, ten in all, are proving more popular every day. Word of mouth advertising has accomplished wonders for this series, for those who have seen one of the pictures tell others of it and the attendance increases as the films are presented. Negotiations are now being made with the Selig company for the sale of the territorial rights to Australia and Japan.

The Selig Athletic and Physical Culture series presents leaders in all lines of legitimate sport. The most skilled boxers, the champion wrestlers, the most expert players of tennis, the most daring swimmers, in fact, leaders in all lines of athletic endeavor are shown in the Selig series, which consists of productions each two reels long, but presenting diversified scenes.

It has been discovered that the Selig Athletic series cultivates a desire in the hearts of the boys and girls to emulate the skill displayed by their respective favorites, and thus they have an incentive to keep in good physical condition. The pictures are careful to inculcate the lessons that only by correct living can young people hope for athletic supremacy.

Negotiations are now being made with the Selig Polyscope company for the sale of territorial rights in Australia and Japan for the Selig Athletic and Physical Culture series.

PARAMOUNT'S NEW SYSTEM A SUCCESS.

With the passing of the date set for the actual installation of the selective star series booking system, August 5, Paramount announces unqualified success of the plan. In discussing the situation as it stands after only a few days of operation, Al. Lichtman, general sales manager of the Famous Players-Lasky Corporation, declared that the plan had worked out even more successfully than the heads of the organization had hoped.

Week's Work at Fox Studios

Casts for Virginia Pearson and Valeska Suratt Pictures Complete.

The casts for the new pictures starring Virginia Pearson and Valeska Suratt have been practically completed at William Fox's Fort Lee studios during the last week. In Miss Pearson's support will appear Claire Whitney, Eric Mayne, Matilda Brundage, John Goldsworthy, Robert Elliott, Martin Faust, William Kennedy, Dan Sullivan and William Burton.

Miss Suratt's company will consist of John Webb Dillon, Edward Martindel, Robert Cummings and Charles Craig. Mr. Martindel had a brilliant stage record prior to his entry into films, as he had important roles with Mrs. Patrick Campbell and Fritzi Scheff for several seasons.

By a transfer in directors, Miss Pearson's picture will be made under the direction of William Nigh, who screened Miss Suratt's last two features. Miss Suratt, in turn, will be the star of the Carl Harbaugh company. Mr. Harbaugh recently completed "When False Tongues Speak," in which Miss Pearson has the stellar part.

R. A. Walsh's next drama in which Miriam Cooper is the featured player, has been titled "Betrayed," by William Fox. The principals of the company besides Miss Cooper are Hobart Bosworth, James Marcus, Montague Blue and Wheeler Oakman.

"Durand of the Bad Lands," Dustin Farnum's drama of the West, will be released by William Fox on August 13. This will mark "Dusty's" debut on the screen as a Fox player.

Mr. Farnum has been busy for almost a year enacting the leading roles in a series of pictures for Fox Film Corporation.

An unusually fine cast was assembled for "Durand of the Bad Lands." Included among the company were Winifred Kingston, Babe Cressman and Tom Mix.

A beautiful reproduction of a little Dutch village has been built at William Fox's studios in the East for use in June Caprice's picture, "Every Girl's Dream." The town is complete from cobblestones to windmill. The film is now scheduled tentatively for release on Aug. 27.

To "The Honor System," R. A. Walsh's great cinemelodrama, will go the honor of being the first release of William Fox's newly-created Standard Pictures. August 26 has been set as the date when this reel masterpiece will be available for showings throughout the country.

CLARA KIMBALL YOUNG CHANGES FIRST PLAY.

Herman Sudermann's immortal "Magda," played in every language and the favorite dramatic vehicle of such superstars as Bernhardt and Duse, will be the first of the new series of Clara Kimball Young photoplays to be made under the popular star's own personal direction by her own personally directed company. "The Marionettes" had been announced as the initial production under the new plan, but it has been necessary to supersede it with "Magda" because of a question which has arisen as to the screen rights of the play.

Harry I. Garson, under whose personal management Miss Young is now operating, purchased "The Marionettes" rights from Edgar Selden, who represents the French Authors' Society, and with her cast practically selected, costumes purchased and a number of sets made, a week's "shooting" had been done when notification was received from the Charles Frohman Estate that the screen rights to "The Marionettes" belonged to them by virtue of a previous purchase through Sanger & Jordan. Under the circumstances the question of just who owns "The Marionettes" for photoplay purposes is very much in doubt, but because of the efforts she is already making to establish her rights in the premises, Miss Young feels reasonably sure that she will be able to use "The Marionettes" as one of her forthcoming releases.

THE ACTIVITIES OF PARALTA.

Activity at the Paralta offices is attracting much attention in the inside circles of motion picture production and rumor has it that three new Paralta producing companies are being organized by Carl Anderson and his associates which will give his company the control of a large number of star productions a year.

When the Paralta company took over the Clune studios in Hollywood, instead of providing J. Warren Kerrigan and Besse Barriscale with separate establishments, as was at first planned, it was done because the establishment is sufficiently large to house at least five companies and give each practically separate accommodations.

The new glass-covered stage, 50 by 150 feet, the great open air stages, 80 by 200 feet, and the 18 acres of field space for practical sets afford ample opportunity for the making of several big pictures at one time and it seems evident that Paralta intends to take full advantage of every opportunity to make its big studios as efficient as possible.

UNIVERSAL TO ISSUE NEW BRANDS.

The Universal Film Manufacturing company wishes to announce to the trade the fact that it will shortly issue three new brands of pictures under the names of Golden Rod, Premier and Primrose. Including the Star Featurette, the Universal Current Events and the Butterfly pictures, this will make six new brands that the Universal has put on the market since the first of the year.

George Ade Fables for General

Important New Product Starts September 1—Four-Reel Falcon Features Also Beginning—New O. Henry Subjects Current.

THE essence of Americanism in literature is now controlled in film form by the General Film Company with the Ade Fables and the O. Henry stories. The sensational success of the O. Henry stories on the screen is recent film history, while the former picturization of George Ade Fables, in 1916, made a tremendous success. The new series of George Ade comedies from Essanay is being given a most expert production to bring into visual form the keen, wholesome humor of the author with its native quaintness and brilliancy of delineation. General Film announces the first release for September 1 will be "The Fable of the Twelve-Cylinder Speed of the Leisure Class."

It may be stated that two more new O. Henry releases are now ready, bringing the list of the two-reel O. Henry to a total of twenty. The new ones are "Discounters of Money" and "The Furnished Room." Upon the completion of the two-reel stories, a notable list of four-reel O. Henry stories and also a group of one-reel subjects from the same author will be offered. Comedy-dramas and dramas will generally alternate.

A Louis Joseph Vance story, "The Mainspring," which was published in Popular Magazine, is the first of the Falcon Features, four-reel productions, which are the first announcements of General Film releases of that length. "The Mainspring," featuring Henry King, will be followed by "The Martinache Marriage," by Beatrix Demarest Lloyd, featuring Margaret Landis and Philo McCullough. The third Falcon Feature is to be "The Stolen Play," a remarkable application of the dramatic possibilities of hypnotism. The picture features Ruth Roland and William Conklin. All of these Falcon features were supervised by H. M. and E. D. Horheimer.

The great dramatic impression made by the Kalem offering through General Film, "The Further Adventures of Stingaree," continues. This series stars True Boardman. His well-known and highly-admired role of Stingaree, a courtly Australian bushranger, is proving a money-maker wherever it is shown. Although each story is separate, the cumulative interest in the series is noteworthy. Possibly, however, this is not so surprising when it is remembered that each story was specially written for the screen by the author, E. W. Hornung, who is also the creator of "Raffles." The series is now reaching the eleventh adventure, "The Sign of the Kangaroo."

Some splendid Selig wild animal dramas have been coming out on the General Film schedule also. "A Man, a Girl and a Lion," with Thomas Santschi and Bessie Eyton, and "Her Perilous Ride" with Bessie Eyton, are now followed with "The Sole Survivor" and "Her Heart's Desire." These are dramatic subjects, two reels and one reel, respectively. The Selig World Library, the weekly one-reel educational, is keeping up to the standard and has reached its fourteenth consecutive number.

The Sparkle, Jaxon and Ray comedies are all in their second series, the Sparkle and Jaxon subjects being available in groups of six, an arrangement that has proved very popular with exhibitors.

Megrue Seeking First Hand Information

Goldwyn Author Will Visit Film Men and Exhibitors in West and Northwest to Learn What's What Picturewise.

R. COOPER MEGRUE, playwright, co-author with Irvin S. Cobb of Maxine Elliott's first Goldwyn picture, "Fighting Odds," and member of the Goldwyn advisory board, is to make a tour combining business with pleasure.

Mr. Megrue and his mother left last week on their annual vacation, and by now they are beginning to enter the big cities of the Canadian West. In the Canadian Rockies and our own Northwest the author of many successful plays had felt certain that he could evade all forms of work for sixty days.

Instead Mr. Megrue will labor unceasingly, for he has been assigned by Goldwyn to meet the managers of all the Goldwyn offices in Western Canada and also those in Seattle, San Francisco, Los Angeles, Denver, Minneapolis and elsewhere in that territory. Through these managers the playwright will meet the owners of motion picture theaters in cities and towns of all sizes.

This is the first time in the history of the industry that one of the big figures in dramatic authorship has ever been sent directly to the men who exhibit motion pictures to the public to ask these influential showmen their opinion as to what the public desires on the screen.

Mr. Cobb smiles broadly when he thinks of the work ahead of his literary partner, and plans a north woods fishing trip in a region where there are few, if any, screen theaters.

As Mr. Megrue and his mother will be in the Northwest on and after October 7, the date when "Fighting Odds" is released, big exhibitors unquestionably will see to having him make personal appearances in conjunction with the presentation of Miss Elliott's picture.

Among the cities in the Megrue itinerary are Calgary, Winnipeg, Banff, Edmonton, Vancouver and Victoria, in Canada, and many of the larger cities in the western half of this country.

Marie Dressler to Make "The Scrublady"

Two-Part Comedy Will Carry Story of Munitions Factory and Is Said to Have Real Plot.

THE Dressler Producing Corporation is completing its first comedy, soon to be released through the Goldwyn Distributing corporation, to be called "The Scrublady." Marie Dressler herself will head the cast of every picture, of course. In "The Scrublady," written and directed by Vincent Bryan, Miss Dressler has full opportunity to be as funny as she can. But she has not hesitated to surround herself with men and women of proved comedy reputation, and has permitted Mr. Bryan to give them situations and action offering full play for their ability.

In her new picture Miss Dressler is a scrubwoman in a munitions factory. The two-reel comedy has a real plot which, for obvious reasons, may not be divulged. The leading woman in the support is Miss Florence Hamilton, a blonde "discovery" of Miss Dressler's. Also in the cast is Raymond Cacho, before the war a moving picture comedian in Paris. He served in the early part of the conflict, but was wounded in a battle along the Meuse.

Other players are Fred Hallen of the team of Hallen and Hart, who is making his first appearance in films, and Miss Harriet Ross. Miss Dressler's scenario writer and director, Mr. Bryan, won his spurs with Charlie Chaplin. Her chief cameraman, Duke Zalibra, also comes from the Chaplin studio.

AUG. 17 MARKS RELEASE OF "THE MAINSPRING."

After inspecting the six-sheet, three-sheet and one-sheet posters for "The Mainspring" and approving them, General Film officials found the lithographic work under such good headway that all the district offices over the country would receive their paper in good time for the beginning of the Falcon Features as a weekly four-reel feature release. Consequently August 17 was confirmed as the initial date of distribution, beginning with "The Mainspring."

"A TRIP TO CHINATOWN" (Selig).

"A Trip To Chinatown," one of Charles Hoyt's cleverest comedies, is the Selig comedy release in K-E-S-E service on Monday, August 20. The all-star cast, which has aided so materially in making the previous Selig Hoyt comedies so successful, contribute to the gaiety of this two-reel comedy. J. A. Richmond directed the comedy and in the cast can be named William Fables, James Harris, Amy Leah Dennis, Fanny Cohen, Frank Hamilton and A. Francis Lenz.

I. Noah Heap, after giving a number of the race track patrons some very poor tips, is chased by the copper, Welland Strong, who is ever on his trail. Weary and discouraged, Noah wanders in a "Chink" laundry and induces the owners to give him a smoke. After a couple of good, healthy drags at the pipe he is off for a wonderful dream. He finds himself in a palace, surrounded by beautiful girls and the Princess, who immediately falls desperately in love with him. He is even provided with a private slave, who proves to be none other than the despised copper, Welland Strong. Noah forces the copper to battle with a gladiator, a lion, which in turn prove easy prey for the cop. The Princess then transfers her af-



Scene from "A Trip to Chinatown" (Selig).

fections to Welland Strong. Noah, chased by the guards, takes refuge beneath some skins. While the guards are poking the skins with their spears, I. Noah Heap comes to life to discover the old "Chink" poking him with a clothes-stick and demanding his money for the smoke. Noah is thrown into the street again and rolls into the waiting arms of the cop and is again marched off to jail.

The Selig Company promises an unusual number of elaborate Oriental sets, a lot of vivacious damsels, and a succession of side-splitting episodes.

How Goldwyn Plan Worked Out

Company Now Has Nine Completed Productions With Three on the Way—Booking Only on Examination.

GOLDWYN Pictures Corporation's revolutionary sales policy, announced when the company was formed last winter, the essence of the policy being that Goldwyn desired all prospective exhibitor customers to see the Goldwyn Pictures before signing contracts, has received a splendid endorsement from motion picture theater owners of the United States.

Last February Samuel Goldfish, president of Goldwyn, determined to market the Goldwyn Pictures under a system that comprised the following ideas:

1. That no exhibitor would be asked to take the word of Goldwyn's owners with regard to Goldwyn Pictures.

2. That Goldwyn would make not less than twelve finished productions in advance of its first release on September 9, 1917.

3. That Goldwyn always would keep from six to eight months ahead of its releases, thereby eliminating the possibility of ever marketing any hastily made pictures.

4. And above all else, that all Goldwyn Pictures would be sold only after submitting them for examination and inspection to the men who were being solicited to rent them.

Ten months of work has resulted in the completion of nine Goldwyn productions of extreme excellence and quality—productions that through advance showings have received the indorsement of the ablest and most careful critics in the larger American cities. Three additional Goldwyn Pictures are underway, which means that the company has lived up to its promises of last winter.

Trade showings have been held and are being held in the Goldwyn branches in all parts of the United States and Canada and exhibitors large and small are seeing months in advance the pictures they have the opportunity to rent for their houses. In other words, they are seeing the merchandise and buying it if they like it and leaving it alone if they do not.

"THE COUNTESS CHARMING" (Paramount).

In his forthcoming Paramount picture, his first venture into filmland, Julian Eltinge, manikin of twentieth century female charm, packs a real wallop in his right jab. Eltinge is a husky youth, so leathery that his female impersonations offer the strongest contrast between the man and the part he assumes. His stock in trade is his ability to transform himself from the robust male to the personable female with the minimum of effort and the maximum of deceptiveness. Added to that, Eltinge has an ability at dramatic portrayal that is a considerable asset. And added to that he is able to turn from the grace and delicacy of what used to be termed the weaker sex to the scientific right hand body punch of the mere male.

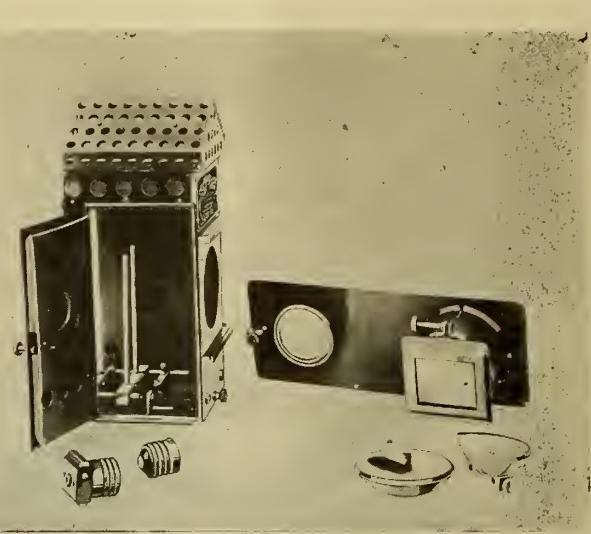
Mr. Eltinge plays a double role, naturally, in his first Paramount picture. From the virile young lover, cast out of society because of an unintended offense, he assumes the role of a bogus countess and gets into considerable hot water and

Mazda Lamps Now Ready for Market

Use of Sheck Adapter Will Convert Any Projection Machine for Picture Use.

MAZDA incandescent lamps for motion picture projection are no longer an experiment, but a proved and established success, according to advices received from the Mazda Lamp Laboratories and from the Argus Lamp and Appliance Company, Cleveland.

This latter company has correlated the development of



The Oscar Sheck Universal Adapter.

Mazda motion picture projector lamps by perfecting the Sheck Universal Adapter, which will immediately convert any type of motion picture projection machine with carbon arc to the use of the new lamp. The announcement of the company includes the fact that these adapters and lamps are now ready for the market.

The adapter now being exploited is the invention of Oscar M. Sheck, who has been for the past year working hand in hand with engineers of the company.

Mr. Sheck, in addition to his engineering activities, finds time to discharge the duties of one of the general organizers of the National Alliance of Theatrical Stage Employes and Moving Picture Operators. He is personally known to thousands of operators throughout the United States and Canada, all of whom will be greatly interested to learn of the Sheck Appliance.

The claim is made for the new lamp that it will give a better light; that it will completely eliminate flicker and screen shadows; that it will eliminate eyestrain by removing the harsh qualities now present in carbon illumination, and that it will further recommend itself to exhibitors for the reason that the consumption of electric current will be substantially reduced.

The Argus Company has designed a special adapter with a universal application which may be attached to any of the present carbon lamp housings without cutting or marring the housing in any way, or even disturbing the carbon arc equipment.

H. H. Cudmore, general manager of the Argus Company, is personally directing the distribution of the Sheck Universal Adapters.

"We are of the opinion," said Mr. Cudmore, "that the development of this new lamp and the coincident invention of the adapter will revolutionize the entire field of motion picture projection. We have had lamps running in prominent theaters in Cleveland for more than a year, and the proprietors of these theaters are most enthusiastic advocates of the new projection."

"Since our preliminary announcements have been made, the Argus Lamp Company has provided extensive manufacturing facilities, a new factory modern in every respect now being constructed in East Cleveland, and we hope to be able to keep pace with our orders so that shipments may be made with little or no delay."

ANOTHER EXPLOSION.

Since it has become a habit to hold the war responsible for most anything nowadays, you might conclude that an "onsteen centimeter shell" had struck the Simplex plant lately, for machines have been scattered so far and wide that even the antipodes didn't escape. Just recently Simplexes were shot out to Australia, China, England, France, Japan, Norway, the Philippines and South America (we put 'em in alphabetical order so you won't get mixed).

Fact is, that over at the Simplex factory a visitor might think the boys had been to hear Billy Sunday, for if you listen closely you can hear them hum "from Greenland's icy mountains to India's coral strand," etc., etc.



Scene from "The Countess Charming" (Paramount).

many lavish clothes. One of the situations, as the countess, demands a fight with the police and a detective.

The detective happens to be Billy Elmer. Mr. Elmer is not a giant, but he commands a physique that brooks little interference. Part of that physique comes from intensive training and conservation of natural resources. The Countess Charming, whose real name is Bill Dalton, lands with her right on the point of the detective's jaw. No perfect lady would take advantage of the result of that blow. The countess calls it a day's work and walks off the scene.

K-E-S-E Patrons Want Scenics

Essanay Will Supply the Demand in a New Series of One-Reel Subjects.

AN INNOVATION in Essanay's portion of the K-E-S-E program in the future will be a series of one-reel educational subjects to be entitled "The Wonders of Nature and Science."

For several months branch managers of the K-E-S-E service and Essanay officials have been conducting an exhaustive investigation into the present-day demands of exhibitors for program material. The inquiry has covered the entire country, including the small exhibitor as well as the large. And the general public attitude has been sounded out as well to determine the opinion of the people on how much of a show should be given for the admission price. In almost every instance there was a demand for one-reel scenics to fill out the program.

The forthcoming Essanay series is the result of this investigation. The units will be released one each week and can be used with any program. There will be ten pictures in the series, and these will be divided between the two subjects, the wonders of nature and the wonders of science.

The first half will present some of the scenic beauties of Canada which never before have been seen on the screen. Views of the Canadian Rockies and their majestic splendor will comprise one unit; the four others will include scenes in old Quebec, showing the quaint old French dwellings, narrow streets and the unique characteristics of its people; Nova Scotia, made famous by the poet Longfellow in his "Evangeline"; British Columbia and its wilderness of fir-clad mountain and everlasting snows; and views of the Upper Winnipeg River, one of the most picturesque streams in the world.

Even more wonderful than these are the wonders of science, which the latter half of the series will reveal. Each of these five units is devoted to the intricacies of one of the nation's big industries, from beginning to end. The science of medicine and surgery, one of these units, shows from whence the ingredients of various medicines well known to the public are obtained, how they are prepared, and their uses. The surgical division of this reel shows the operating rooms of great hospitals and explains the uses of the delicate instruments with which human lives are saved. The world's greatest industry, steel, is the subject of another unit. Huge steel mills are shown in intimate glimpses, together with instructive scenes of ore mining and the preparations of the finished product. Other great industries are depicted in the succeeding units in their entirety.

The release of this series will come within a short time. The Kleine-Edison-Selig-Essanay service already is booking the film.

VICTOR MOORE IN "SUMMER BOARDING."

Victor Moore will release on August 13 his latest comedy called "Summer Boarding." It is a continuation of his "family series," written by Thos. J. Gray.

Vic reads an ad in the Summer Resort Column of a daily paper advertising "Restful Villa" at Bullelm-in-the-Pines. The place, so the ad reads, has everything your heart would desire, and wanting to get away from the heat of the city, Vic decides here's his chance, and packs his family up and off they go. They soon arrive at Bullelm-in-the-Pines and are met at the station by a hackman whom Vic describes as "Rip Van



Scene from "Summer Boarding" (Klever).

Winkle." After many hardships in the hack they manage to reach Restful Villa. The place is everything that your heart would NOT desire, and from this moment on Vic's troubles begin. The things that happen to him and his family help to make great laughing situations which end up in Vic and his family trying to escape from the Villa, by climbing down out of the window. They manage to make a "get away" and arrive home all in, resolving that so far as summer boarding is concerned, "never again." If you like "Bungalowing" and

"Commuting," you will certainly like "Summer Boarding." This comedy is one of the fastest Moore has made, and he is supported by a cast of thirty.

OLD NASHVILLE IN "THE CONQUEROR."

In "The Conqueror," the titanic American drama produced for William Fox by R. A. Walsh, with William Farnum in the stellar role, and which shortly will be seen in a Broadway theater, there exists a curious coincidence.

Henry Christeen Warnack, who wrote "The Conqueror," based his story on the historic and exciting career of General Sam Houston, known to every American as one of the most romantic and heroic figures of early border days. Mr. War-



Scene from "The Conqueror" (Fox).

nack specified that Nashville, Tenn.—the Nashville of 1830—where Sam Houston came finally into his own, should be pictured. Old histories immediately were searched for a picture of some Nashville street of the period. Such a picture was found—a street redolent with atmosphere. The street "set" was taken from that picture.

Technical Director George Grenier and his art director, Charles Odd, copied that street faithfully and to the last detail. Then carpenters swarmed into action; the houses, the court house, the law offices rose into being. And when Mr. Warnack, who is a well-known newspaperman, first laid eye upon that set he gasped in amazement. Then he rubbed his eyes and pinched himself.

"On that corner," he managed to gasp, finally, "I was born! Right in that little old house. My father was born there, too. In that building directly across the street my grandfather had his counsellor-at-law office. On that balcony he welcomed Sam Houston many a time."

Mr. Warnack then sat down and wrote a letter home. Shortly there reached him a bundle of photos and old-time wood cuts of the house in which he was born. And that house corresponded in every detail with the one built for and photographed in "The Conqueror."

"The Conqueror" is the first of the William Fox Standard pictures of which William Farnum is the star. It is said to faithfully depict a cross section cut out of American history in the making, with all the romance, love, life and fight of early days in Tennessee and along the Texas border. And Mr. Fox has issued orders that "The Conqueror" will not be sold until it has first been seen by the exhibitor.

NEW SERIES OF GEORGE ADE FABLES.

Essanay announces that, commencing September 1, a new series of George Ade Fables in Slang will be issued on the General Film program. This is another step towards the recently published policy of this company to confine a greater part of its output to subjects of a comedy nature.

The first series, issued about two years ago, were only one reel in length, but proved so popular that this famous author has been induced to write another series. Owing to the wealth of humorous material in the present stories it has been decided to make them up in two-reel lengths. The reception with which these pictures dealing with the peculiarities of our traits and characteristics has met assures this new series of a welcome in every theater. Especial attention has been given to the sub-titles and, as this was one of the strongest features of the former productions, there is no doubt that it will appeal even more forcibly since the public has grown to appreciate the value of cleverly-phrased interpolations.

The first subject is entitled "The Fable of the Twelve Cylinder Speed of the Leisure Class." George Bean and Frank Raymond play the leading parts. The story, as the title implies, deals with the strenuous life led by those who attempt to live the easy life. A number of attractive bathing beach scenes will be shown, also the author's idea of night life in a metropolis, with its dancing cabarets and other forms of strenuous amusement. It will be released September 1.

Kalem Enlarges Laboratory

Will Handle Large Volume of Outside Work in Addition to Their Own Product.

THE Kalem Company has celebrated their tenth successful year by enlarging the laboratory at their Twenty-third street factory and installing additional equipment which gives them four times their former facilities.

With their increased capacity Kalem has entered the market to handle a limited amount of laboratory work for other producers, including the developing of negatives and printing and developing positives.

"In enlarging our plant to take care of our constantly growing business we installed extensive equipment which our factory experts have been working on for years," said William Wright, secretary-treasurer of the Kalem Company. "The trade has declared that our photography and laboratory work is par excellence, and there is good reason back of this reputation. One of the members of the firm always has directly supervised this important branch of picture-making and as the factory is conducted in conjunction with our executive offices this supervision is both active and constructive. The new equipment which quadrupled our laboratory facilities has made it possible for us to handle a limited amount of work for other concerns while turning out our own product."

"We are not embarking in commercial work as the term usually is understood," added Mr. Wright. "Already we have contracted to handle the printing and developing for concerns who desired to obtain the Kalem standard, and we can handle a number of additional contracts. We are anxious to hear from producers who demand the best in laboratory work, as the Kalem standard is sufficient guarantee that they will be satisfied. Furthermore, with this large equipment we can quote attractive prices. In fact, I know our prices cannot be equaled, in view of the artistic work done by our long experienced experts."

NEW STORY FOR BUSHMAN AND BAYNE.

Metro Pictures Corporation has purchased, through Robert H. Davis, editor of the All-Story Weekly, the motion picture rights to an untitled, unpublished story of unusual power by Max Brand, for the use of Francis X. Bushman and Beverly Bayne, Metro stars. The seven-act production de luxe to be made from the story, and the story itself, will be released simultaneously, on the co-operative basis already introduced in "Lady Barnacle" and other Metro productions. Produced under the supervision of Maxwell Karger, general manager of the Quality studio, it will be released as a special attraction de luxe November 1.

Charles Grabin will direct this feature production, which promises to be one of the most notable ever put out under the Metro banner. Work will begin at once, the two stars having completed "The Compact," a seven-act production, under the direction of Edwin Carewe.

HART TO MAKE "THE NARROW TRAIL."

The first Hart production to be offered by Arcraft will bear the name of "The Narrow Trail." Advance announcements state it is replete with both the thrills and romance which have distinguished the plays of the famous western star.

Lambert Hillyer, well known as an author and for some time attached in this capacity to the Ince forces, has been made a director for the Hart productions, and is now with Hart and a large company somewhere in the most mountainous region of California, where stage coaches are careening over precipitous trails and daring feats of horsemanship galore are taking place. The interiors of the play are being made at the Biograph studios in Los Angeles. Sylvia Bremer will be the leading woman in this picture.

PARAMOUNT EXPANDING SERVICE DEPARTMENT

With the beginning of Paramount's new star series booking policy, that organization announces that its "Exhibitors' Service Department for Paramount Pictures and Arcraft Pictures" is now at the service of all exhibitors. The purpose and aim of the department is, as heretofore, to help exhibitors in advertising, exploiting and exhibiting Paramount and Arcraft productions.

Paramount takes the attitude that the motion picture has not fulfilled its complete function until it is shown to the public. The company has already expended nearly \$3,000,000 in national exploitation and advertising to create on the part of the public a demand for Paramount stars, photoplays and trade mark.

PICTURES FOR THE INSANE.

The Manhattan State Hospital on Wards Island, N. Y., which houses over five thousand of the state's insane, have installed a Simplex projector which will be used every Thursday evening for their amusement. Dr. M. B. Heyman, the superintendent, recently gave an exhibition at which two thousand patients were in attendance. Installations of this kind call attention to the splendid work that the motion picture is doing among the unfortunate and of which the public hears so little of.

Pathé Program Interesting

Week of August 26 Offers Many Excellent Subjects for Summer Weather.

PEARL WHITE in "The Fatal Ring," "Iris," called by many Sir Arthur Pinero's greatest play, a fine Combitone scenic, an International cartoon and scenic, and two numbers of the Hearst-Pathé News, comprise the Pathé program for the week of August 26.

Pearl White, Pathé's "peerless, fearless girl," stars in the eighth episode of "The Fatal Ring," entitled "The Switch in the Safe."

In "Iris" appears Alma Taylor, a beautiful English player, who enjoys the distinction of having received from Sir Arthur Pinero, the author of the play, a letter stating that he has seen the picture and considers her ideal in her part. As Iris she plays the part of a wealthy widow who has many suitors.

A particularly beautiful number of the Combitone is listed for this program under the title of "Know America, Near Pike's Peak, Colo." Many magnificent scenes among the mountains are shown, and as usual they are finely tinted.

An International Scenic split with a laughable animated cartoon by one of the famous Hearst cartoonists, and the Hearst-Pathé News numbers 70 and 71 finish out the program.

GEORGE COHAN SHOWS WELL AS A "SCRAPPER."

George M. Cohan, in "Seven Keys to Baldpate," released August 26, is Arcraft's second August offering, following Douglas Fairbanks in "Down to Earth," released August 12. "Seven Keys to Baldpate" is the second production in which Cohan has appeared, the first having been "Broadway Jones." Cohan dramatized the noted Earl Derr Biggers novel for its Broadway run on the speaking stage several seasons ago.

In the "Seven Keys" picture Cohan is reported to have added another to his already long list of accomplishments. He has a battle with all the other male characters in the production when Baldpate Inn is invaded. Cohan is supported by a strong cast, including Anna Q. Nilsson, Elda Furry, Frank Loosie, Corene Uzzell, Farnell Pratt and Carlton Macy.

AMERICAN TROOPS LANDING IN FRANCE.

Following its custom of releasing all news of the world in its regular weekly news reel, the Gaumont Company this week is presenting in the Gaumont-Mutual Weekly No. 137 pictures of the landing of the expeditionary force in France. These are the first of these particular pictures to reach exhibitors and the screen through regular news channels. So anxious was the Gaumont Company to protect its Mutual exhibitors that the pictures were sent to Mutual branches immediately upon their arrival from France with instructions to issue them immediately to exhibitors. This was done so promptly that the Gaumont Company has been highly gratified by the telegrams it has received praising its news initiative.

Mutual Weekly No. 137 is completed by American pictures of peace and war and French pictures of the Parisian cele-



Scene from "Gaumont Weekly No. 137."

bation of the fall of the Bastile. "Somewhere in America" Indian adobe huts are being used to house soldiers, according to the pictures, and from an American port coast artillery men are seen departing for target practice. War has tied up the merchant ships of the Netherlands, and sailors from these vessels at the port of New York are seen holding an impromptu regatta upon the Hudson River. The recent hot wave is chronicled by pictures of city firemen turning the hose upon the children of the tenement districts, much to the delight of the youngsters.

Triangle Bill for August 18

Thirty-five Thousand Dollar Dutch Village Built for "Wooden Shoes"—"They're Off," Racing Play, Other Feaure for Week.

TRIANGLE'S \$35,000 Dutch village, which was recently erected on the ranch grounds of the California studio, will make its appearance in "Wooden Shoes," a Triangle feature starring Bessie Barriscale, to be released the week of August 19, on the same program with "They're Off," a racing play.

As the sprightly young Pampy, flower vender in the Dutch village, Miss Barriscale has one of the roles which she invests with the peculiar Barriscale vivacity and pertness. Her brown eyes, light golden curls and well-rounded figure inspires an American painter, visiting the dyke land, to employ her as a model for the Dutch subjects which he is painting. Later, when her grandfather dies, she goes as an immigrant to America and there again meets the artist.

The quaint life of Holland has been accurately reproduced on this film. The village has the windmills, the canal streets and the tiled roofed houses typical of the low land country. Some remarkable Dutch types were selected from over two thousand extras that responded to the call for people of Holland lineage.

The wardrobe department was given a large order for Dutch costumes only a few weeks in advance of the production, but the entire outlay was prepared for the players the night before the first scene was filmed. Miss Barriscale wears the lace cap, short striped petticoat and wooden shoes of the Dutch maiden.

The company of principals includes Jack Livingston, J. J. Dowling, Thomas S. Guise, Howard Hickman, Margaret Thompson, Gertrude Claire, J. Frank Burke, Don Likes, Will H. Bray and J. H. Gotch. Three hundred extras were engaged for the street scenes.

"They're Off," the other offering of the August 19 program, is of Southern locale, the action culminating an exciting race horse scene with a girl riding the winner. A Triangle all-star cast, numbering Melbourne MacDowell, Walt Whitman, Rowland Lee, Enid Bennett and Samuel Lincoln, is featured.

SELIG RELEASES ON GENERAL FILM PROGRAM.

William N. Selig announces the release in General Film service for the week beginning Monday, August 27, of "Pioneer Days" and "In After Years." "Pioneer Days," the Selig dramatic release for Monday, August 27, presents in a most graphic way the massacre of Fort Dearborn in 1812. The Selig company has been most careful to observe faithfully the historical detail in connection with the event, and a prominent cast of players enact the various roles. The cast includes Kathryn Williams, Lafayette McKee, Charles Clary, William Stowell and others. This historical drama is not a reissue, so called, but a production never before released in any form.

"In After Years" gives Miss Eugenie Besserer an opportunity to prove her talents as a wonderful emotional actress. It is the drama of a woman whose youthful loveliness and charm begin to succumb to the ravages of time, and whose soul surmounts the petty jealousies and ambitions of so-called prestige to become interested in the shadowed lives of the great cities and unfortunate, so they can enjoy what the generosity of unselfish wealth can bring them. The emotions resulting from an aching heart of a woman who stands on the dividing line of forty years adds to the reputation of Miss Besserer.

EXCLUSIVE SELZNICK EXCHANGE FOR WASHINGTON, D. C.

Through Arthur S. Kane, the new general manager for Lewis J. Selznick Enterprises, Inc., a new exchange has been established at Washington, D. C., to handle only pictures released through the Selznick firm. This gives Selznick an exclusive Washington exchange for the first time. Mr. Kane has been in Washington for a stay of several days settling matters in connection with the opening of the new branch.

V. P. Whitaker, recently sales manager for Arcraft-Paramount pictures in Washington, will have charge of the new offices beginning August 13. Mr. Whitaker became sales manager for the Paramount exchange in Washington when that branch was first opened, but resigned and took a similar position with Arcraft Pictures at the opening of that concern's Washington office. When the Arcraft-Paramount interests were combined Mr. Whitaker was retained as sales manager for the new corporation. Prior to his entrance into the motion picture field Mr. Whitaker was engaged in the theatrical business in association with L. Lawrence Weber.

KIPLING'S "NAULAHKA" FOR PATHÉ.

George Fitzmaurice, of Astra, has begun work on Kipling's "Naulahka" which will be released by Pathé. In the cast are Antonio Moreno, Warner Oland and Helene Chadwick. Mr. Fitzmaurice will shortly announce his leading woman and promises that his announcement will be a "surprise." Some exterior scenes are already being taken in Pike County, Pa.

"A STORMY KNIGHT" (Bluebird).

The release for Sept. 10 on the Bluebird program marks the final appearance of Franklyn Farnum and Brownie Vernon as joint stars. Mr. Farnum will in future appear as a lone star among Bluebirds and Miss Vernon will have as her screenmate Herbert Rawlinson. The Farnum-Vernon combination has become very popular with "fans" through the half dozen appearances they have made as co-stars and their last ap-



Scene from "A Stormy Knight" (Bluebird).

pearance will make a note of interest in advertising "A Stormy Knight."

Jack Cunningham wrote the story of this newest Bluebird, while Waldemar Young prepared the scenario from which Elmer Clifton produced a fast-moving mystery-comedy with sensational trimmings and a "surprise" finish. "A Stormy Knight" has previously been referred to under its working title, "The Fourth Glove." Frank MacQuarrie, Jean Hersholt and Hayward Mack will have the chief supporting roles.

It might be well, in noting the screen separation of Mr. Farnum and Miss Vernon, to state that Joseph DeGrasse will direct Mr. Farnum in "The Maverick" as his first lone-star venture, work on that feature having just been completed. Miss Vernon and Mr. Rawlinson are also finishing their initial offering, "It's Up to You," under the direction of Elmer Clifton, the producer of "A Stormy Knight."

TESTS FOR AVIATORS IN ANIMATED WEEKLY.

The first pictures yet taken showing the actual course of physical examination to which recruits for the United States Aviation Corps are subjected make a very interesting part of the 84th issue of the Universal Animated Weekly just released.

Members of the army's medical and surgical staff are shown making tests of applicants to determine range and accuracy of vision, blood pressure and nerve stability. Unusual from every point of view are these studies, which should prove popular with every kind of American audience.

Several fine views are also given of General Pershing reviewing a number of fighting commands in France. These are official pictures and have been added to the archives of the French War Department. Other out of the ordinary military subjects show a detachment of French gas fighters setting off a fusillade of "the devil's breath" upon a German trench to give the enemy a taste of his own bitter medicine.

Bayonet drill by American troops at Fort McPherson, Georgia, adds a grimly realistic touch to the scenes of military camp life on this side of the water. By way of contrast some amusing pictures of the recent ball game staged between the members of Raymond Hitchcock's "Hitchy Koo" company and the Ziegfeld Follies to raise a tobacco fund for our troops adds a few timely chuckles to the reel.

VIVIAN MARTIN A FIGHTING OPTIMIST.

Vivian Martin's first star picture under the new Paramount plan gives her more opportunity than she has ever had to display those charms that have come to be associated with her name. It also provides more thrills and punch than any of the previous Vivian Martin releases.

The picture "Little Miss Optimist" was written especially for her by Gardner Hunting. Luckily the character is not one of the saccharine "glad" parts that have pollyannized across the stage of late. There is enough of shadow to form a big contrast and the story gives evidence of having something besides curls and a smile.

Tom Moore is leading man for Miss Martin. He recently scored successes with Mae Murray in "The Primrose Ring" and with Sessue Hayakawa in "The Jaguar's Claws."

GLADYS HULETTE IN "MISS NOBODY."

In "Miss Nobody," the Pathé Gold Rooster play for release on August 19, Miss Gladys Hulette is to be seen in a role which fits her admirably. Human interest is the dominant note in this play, which, like all those in which Miss Hulette has starred since she has been with Astra, was directed by William Parke.

Besides the excellent work of Miss Hulette in the title role the fine impersonations given by A. G. Andrews and Cesare Gravina are worthy of notice. As the elderly, big-hearted pawnbrokers, "Crespi and Malone," they draw to their parts a sympathy that is not often given to men in their profession, which is commonly supposed to be one in which the softer and kindlier feelings do not often prevail. The charming Joyce Fair and William Parke, Jr., also have important parts.

Perhaps the tendency of the time is toward those plays which tend to uplift and cheer. Undoubtedly the war has much to do with this tendency. When mothers are sending their sons away to the front, when families are losing daily by enlistment and draft young men who will shortly be a part of the vast army sent by this country to lands far away, those who are left behind will naturally wish to see pictures with a sunny theme. At any rate, the various Pathé exchanges report a constantly increasing demand for these Gladys Hulette pictures, which are all of that sort.

SEVEN-REEL SUPER-FEATURE FOR NAZIMOVA.

Mme. Alla Nazimova, the celebrated dramatic star who recently signed a contract with Metro Pictures Corporation to appear in special productions de luxe, will commence work Monday, September 17, according to the announcement made by Maxwell Karger, general manager of the Super-Feature studio.

Mme. Nazimova's first Metro picture will be a seven-act special production de luxe called "A Rose-Bush of a Thousand Years," written by Mabel Wagnalls, daughter of A. W. Wagnalls, president of the well known publishing house of Funk & Wagnalls. George D. Baker is the director chosen to produce Mme. Nazimova's first picture for the Metro Pictures Corporation.

"The Rose-Bush of a Thousand Years" was published originally in Current Opinion. It has been adapted for the screen by Ethel Browning Miller.

SCREEN DANCE LESSONS FOR MAE MURRAY.

Although Mae Murray may not be presented as a Bluebird star for several weeks to come, owing to arrangements that have already been made for the regular program features, she will be introduced to "fans" who attend "Bluebird Day" performances throughout the country in a novel manner, when plans now maturing are in operation.

It is the purpose of Bluebird to have Miss Murray screen several of her original ballroom dances, these short-measure films to be added to the regular program subjects. Charts will be prepared to show various position of Miss Murray's feet in completing the dance-figures, and explanations of the movements will be added that the lesson may be clear and lucid. These charts will be supplied to exhibitors for free distribution to patrons.

BLACKTON PICKS CAST FOR FIRST PICTURE.

J. Stuart Blackton has announced the cast for his first feature production to be released through Paramount. Mr. Blackton's first production will be an adaptation of Sir Gilbert Parker's famous novel, "The World for Sale," a tale of the great Northwest written two years before the war. Work on the production has been begun somewhere in New Jersey for the exterior scenes, and Mr. Blackton's big studio in Brooklyn is now ready for the beginning of the interior scenes.

Heading the cast in the part of Ingelby is Conway Tearle, and in the part of Fleda Drude is Anna Little. Supporting them as Jethro Fawe is Norbert Wicki, a young Australian who spent twelve years on the European stage playing Ibsen and Shakespeare.

Egyptian Setting for Triangle Play, "Idolaters."

After a brief excursion in the rough-hewn dance halls of the early west, as "Golden Rule Kate," she wears the coarse garb of a dance hall girl, Louise Glaum, returns to the most luxurious setting ever fitted up at the Triangle studio, and one which the star, herself, designed.

This imposing "set" represents the bedroom of the siren in "Idolaters." It is of Egyptian design with a huge canopied bed heavily carved, over which hang cloth of gold draperies. The presiding feature of the room is a huge image of the sphinx, its face illuminated in a weird light cast from a reflector on the floor. On either side of it are tall peacock feather fans and incense burners of hammered copper. All these are reflected in the waters of a bathing pool, around the edge of which float wax white lilies growing in tiny cups. This bath is depressed in the marble floor at the center of the room.

In keeping with the general scheme of apartment decoration, Miss Glaum has designed some remarkable costumes, suggesting those seen in paintings of the Egyptian court where Cleopatra was enthroned.

The production was directed by Walter Edwards. George Webb has the leading male role and Hugo B. Koch was engaged for another important part.

Picture Theaters Projected

VERO, FLA.—H. M. Marsh and Joe Hill will erect a one-story frame moving picture theater, 25 by 100 feet, bungalow front; roof ventilator, 12 by 14 feet; fireproof booth; private electric light plant; to cost \$3,000.

BLOOMINGTON, ILL.—The new Majestic has been opened. W. M. Jones is the manager.

CARLINVILLE, ILL.—Daley and Lancaster have opened their new moving picture theater on West Main street.

ROCKFORD, ILL.—Palmer theater is having plans prepared by George L. Rapp, 69 W. Washington street, Chicago, for a new modern theater building.

GARY, IND.—About \$2,000 will be expended in making improvements to the Orpheum theater. New equipment will also be installed, costing approximately \$10,000. V. U. Young is the manager.

LAFAYETTE, IND.—The Family theater is being renovated and remodeled.

WARSAW, IND.—A large ventilator has been installed in the Lyric theater.

ALEXANDER, IA.—The Pass Time theater is being remodeled. Hereafter it will be known as the Strand. C. F. Bode is the manager.

CHEROKEE, IA.—The Happy Hour theater has been purchased by John Williams.

STORM LAKE, IA.—Edward Roberts has leased the Princess theater from Henry Glugosch.

WAPELLO, IA.—The chairs and moving picture machine and equipment of the Keck opera house was sold at public auction by the Real Amusement Company to satisfy a mortgage for \$1,000.

WASHINGTON, IA.—M. Levin, manager of the Star theater, has purchased the interest of his partner, E. Wheeler, who will return to his home in Harris.

BANGOR, ME.—Cyr Brothers have the contract to erect a two-story brick and concrete theater and store building, 80 by 190 feet, for William T. Hayns. The theater will have seating capacity for about 1,300 persons.

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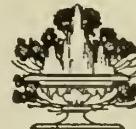
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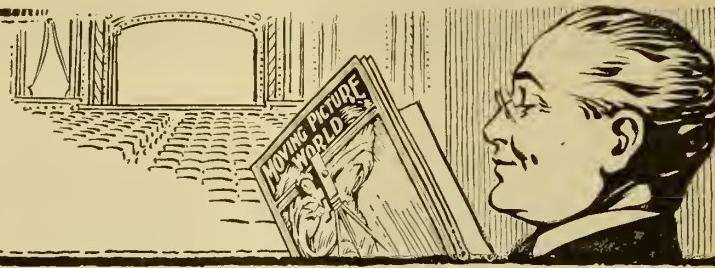
See Pages 1170 and 1171
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Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Kellermann Film Makers Help Hospital

Fox Picture Company at Bar Harbor—Seats on the Shore at a Premium and Proceeds Go to Hospital—Nymphs and Water Sirens at Play in the Waves.

From John P. Flanagan, 147 Park View Avenue, Bangor, Me.

BAR HARBOR, ME.—Never before have the grim, rocky shores of Mount Desert entertained more charming visitors than the graceful and comely nymph-ladies and sirens with Annette Kellermann in her moving picture scenes, now being taken here by the Fox company. So great has been the demand to secure beachside seats to witness the staging of the film that it has been decided to charge the rusticators and villagers 50 cents each to see the rehearsals and give the proceeds to the Bar Harbor Hospital. Even this is not keeping them away, and the spectators consider an hour at the Kellermann show one of the best features of their vacation.

Up to now people have been discouraged from watching the picturing of the scenes, but now they are invited to come and help a worthy cause thereby. A member of the company will explain the work as it proceeds. The unusual interest in the work of the company and the fact that Miss Kellermann is the star of the production assures large crowds for every day that weather conditions permit of work being done.

At first fog and rain prevented work but hot weather came, and many of the swimmers became so badly sunburned that they were unable to proceed for several days after.

Miss Kellermann has taken the Rober-tott cottage on the Ocean drive for the remainder of her stay here, and has moved in with her servants.

Clara Gets Record Salmon at Kineo.

Kineo, Me.—Clara Kimball Young, the famous star of the "Easiest Way" and other notable film plays, was among the fortunate anglers at Moosehead Lake this week, the salmon being attracted by her beauty, according to reports. Miss Young caught a splendid six-pound salmon in Duck Cove after a 25-minute battle. This was the record for the week and her first salmon. Miss Young, who made the journey from New York to Moosehead with her father and mother, has been camping on the shore of Moosehead Lake near Tomhegan Stream, and visited Kineo during her stay.

Daniel Maher at Bangor.

Brunswick, Me.—Daniel Maher of Bangor, motion picture operator, has been busy at Camp Chamberlain, headquarters of the newly-organized regiment of Maine Heavy Artillery, for several days, and within a short time it is expected that pictures illustrating the early days of the regiment will be shown on the screens of the theaters of Maine.

Newark N. J. News Letter

By Jacob J. Kalter, Newark, N. J.

NEWARK, N. J.—At the regular weekly meeting of the local "Four-Minute Men," reports of co-operation and aid on the part of moving picture exhibitors

were made. The Newark organization is rated as one of the best in the country, and William McCormick Blair, chairman of the National Association of Four-Minute Men, congratulated the local body for its most efficient organization.

Among the theaters that have thus far co-operated with the Four-Minute Men are: Strand, Paramount, Proctor's Palace, Crawford, Playhouse, Clintonia, American, Keeney's, Playhouse Garden, Lyceum, Fox's Terminal, Eliot, U. S. City, Park, Scenario, Royal, Fox's Carlton, Eliot Annex, Scenario Roof Garden, Bellevue, Grand Palace, Colonial and Grand Palace Garden.

Mr. and Mrs. Gainsborg Return.

Newark, N. J.—Mr. and Mrs. Lee Gainsborg have returned from their honeymoon. The accompanying cut shows the newly-weds in a vehicle, which the writer will



Mr. and Mrs. Lee Gainsborg.

call a jinrikisha. Mr. Gainsborg is back and ready to do some "tall" booking. He is the former manager of the local Universal exchange, and more recently he has been booking big state rights productions.

Lyric, Newark, to Open.

Newark, N. J.—The Lyric theater, 211 Market street, closed during the summer months for complete renovation, will be opened August 25. The Lyric is under the management of Dr. Tunison.

Benefits at "Lincoln Cycle."

Newark, N. J.—When the Lincoln pictures, featuring Benjamin Chapin, were shown last week at the Broad Street theater children from the various orphan asylums and the city playgrounds attended free. The performances were given by courtesy of Manager M. S. Schlesinger for the benefit of the Armenian-Syrian Relief Fund. Mr. Chapin attended the performance Saturday evening and made a short but interesting little address.

Irvington Defense League Benefit.

Irvington, N. J.—A benefit for the Home Defense League was given last week at the Liberty theater. The feature was "The Duchess of Doubt." The members of the body attended in their new uniforms.

H. Heidelberger at Civilization.

Newark, N. J.—A new acquisition, and a most valuable one, too, to the film managers of Newark is Herman Heidelberger, who has come here to assume charge of the Civilization Film Corporation, Strand theater building.

It is certainly refreshing to meet an exchange manager of Mr. Heidelberger's type, with his advanced methods, his radical but not ultra radical ideas, and his clean-cut, conscientious way of doing business. In a conversation with the correspondent of the Moving Picture World Mr. Heidelberger said: "The cause of the failure of unsuccessful film salesmen is that they believe their part of the work is completed when the contract is signed. In fact, that is just when it begins. A good film man will see that the show arrives on time, that plenty of advertising is sent and sent in time to be adequately used, and finally he will see that the exhibitor is satisfied. It's the repeaters who count."

Mr. Heidelberger, although a newcomer to our community, needs no introduction to the film fraternity at large. He was with the Mutual. His last previous connection was with the Frank Hall Productions, Inc., of New York, as special representative.

Lakewood Theater Closed.

Lakewood, N. J.—The Lakewood theater here has closed until early in September. The house is undergoing considerable repairs. Lakewood is a favorite winter resort, and consequently it is much livelier and active during the winter than now.

Knickerbocker Company Incorporated.

Atlantic City, N. J.—The Knickerbocker Amusement Company filed articles of incorporation July 26 at Trenton. The registered agent is Max Meinnan, at 190 S. Carolina avenue. The concern is authorized to conduct amusement enterprises, is capitalized at \$25,000, and the incorporators are: Herbert J. Koehler, Charles Bridge and Edwin G. Bleaky.

Picture Shows Every Night at New Soldiers and Sailors Club.

Philadelphia, Pa.—Under the auspices of the Union League, a moving picture show will be conducted for the benefit of soldiers and sailors in the old Beth Eden Baptist Church, Broad and Spruce streets, which is to be equipped by the league as a club house for men in the service. The church has been unoccupied for several years, and is at present in a dilapidated condition. It was offered to the league by its owner, William Brant, who is in charge of the renovation. When improvements are completed there will be a comfortable auditorium to seat 800, where picture shows will be held nightly, shower baths, recreation and reading rooms and other conveniences for the comfort and pleasure of enlisted men. It is to be known as Union League Annex.

IOWA NOTES.

For Iowa letter see page 1260.
White's theater.

New Film Supply House in Waterloo.
Waterloo, Ia.—Charles Nobotny, son-in-law of W. L. Myers of the Plaza in Waterloo, has opened a supply and equipment house in Waterloo under the name of the Grayson Supply and Equipment company, handling various kinds of supplies for the exhibitors. Mr. Nobotny is the operator at the Plaza and is a splendid fellow, who knows the mechanical end of motion picture exhibiting from the ground up.

A. H. Blank Visits New York.

Des Moines, Ia.—A. H. Blank leaves for New York on the 20th, where he will attend a meeting of the First National Exhibitors' Circuit. While in New York Mr. Blank will look for the state rights market with a view to purchasing some new features for Iowa and this territory.

News Briefs From All Over Iowa.

Des Moines, Ia.—M. J. Frisch, district booker of the local Pathé office, is on his vacation. He took his contract blanks along with him and when he comes back it is likely that all around Lake Okoboji they will be running Pathé features, serials and comedies.

Newton, Ia.—H. G. Beanblossom of the Star in Newton was in Des Moines last week. He called at the Mid-West office and at the American Seating company, next door, where he is arranging the details for a plan of enlarging his house to the extent of one hundred seats. He reports that his competitor, F. P. Lewis of the Lyric, has taken in a partner, a Mr. Hickey of that city.

Waterloo, Ia.—Frank Bryant of the Plaza in Waterloo visited Des Moines last week. Mr. Bryant's brother, J. E. Bryant of the Plaza theater in Sioux City, has arranged for the Goldwyn pictures. He will show each Goldwyn subject for three days.

Estherville, Ia.—F. H. Graaf of Estherville was in Des Moines. Mr. Graaf will open his new Grand in September. It will be recalled that the old Grand burned to the ground late last winter. The new Grand will seat 800 people and is said to be the finest theater in this section of the country. It is absolutely up to date in every respect. Mr. Graaf has arranged for twenty pictures from the Mid-West offices for the new theater.

Des Moines, Ia.—The Mid-West Photoplay corporation of this city is not complaining of the hot weather slump. They report that business is very good and that the prospects for fall bookings are lots better.

PACIFIC COAST NEWS.

I. H. Lichtenstein Makes Coast Trip.

San Francisco, Cal.—I. H. Lichtenstein of the Western Poster company returned recently from a two weeks' trip along the coast south of this city and found that the moving picture houses were all enjoying a good business for this season of the year, with exhibitors preparing for a record-breaking fall and winter. He spent four days at Salinas during Rodeo Week, where O. V. Traggard showed "America's Peril" to crowded houses at White's theater.

Film Star in Stock Company.

San Francisco, Cal.—Cleo Madison, well known for her work in moving pictures, is now a member of the Wigwam Stock company and appeared recently at the Wigwam theater in "Common Clav."

Manteca, Cal.—Stark & Hodges have disposed of their house to Fay & Tipton, who have named it the Mission theater.

San Francisco to See Fine New Theaters

The New California Theater Will Attract Wide Attention by Its Beauty—Some Other Big Houses Also Are Being Built.

From T. A. Church, 1507 North Street, Berkeley, Cal.

San Francisco, Cal.—Considerable theater building is under way in this city and a number of new motion picture houses will be opened to the public before the first of the year. The new houses are all of large size and their furnishings and equipment will represent the very latest ideas along this line.

The largest, and by far the most costly, of the new houses is the California theater at Fourth and Market streets, which will not only be the finest moving picture house in the West, but one of the most beautiful to be found anywhere. Work on this is progressing very favorably, the exterior being about ready for the finishing touches, with work well under way on the interior. When completed this theater will represent an investment of \$1,750,000, and innovations are promised that will prove a revelation to the general public and exhibitors alike. It will be ready for occupancy before the holiday season, and considerable of the service to be used has already been arranged for. The opening will be an event that will mark a new era in the presentation of moving pictures in California, and the house will be a fitting tribute to the genius of Eugene Roth, whose management of the Portola theater has made him a national figure.

Another new theater on Market street to be opened in the fall is the one being erected by Mr. Gibbs on property adjoining the Rialto theater, just above Seventh street. This house will be a very handsome one and will have a seating capacity of more than one thousand. The class of service to be used here has not been decided upon.

In the Fillmore district a moving picture theater with a seating capacity of more than two thousand is being erected for the Kahn & Greenfield circuit to take the place of the New Fillmore theater opened a couple of years ago. This concern is also enlarging the New Mission theater on Mission street, and when this work is completed the house will have a seating capacity of about 3,000.

Old House Has New Name.

San Francisco, Cal.—Sam Gordon, the veteran exhibitor who recently took over the Market Street theater, on Market street, near Mason, has changed the name of this to the Alhambra and has had new electric signs prepared to assist in making the change known to the public. The name chosen is not entirely a new one to the local theatergoing public, there having been an Alhambra theater in the days before the great fire of 1906. Mr. Gordon has made many changes in policy since taking over this house and is now showing some of the massive productions offered during the winter at some of the legitimate show houses. He is making quite a success of his new venture, which is receiving most of his attention.

Ben Brodsky Returns to Orient.

San Francisco, Cal.—Ben Brodsky, "the Film King of the Orient," sailed for Japan late in July, taking with him a large quantity of film purchased while on his recent trip to New York. He plans to tour Japan in the near future and make moving pictures on the order of those secured in China some time ago, with the idea of using some of the scenes for stories to be worked out later in this country. Upon his return he promises to present a Japanese comedian built along the lines of Fatty Arbuckle and possessed of a style similar to that of Charlie Chaplin. He has disposed of his interests in a number of theaters in China and will devote his attention to the producing and distributing end of the business for a time. Mr. Brodsky relates that when he first opened his moving picture houses

in China he had to pay the natives to go in, and that it was necessary at first to make them stand or otherwise they would go to sleep and not leave the theater until they were hungry. He states that in Japan kissing and love making scenes on the film are not understood and are usually eliminated.

Consolidated Branching Out.

San Francisco, Cal.—Marlon H. Kohn of the Consolidated Film corporation returned in July from a trip to the Northwest. While away he completed arrangements for the opening of an exchange in a building being erected on Third avenue, Seattle, and investigated the proposition of establishing a sub-office at Portland. The Consolidated has arranged to handle the A. Kay releases, including the Terry burlesques and Terry human interest films. A projection room has been fitted upon the mezzanine floor of its local quarters on Golden Gate avenue, this being equipped with an Animatograph, which is also handled by this concern.

Honolulu Exhibitor in Town.

San Francisco, Cal.—Joe Cohen, president of the Consolidated Amusement company of Honolulu, arrived here recently to get a taste of the cool San Francisco weather and to secure a number of feature films. While business on the islands is keeping up fairly well, the lack of tourist patronage is being noticed, travel having been sadly interfered with by the war and the fear of submarines. Mr. Cohen expects to be here for about three months.

Santa Clara Valley Has Studio.

San Jose, Cal.—The H. D. Film company, headed by H. E. Dierker, formerly of Los Angeles, has established a studio at Congress Springs, near here, and has completed its first comedy release. The picture has been made with local talent and is to be shown at the local T. and D. theater.

E. V. Clover Has An Assistant.

San Jose, Cal.—E. V. Clover, manager of the T. and D. theater, has secured the services of an assistant in the person of Herman Kersten, formerly with the Victory theater. Mr. Kersten is doing the publicity work for the house, being familiar with this branch of the business.

Film Man in Municipal Orchestra.

San Francisco, Cal.—Sam Davis of Davis Bros., who control several large feature productions, is a member of the San Francisco Municipal orchestra, which gives concerts monthly in the Exposition auditorium. He also plays at times in theater orchestras.

Here and There Among the Theaters.

Burlingame, Cal.—Work is to be started within thirty days on a moving picture theater to be erected by W. P. Archibald.

Tulare, Cal.—The Lyric theater has been purchased from L. W. Willis by K. L. Gaylon.

Oakland, Cal.—Manager Ralph Clarke of the T. and D. theater did some effective publicity work prior to the presentation of Mary Pickford in the "Little American." A large picture of little Mary was unveiled in front of the curtain, with the American eagle projected above, followed by the unfurling of the American flag.

Berkeley, Cal.—C. H. Mehrten, formerly owner of the Varsity theater, has removed to Napa county, having retired from the moving picture business after having been identified with it for about fourteen years.

Film Affairs in Baltimore Last Week

Madeline Hurlock, of Universal City, Is Heroine of Real War Romance and Comes from Coast to Baltimore to Wed Soldier—Other Notes of Interest.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, Md.—G. Horton Gaffney, proprietor of the new Pickwick theater, 115 North Howard street, is very optimistic regarding the outlook for the coming fall and winter season at his playhouse, for he has just had a \$6,000 photo-player organ installed. Mr. Gaffney is using the Paramount service and says that it has made such a hit with his patrons that he has been obliged to enlarge his bookings and include the entire program.

H. C. Wales Goes to Washington Universal.

Baltimore, Md.—H. C. Wales, who for some months has managed the affairs of the General Film exchange in this city, has returned to the Capital City to act in the capacity of manager for the Universal exchange. The Baltimore boys wish him good luck.

Railroad Film Shown by Hippodrome.

Baltimore, Md.—George A. McDermitt, manager of Loew's Hippodrome theater in this city, had an eye to business when he arranged for the screening of the patriotic picture, "When the Call Came," which was taken on the trains of the B. & O. between Chicago and Washington, and arranged through the Chicago Herald's "Know America." Wide publicity was given the matter through the railroad employees.

Madeline Hurlock Heroine in Real Romance.

Baltimore, Md.—Maryland is quite a place for romance and Baltimore is the big center, so probably that is the reason why Madeline Hurlock, the charming star of the Universal company, probably was obliged to race all the way here from Los Angeles to marry. You see, she met Sergt. Jack McGovern, who is now acting as quartermaster's sergeant at Camp Meade, when he was in California last summer with the Thirteenth U. S. Cavalry. It was a great love match from the very beginning. So very recently valiant Sergt. McGovern got information that he is likely to be sent to France, so he wired for Miss Hurlock, and she arrived in Baltimore on Saturday night. She was met by Sergt. McGovern and some friends, and they immediately went to Ellicott City and were married.

Censors Make More Arrests.

Baltimore, Md.—Since the recent outbreak of actual censorship in Baltimore the censor board has been getting in some realities in the matter of arrests. Arthur D. Gans, manager of the American Standard Film Exchange, is one of the latest victims, having been arrested on the complaint of Mrs. Thomas B. Harrison of the censor board, and fined \$25 and costs for showing "Sentimental Charley" with some ordered eliminations not made. Miss Grace Turnbull, who gained notoriety by her attack on the censor board, seems now to be working with Mrs. Harrison in making complaints and having arrests made, for it seems to be on her information that Guy L. Wonders, manager of the Wilson theater, 418 East Baltimore street, and treasurer of the new American League, was arrested and fined \$26.70 on a charge of failing to eliminate certain portions of "The Atonement," which were ordered to be clipped by the censor board. The statements of Miss Turnbull and Mrs. Harrison were corroborated by other witnesses, including Mr. and Mrs. Herbert Smock, Lawrence Turnbull and S. A. Haslup.

Lexington Theater Closes at Five P. M.

Baltimore, Md.—Mrs. I. Putts, proprietor of the Lexington theater, 314 West Lexington street, has arranged to close her playhouse every evening at 5 p. m. during the latter part of August and the first 15 days in September. This theater is located in the heart of the shopping district.

Baltimore Business Notes.

Baltimore, Md.—It is understood that J. J. Valentini, manager of the Harford theater, 2620 Harford avenue, is now renovating his playhouse from top to cellar, and when reopened in September it will present a clean, beautiful appearance to its patrons.

News of the ordinance which will probably be introduced again in the Baltimore city council for several projected new theaters, which were held over from the last session, is now awaited with interest, as this body of city officials reconvened on Monday evening, August 6.

Harry Cohen, special representative of the Metro out of the Washington office, visited Baltimore last week to look over the situation.

Bernard Depkin, Jr., supervising manager of the Parkway interests, is now on vacation, taking a tour in his machine.

Arthur Barron, manager of the McHenry, has just returned from a delightful vacation and the jinx didn't get him this time.

Moving pictures of Marshal Joffre's reception in Baltimore and the opening of Ellicott driveway with others made a hit at the community concert, which was held at Frederick avenue and Hollins street on Tuesday evening, July 24. Fifteen thousand attended and Mayor Preston was the guest of honor.

Annapolis, Md.—During the week of August 6 two prominent exhibitors of this city visited Baltimore and called on their many friends in the exchanges in that city. J. Custi, manager of the Lyric here, which has a seating capacity of 282, states that his patrons have been very pleased with Helen Holmes in "The Railroad Raiders," and he intends booking the later series of this popular star. Just at present Mr. Custi has closed the Lyric for a week in order to give his theater a thorough renovating and overhauling preparatory to the fall opening. J. F. Ebling, manager of the Palace theater here, also went to Baltimore to look over the situation. The Palace has a seating capacity of 300.

Maritime Provinces News.

By Alice Fairweather, The Standard, St. John, N. B.

Trade and Personal Notes of Interest.

ST. JOHN, N. B.—For "The Fatal Ring," the new Pathe serial which is booked at the Imperial, Halifax, J. G. B. Metzler is preparing a special advertising campaign in which is included the offering of several signet rings.

J. M. Franklin, who booked the Universal serial, "The Grey Ghost," to begin at the Strand in September, is also planning some special advertising. Whether he will provide gray ghosts or not is not known at present.

J. M. Franklin of Halifax and A. E. Wall of the N. S. Board of Censors passed through St. John on their return from a visit to the great city of New York, where, from all accounts, they spent a busy and pleasant few days. Among others who entertained them were the officials at the head office of the Universal company, and the Canadians speak in the

highest praise of their reception and the hospitality shown them.

To introduce the O. Henry stories (General Film Co.), W. H. Golding of the Imperial theater is offering a fine set of O. Henry's works for the best 300-word appreciation of O. Henry's place in literature. The series will be shown soon. Mr. Golding wrote a personal letter to the newspapers, addressed to booklovers, explaining the contest, which is open to the general public. The books are a \$21.00 red leather set.

A. B. Farmer of the Star theater, St. John, says: "You have to hand it to Pathé for serials." "Patria" is drawing crowds for him.

Jas. F. Cripps of the Bijou Dream, Digby, N. S., has a new little daughter at his home.

J. H. Bustein of the Imperial theater, Windsor, N. S., has just installed a new Power's 6B machine and is going to install a special motor to run it. Mr. Bustein says that the extreme heat and a circus in town did not improve his business any. Still, he has bought a new 45 roadster, so business cannot be too bad, after all.

The Universal serial, "The Red Ace," is to be released in this territory very shortly, as well as the Alice Howell comedies.

Messrs. McAfee and Corkery of the Vogue theater, Woodstock, N. B., were in St. John recently arranging for fall service.

In Wisconsin.

Milwaukee, Wis.—"The Birth of a Nation" began its eighteenth week at the Davidson theater.

Milwaukee, Wis.—The Orpheum theater held over "The Flame of the Yukon" for a third week.

Among Dakota Exhibitors.

Jamestown, N. D.—Manager Kavanaugh of the Opera House having taken a five-year lease has been making plans for a new front, redecorating the interior and the substitution of a six-piece orchestra for the mechanical organ.

New Leipzig, N. D.—The Commercial club has made a free moving picture to 600 farmers and their families a regular feature of the Saturday market days.

Aberdeen, S. D.—The Orpheum theater livened up summer business by running Aberdeen pictures for two days.

North Carolina News Letter.

By D. M. Bain, Wilmington, D. C.

Paramount Films Now Come from Washington.

WILMINGTON, N. C.—Mr. Randell, representing the Famous Players exchange, is now calling on the trade in this territory in the interest of Paramount's new Star Series plan of booking their output of features. With the coming of the new booking plan, North Carolina territory, formerly served by the Southern Paramount of Atlanta, reverts to the Washington exchange, although it has not been made public through what deal the Paramount people succeeded in depriving the Lynch interests of a valuable slice of their exclusive territory. It would tend to the conclusion that Paramount is again handling the Atlanta exchange, and that the Lynch-Tandy interests are out of Paramount, although nothing of confirmation can be had along this subject.

G. F. Daniels Now Keys Roadman.

Wilmington, N. C.—G. F. Daniels, formerly manager of the Piedmont theater, Greensboro, North Carolina, was in Wil-

mington this week calling on the managers in the interest of K-E-S-E Washington exchange, having recently accepted a position with them, succeeding Mr. Young in this territory. Mr. Daniels is a theater manager of long experience and enjoys a wide acquaintance among the theater owners of the Carolinas, and will undoubtedly make a valuable man for the Keys organization.

J. D. Huckabee Reopens His Strand.

Durham, N. C.—J. D. Huckabee has reopened his Strand theater here after extensive alterations and improvements both outside and interior.

Arnold Huff Said to Own Broadway Theater.

High Point, N. C.—It is reported that Arnold Huff, formerly owner of the Isis theater at Greensboro, has purchased the Broadway theater here and will make extensive improvements before opening this fall with big super-productions.

Wilmington, N. C.—R. V. Anderson, manager of the Charlotte Pathé exchange branch, spent a part of the week in Wilmington and at Wrightsville Beach, returning from Clinton, where on last Saturday he attended a meeting of the Farmers' Institute, and made an address on motion pictures.

S. A. Lambert Gives Benefit at the Dixie.

Fayetteville, N. C.—Manager S. A. Lambert of the Dixie theater of Fayetteville opened his theater on Sunday, June 24, for the benefit of the Red Cross and treated the public to a sacred concert. This is the first Sunday concert in a picture theater in this city and it was a decided success. Quite a sum was realized. The concert was participated in by four of Fayetteville's most cultured and charming young singers—Miss Anna Theresa McMilland, Miss Mary Williams, Miss Margaret Cotton and Miss Louine Watson—with Mrs. Lambert and Miss Margaret Jennings as accompanists for the singers, and Levin's orchestra furnishing excellent instrumental music.

Mr. Lambert showed his liberality of spirit in giving a benefit at considerable expense to himself, but he showed his aptitude in the advertising line in the "call" to patriotism which he displayed in front of his theater. He put out a bugle, to sound the bugle call to duty; a pair of army shoes and a Red Cross contribution box, with the legend over all: "If you can't fill these (the army shoes) do your bit and help fill this (the contribution box). Both are calling, which will you answer?" Red, white and blue ribbons ran from the shoes and the Red Cross box to the bugle.



Lobby of New Dixie Theater, Fayetteville, N. C.

Philadelphia Auditorium Takes on Beauty

In Spite of Labor's Shortage and the Soaring Prices of Materials, Market Street Amusement Company's Theater Completes Its Improvements.

By F. V. Armato, 144 N. Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—General Manager Frank W. Buhler of the Central Market Street Amusement Company is to be congratulated upon the completion of extensive alterations at the Auditorium theater despite the scarcity of labor and the high cost of materials. All evidences of gingerbread and gaudy decorations have been removed from this theater and in its place there are graceful architectural lines substituted.

Handsome glass and mahogany doors lead to the neat and large lobby, making an inviting approach to the auditorium. A gold fibre screen has been installed by Lewis J. Swaab and two large organ chambers have been especially constructed to receive a magnificent Kimball organ. The interior decorations have been tastefully done in French grey and buff and the ventilation has been considerably improved. A ladies' retiring room and a gents' smoking room have also been included in the new change. Even the heating system has been altered to meet the new conditions. Handsome new ceiling lights decorate the upper part of the auditorium and give a soft and indirect illumination. In front of the theater a canary opalescent sign with red letters has been built in the wall across the entire width of the house, making this one of the largest signs of its kind in the city.

Horticultural Hall to Be a Film Theater.

Philadelphia, Pa.—The final settlement in the purchase of Horticultural hall, on the northwest corner of Broad and Manning streets, next to the Academy of Music, by a theatrical syndicate composed of David Berg and Philip Publicker, of this city, was consummated yesterday by a formal transfer of the property and recording of the title deed. The theater, according to the plans, will be located in the new building, with an entrance between two stores on Broad street. It is to be leased, according to its promoters, to a New York theatrical syndicate for the exclusive production of their films and specialties. The front of the structure on Broad street, according to the plans, will be seven stories in height and will be used as an office building from the second floor up. Contract for the work has been awarded to the Margolies Constructing Co. of New York. Herbert J. Krapp, also of New York, is the architect. It is expected that the new building will be completed by the middle of February.

Notable Features Shown Last Week.

Philadelphia, Pa.—Notable features to

be presented for the first time at the local theaters during the week of August 6 were Herbert Brenon's "Lone Wolf," starring Hazel Dawn, which played the entire week at the Stanley.

"Skinners Baby," a K-E-S-E release, featuring Bryant Washburn, and Enid Bennett and Margery Wilson, in "The Mother Instinct," a Triangle release, will share the honors at the Arcadia during the week.

At the Victoria, Virginia Pearson in "The Wrath of Love," a Wm. Fox release, and "Miss Robinson Crusoe," a Metro feature, starring Emmy Whelen, will divide honors this week.

Mary Miles Minter will be seen in "Somewhere in America," a Mutual release, at the Regent for a limited engagement.

At the Strand "The Bar Sinister" will be the attraction for the first half of the week and "Youth," starring Carlyle Blackwell, during the latter half.

Philadelphia Y. M. C. A. Has Motion Picture Committee.

Philadelphia, Pa.—The Young Men's Christian Association, through its secretary, announced the formation of a committee on motion pictures. The committee is to investigate the photoplay situation in the city and to provide suitable films for community centers, schools and churches. It was said also that it intended to inform parents and teachers concerning the standards of the motion picture business. Members of the committee, included the Rev. John J. Wheeler, chairman; Mrs. David Lewis, Theodora Earl Jennings, Catharine Bragy, the Rev. Carl E. Grammer, Dr. H. T. Henry, Mrs. Louis C. Madeira, Ellis P. Obenholzter, Professor A. L. Suhrie, Mrs. Edward Niver, Mrs. Edwin C. Biddle and Mrs. J. Howard Rever

Nat Silver Now Managing the Imperial.

Philadelphia, Pa.—Nat Silver, formerly of the Stanley theater, is now managing the handsome up-to-date and well-ventilated theater, the Imperial. During his short managerial career he has shown wonderful results and business ability by maintaining a cool and thoroughly clean auditorium in every particular and is presenting an exceptionally attractive program. In addition, the music which is supplied by the piano and the organ is meeting all the requirements almost perfectly.

American Legion in "For the Freedom of the World."

Betzwood, Pa.—Captain Edwin Bower Hesser's great film story of the American Legion of the Canadian Legion, which was given the tentative title of "For Liberty" while it was in the process of production, is to be released to the public under the more expressive name "For the Freedom of the World."

"For the Freedom of the World" will probably be hailed as the most notable film produced. Most of its realistic portrayals of modern warfare were photographed in Canadian training camps, where trench operations are carried out in every detail for the instruction of the men. A great sham battle near Valley Forge was also made, and the scenes photographed will virtually complete the filming.

It was directed by Romaine Fielding for the S. M. Film Producing Company, who also acts an important role as a co-star, with E. K. Lincoln and Barbara Castleton.

Will Build Rialto Without Counting Cost

Washington Exhibitor, Tom Moore, Has Materials Ready and Though Labor Is Problematical He Needs New Theater to Show Film Contracted For.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—It is understood that all activities incident to the erection of a vaudeville theater for Tom Moore, owner of a chain of motion picture houses in the District of Columbia, have been stopped because of existing war conditions, and the probability is that the work on the new Rialto would not be carried ahead were it not for the fact that all contracts have been entered into and a considerable part of the material purchased.

The principal trouble is that it is impossible to get labor, for the men who would in normal times engage in this construction work have entered the employ of the government or have gone to work in the munitions plants, thus creating a shortage of labor locally. Then again, the government is contracting for large quantities of steel, so that it is a hard matter to get building materials. The steel for the Rialto, however, was purchased three months ago and is now lying in the yards ready for shipping orders from the builders. Mr. Moore, when he went into this big deal, tied up a large number of big pictures. He must now have this large new house in which to play them, and that is another of the reasons why he is going ahead with the building of the Rialto, irrespective of the cost. In fact, there is no way of knowing just what the construction of this theater will amount to, as far as labor is concerned. As for materials, all contracts have been let with the exception of that for an organ, and it is understood that there will be no increase in the price of that.

The general contract has been awarded to the Michael A. Weller company, of this city. This firm has guaranteed to finish the building in four months. They would have started earlier, but were delayed by the house wreckers, who were held up on account of continued rainy weather. The contract of the latter contained a clause that the buildings then on the site should be demolished within 25 working days. This was not done because of adverse conditions.

George Schneider, general manager for Tom Moore, is overseeing the construction of the new theater. He did similar work when the Garden theater in Baltimore was being erected, and he was made manager of this house, retaining that position for about two years, or until he entered the employ of Mr. Moore. Prior to his service with the Garden theater he was manager of the New theater in that city. Before joining the New he was a producer of vaudeville acts in his own name and has been connected with the theatrical business for the past eighteen years. In addition to his work in supervising the building of the Rialto, Mr. Schneider is manager of the Strand, and during the vacation period of Arthur Robb, manager of the Garden theater, is keeping his eye out on that house also.

Who the Paramount-Artcraft Traveling Men Are.

Washington, D. C.—Since the merger of Paramount and Artcraft in this territory there has come a new lineup in the sales department of the Washington office. Manager Barron was introduced to the trade in this section in an announcement of the change appearing in the Moving Picture World. Some of the salesmen are well known here, while others come from other sections. W. A. Busch, who will cover Maryland and Northern Virginia, formerly handled Baltimore for the K-E-S-E exchange. F. McShane, who will cover the balance of Virginia, is new to most of the exhibitors, for this is his first work as a film salesman. Mr. McShane, however, has had previous experi-

ence in the business, for he had been employed as booker by Artcraft.

Henry Randel will be the "Tar Heel" representative of Paramount-Artcraft, for he has been assigned to look after the North Carolina business. He will be nearer home, for he comes to this territory from Atlanta, where he was connected with the World Film for some time. The other member of this galaxy of stars is O. D. Weems, well known to the trade in Washington and Baltimore. He was the manager of the Baltimore branch of the Mutual's Washington exchange. Mr. Weems now is the Baltimore representative of Paramount-Artcraft.

J. L. Brown Promoted to Assistant Manager.

J. L. Brown, who for some time has been in charge of the bookkeeping department at the Famous Players, following the Paramount-Artcraft merger, has been promoted to the position of assistant manager of the exchange. In addition to assuming charge of the exchange in the absence of Manager Barron, he will continue in command of the bookkeeping department.

Mr. Brown is an expert accountant, as well as having a considerable knowledge of the motion picture film business. During his employment at the Famous Players' exchange he has come in close contact with the sales and other distributing departments, while prior to that he was a successful exhibitor, operating theaters in West Virginia.

Cool Vacation Notes.

Washington, D. C.—It is fine to be able to take a vacation when the mercury in

Vivian Whitaker to Open Selznick Office

New Washington, D. C., Branch Will Probably Be Called the Selected Film Corporation—Sydney Lust Has Been Handling Selznick Films.

WASHINGTON, D. C.—Another surprise was sprung in the Washington motion picture field when it was learned that Vivian Whitaker, sales manager assigned to the Washington branch of the Paramount Pictures corporation, is negotiating for a lease to a downtown property that will be suitable for an office from which will be handled the pictures marketed by Lewis J. Selznick, Inc., under the new arrangements which Mr. Selznick has made with Adolph Zukor, of Paramount, Famous Players and Artcraft.

Word has reached Washington that Mr. Zukor has secured something more than 50 per cent. of the stock of the Selznick corporation. Mr. Selznick will continue as president, but the system of distributing the pictures will be changed considerably. Arthur S. Kane, general sales manager for Artcraft on the Pacific coast, is understood to have been brought here for the purpose of handling the Selznick and Brenon productions. Mr. Kane has been assisting Al Lichtman, general sales manager for both Paramount and Artcraft. Both of these gentlemen are well acquainted with Mr. Whitaker who, until the time of the merger, was manager of the Artcraft offices in Washington. Naturally, when the change came, they selected him to handle the new proposition in this territory, he being very familiar with it.

Mr. Whitaker entered the film game several years ago as an assistant to George M. Mann, then manager of the Paramount exchange. When the Artcraft Pictures corporation decided to enter this territory Mr. Whitaker was selected as manager to open the Washington office.

the corner thermometer registers 102 in the shade, while your disposition mounts even higher, but all of the exchange managers are not as lucky as L. M. Day, president of the Metro Film Service, who is just back from Saratoga Springs, N. Y., and Sidney B. Lust, who took a run down to Ocean City, Md., to get rid of the heat and the cares and worries of the film business. Rudolph Berger, of the K-E-S-E exchange, goes to his home in Pennsylvania this week for a short rest and for the purpose of undergoing the physical examination for the new National Army.

H. C. Wales at the Desk in Universal Office.

Washington, D. C.—H. C. Wales is back in the fold again and will hereafter greet his old friends from behind the desk in the front office of the Universal exchange on Ninth street, northwest. The boys are all glad to have him back again and are extending greetings to him. As is generally known, prior to his leaving Washington for other fields, Mr. Wales was the popular manager of the World Film office here.

C. R. Milliman Has Important Job.

Washington, D. C.—C. R. Milliman, former manager of the Universal office, recently tendered his services to the Government, and these were accepted, so that now it's "Captain" or something or other Milliman, instead of just plain "Mister," for he is an inspector of aeroplanes. In addition to this duty, he has been doing special duty for the Government, accompanying the Italian Mission, which is making the rounds of the big cities of the country, on its western tour. Mr. Milliman is an old-timer with airships, for he got into the exhibiting end of the flying business with the pioneers in the field. Great opportunities are now open to him, for airships are becoming the big things in the war, and his connection with the supply division offers very acceptable possibilities.

He held this position until the merger of the Paramount and Artcraft companies, when he became sales manager of the joint offices. He now resigns this latter position to open the new Selznick office, probably under the name of the Selected Film corporation. He will handle the territory, which will include, in addition to the District of Columbia, North Carolina, Virginia, Maryland and a part of West Virginia.

The Washington Selznick business has been handled by Sidney B. Lust, Inc., on a partnership basis. When asked by the Moving Picture World correspondent for a statement, Mr. Lust declared that he could say nothing at this time other than that negotiations were pending between himself and Mr. Selznick for the sale of his interest in the Selznick business of the Washington exchange. At this time the sale has not been consummated.

Cleveland News Letter.

From M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

Standard Film of Cleveland Gets Art Dramas.

CLEVELAND, O.—Announcement was made August 6 that the Art Dramas distribution will be handled, starting September 1, by the Standard Film Service of Cleveland, Cincinnati and Detroit.

Abe Warner, well-known film man, who has represented Selznick ever since the Ohio offices were opened, has bought the Art Dramas releases for Ohio, Michigan and Kentucky, and he will have offices

with the Standard after the middle of August, looking after the distribution of the Art Dramas.

The first release under this arrangement will be "Pride and the Devil." There will be a five-reel feature every week thereafter.

This places the Standard Film Service in a unique position among the big film companies of the United States owned by individuals. It is perhaps the largest buying company, using about 35 reels a week.

Just last week announcement was made that they would release the Christie and Tweedleum comedies. They also handle Mutt and Jeff, Motoy, Ditmar's, Billy West, Hans and Fritz and other cartoons, Jungle comedies, patriotic pictures and B. S. Moss productions.

The Standard started a few years ago with a single feature and one little room. In a few weeks they were releasing features regularly and had three rooms.

F. P. Woda Buys Savoy Theater.

Cleveland, O.—Frank P. Woda, formerly owner of the Orpheum theater, Cleveland, has bought the Savoy, a 1,000-seat house at St. Clair avenue and E. 103d street.

Mr. Woda plans several improvements, especially as regards the lobby and front, and will run only the highest class pictures the coming season.

Local Notes on Theaters and Films.

Cleveland, O.—The Alhambra theater, Cleveland, one of the city's largest first-run houses, is closed for three weeks while a force of workmen are redecorating and making alterations.

The carpets and other furnishings are being given a thorough overhauling, while the log seats are being moved from the middle of the theater to the rear.

A fine new stage setting also has been purchased, and the Alhambra will open almost like a new house August 19.

Cleveland, O.—"One Touch of Nature," the K-E-S-E release featuring John J. McGraw, received considerable publicity in Cleveland because of the fact that it was directed by Edward H. Griffith, who until two years ago was a Cleveland newspaper man. It was shown four days, first run, at the Mall Duplex theater.

MORE BALTIMORE NOTES.

Business Notes from Baltimore.

Baltimore, Md.—It is understood that the Operators' Union, Local 181, has been hit pretty hard by the draft and that 10 men have been called on the first quota.

Miss M. E. Heath, assistant treasurer of the New Theater company, Baltimore, is now doing very well after her recent operation at the hospital. At one time she was on the point of death, but recovered.

Col. Jacob W. Hook, vice-president of the Southern Amusement company, operating the McHenry theater, Baltimore, is now taking a three weeks' vacation, and will visit Atlantic City and Asbury Park.

Frederick C. Schanberger, manager of the Maryland theater, Baltimore, celebrated his birthday on Thursday, August 9, with his family at Atlantic City.

John T. and Charles E. Ford, co-proprietors of Ford's opera house, Baltimore, have arranged for the showing of Howe's Travelogues during the week of August 20.

Sophia K. Levine, the charming and popular treasurer of the Mutual exchange in Baltimore, is now on her vacation and is taking an extended trip through the Northern states and Canada.

On Thursday, July 26, Harry A. Henkel, manager of the New Academy of Music, returned from his vacation at Atlantic City, and while there had a talk with Samuel F. Nixon, managing director of the Academy, and he seems very optimistic as to the theatrical outlook for the coming season.

Film Doings in Nashville Last Week

Crescent Amusement Contracts for Goldwyn for Its Fifth Avenue Theater—Theater Consolidation in Dyersburg—New Chattanooga Theater—Notes.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

NASHVILLE, TENN.—President Tony Sudukum of the Crescent Amusement company has closed a contract with Goldwyn for showing its feature releases at the Fifth Avenue theater, the principal Nashville house controlled by the company. This service will begin the early part of September, and will be the first of the Goldwyn pictures in this city, beginning with "Polly of the Circus," "Baby Mine," "The Spreading Dawn" and "Fighting Odds."

Douglas Fairbanks and Mary Pickford pictures made under the Artercraft banner will also be shown at the Fifth Avenue theater, and in connection with the existing program service of Paramount, K-E-S-E, etc., forms one of the strongest booking arrangements of any moving picture house in the South.

The Elite theater, a Fifth avenue house operated by the Crescent Amusement company, is closed for a number of days while extensive repairs are under way. Fresh paint, new fixtures, repairs to the seats, floors and electrical apparatus, together with artistic decorations both inside and out, will make this popular theater one of the handsomest on picture row. The Elite maintains one of the few five-cent programs in Nashville, and has its steady share of patronage from the public. The theater was one of the first to be built here under the improved style of architecture.

Dyersburg Theaters Consolidate.

Dyersburg, Tenn.—C. J. Enochs has been appointed manager of both the Vaudette and New Frances theaters of this town, following the recent consolidation of these two moving picture houses. Mr. Enochs was formerly manager and proprietor of the Vaudette, but is now in active charge of both theaters. The orchestras of both the New Frances and Vaudette theaters have been released, and music is being supplied by electrical instruments at both places.

Competition at Martin, Tenn.

Martin, Tenn.—The moving picture situation here seems to have developed into a real fight again. For some time there has been only one show running the Lillian theater, but Mr. Ryan, owner of the Lyrie, has let this house out to a local man, who, it is reported, will receive free rent, lights, etc., and competition promises to be very lively from now on, the outcome of which remains to be seen.

Chattanooga Metro Activities.

Chattanooga, Tenn.—Arthur S. Dickinson, manager of Southern Metro at this point, attended the meeting of all Metro exchange managers in Chicago during the week of the convention.

All employees of the Southern Metro Pictures corporation enjoyed themselves with their annual outing last Sunday, August 5, with swimming, fishing, baseball and other sports. There was plenty to eat, and everyone voted it "the best yet."

C. E. Buchanan of Metro's Atlanta office was a recent visitor to the Chattanooga Metro exchange.

Wilder Theater Soon Ready.

Chattanooga, Tenn.—When the large theater at Wilder Park station is completed Fort Oglethorpe will boast three theaters. The picture house on the Lafayette road, near Oglethorpe headquarters, is now running full blast, and the one recently built at Lytle is open

every evening. The latter has several times donated its Sunday profits to the Red Cross. The large new Wilder house has a seating capacity of 3,500, and will cater largely to the soldiers in camp. The car line has just been completed out as far as this theater from Chattanooga. Fort Oglethorpe, just over the state line, is located on the northern border of Georgia.

Knoxville Bijou Being Remodeled.

Knoxville, Tenn.—The Bijou theater is closed at present undergoing a thorough overhauling, and will remain closed for a period of three weeks. Manager Don'l. Trent states that many needed improvements will be effected and the house thoroughly renovated for its opening about August 20. The Bijou is one of Knoxville's leading uptown houses.

Leon Cole Takes a Bride.

Nashville, Tenn.—Prof. Leon Cole, musical director at the Strand theater, was married Monday, August 6, to Miss Margaret Katherine Young of Nashville. Mr. and Mrs. Cole have the best wishes of many friends both in and out of the profession for future happiness.

Tennessee News Briefs.

Nashville, Tenn.—Manager Carson Bradford of the Strand spent last week in Atlanta and Chattanooga looking over the field, and incidentally lining up some big ones for fall. Mr. Bradford will, within a few days, be ready to start repairs on the Strand, which have been contemplated for some time.

Chattanooga, Tenn.—The Alcazar has booked the Fairbanks pictures made by Artercraft, "Wild and Woolly," one of the first, was shown for three days to crowded houses; prices, 15 cents matinee, 20 cents night.

Chattanooga, Tenn.—E. J. Sparks, manager of the S. A. Lynch Enterprises, was a recent visitor in Chattanooga, when he went over the fall and winter plans for his company and arranged bookings for their several houses throughout the South.

Chattanooga, Tenn.—H. B. Freeman, manager of the Edenland theater, Franklin, was in the city a couple of weeks ago. Mr. Freeman is known among Chattanooga exchange men as the "Big Boy," and they look forward with interest to his visits.

Birmingham Majestic Changes.

Birmingham, Ala.—The Majestic theater, operating a moving picture and vaudeville show on a ten-cent basis, has changed hands, and is now under the control of the Alcazar Amusement company of this city, which company has been operating here for some time. Mr. Jackson, former manager of the Alcazar, is in charge of the Majestic.

Queen Features Secure News Weekly.

Birmingham, Ala.—Manager Doc Graham of the Queen Feature service announces that his company has secured rights on the American War Weekly for the states of Alabama, Georgia and Florida, and that demands for this series have been very satisfactory to date. This exchange is also agent for the Gold King screen, in addition to numerous other state right features and Christie comedy service.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.

Louisville Exhibitors at Odds With Union

Disturbing Factor Seems to Be the Dissatisfaction of Some Operators With the Methods of the Musicians' Union—Trouble Starts at Ideal Theater.

Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

Louisville, Ky.—Trouble has broken out in Louisville between the Photoplay Association and the International Alliance of Theatrical Stage Employes, of which all of the local union machine operators are members. The trouble started when the Ideal theater, Twenty-third and Market streets, employed Gilbert Bowling, a union operator, to handle a machine in a house which has no other union employees in other departments. The Union ordered Bowling to quit his job, and Bowling refused. International Organizer John J. Barry, of the Alliance, was recently in Louisville and endeavored to get Bowling to give up his work unless union musicians, stage hands, etc., were employed in the picture theater. Bowling refused and was discharged from the Union. The Photoplay Association then endeavored to have the man reinstated, claiming that it was a raw deal.

Following a meeting of the local members of the Alliance, refusal to reinstate Bowling was voted upon, the position being taken that the operator had violated the regulations of the Union when he refused to respond to the strike call, and holding also that the owners of the photoplay houses have placed themselves in an anomalous position in demanding the reinstatement of the operator, and that the demand of the Photoplay Association be denied.

Members of the Photoplay Association then announced that Bowling would have to be reinstated within two weeks or the booths of all of the local theaters would become open booths, and union men would either have to agree to the new order of things or hunt other jobs, as the Union would no longer be recognized, and that Bowling would be backed to the limit.

Hope to Patch Up the Quarrel.

The union men now claim that Bowling can only be reinstated through the International's head office, and the appeal must come from Bowling himself. However, efforts are being made to effect a reconciliation, and it is understood that both sides have agreed to patch matters up until the General Executive Board can take action on the reinstatement.

For several years the Ideal theater has not employed union musicians, and as it is strictly a picture theater has had no use for stage hands. However, the Union recently ordered the theater to employ union men, and on its refusal ordered Bowling to strike. A large element in the Operators' Union are with the Photoplay Association and Bowling, taking the stand that the musicians have shown slight respect for their organization by accepting private wage agreements under the union scale and on the other hand it is argued that the demand for a union stage manager in a motion picture house is unjust in view of the fact that stage hands are not needed in picture theaters. As a fact, the stage hands are endeavoring to force the picture theaters to create a few \$18 a week jobs. At the present time some of the operators, who favor the contention of the Photoplay Association, have been talking of leaving the Alliance and forming a separate union.

Goes Deeper Than This One Case.

While the one case at the Ideal might not amount to much, members of the Photoplay Association figures that the Union will call men out of other houses which refuse to hire union stage hands, musicians, etc., and in some cases the operators would go. Therefore the Association is willing to make a test case of

the matter at the start and thereby break up the trouble at the start. In Louisville every moving picture theater belongs to the Photoplay Association, which operates as a unit in all labor troubles.

For several years the Photoplay Association and the members of the Operators' Union have gotten along in fine shape, and the exhibitors have felt very friendly toward machine men. In fact, some of the exhibitors have favored the union, and have repeatedly said that with a good union, handled by sensible officers, it was better to have union men as differences could be settled with greater ease, and the union made its men come to bat. However, demands of the musicians and smaller fry have always been such that the theaters could not go them, this resulting in a number of the houses putting in mechanical orchestras and getting rid of musicians entirely.

Rift in the Musicians' Union Also.

Another interesting labor row is in connection with a suit filed by Ernest Natiello, a local band leader of prominence, who for years has been prominent in the various amusement resorts of Louisville, against the Musicians Union, Local No. 11,

American Federation of Musicians, asking for an injunction to prevent the officers of the organization from suspending or expelling him from the local organization and from posting his name as a suspended or expelled member for failure to pay a \$500 fine assessed against him by a committee known as the Traveling Band Committee, the action of which was sustained at a meeting of the Federation in May. Natiello was cited to appear before the committee for an alleged violation of the rules with reference to purchasing uniforms. Natiello alleges that he was not allowed to be present at the trial either in person or by representative, and that the hearing was contrary to the by-laws of the organization as the president was not present. Furthermore he has not been notified of just what the charge is other than it was a violation of section J. article 14, of the by-laws. Judge Robinson, after hearing the case, granted a temporary restraining order pending the disposition of the case on its merits.

Hopkinsville Theater Closes for Improvements.

Hopkinsville, Ky.—The Princess theater has been closed by Manager Stockley, who reports that after thoroughly overhauling the house he will reopen it. In the meantime the feature programs have been transferred to the Rex theater, the latter's regular programs being discontinued, with the exception of the serials.

Bachmeyer Opens Exchange for Metro

Secures Space in the Film Exchange Building, Cincinnati, and Engages a Capable Force—P. K. Johnston and E. R. Custer, Roadmen.

From Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

CINCINNATI, O.—The newest Cincinnati film exchange is that which will handle Metro pictures, under charge of W. C. Bachmeyer, for several years in charge of the Famous Players exchange, and president of the Associated Film Exchanges of the Chamber of Commerce. Mr. Bachmeyer has secured highly desirable quarters on the seventh floor of the Film Exchange building at Seventh and Main street, occupying the whole floor, with about 4,500 square feet of space, and is getting things ready for active business.

The floor has been arranged to provide a large private office for Mr. Bachmeyer, a large general office, with abundant room for all of the routine business of the exchange, a reception room next to the elevator, fireproof shipping, storage and inspection rooms, all adjoining, and an advertising department 18 by 75 feet, with room for practically unlimited paper.

Mr. Bachmeyer has already formed a fine organization, those in the selling end with him including P. K. Johnston and E. R. Custer, both of whom were formerly with him at the Famous Players. They will handle territories with which they are familiar, Mr. Johnston, who was assistant manager with the Famous Players, having something of a roving commission, while Mr. Custer will travel in West Virginia and Kentucky. The territory which will be covered out of the Cincinnati office includes the southern part of Ohio, most of Kentucky and parts of West Virginia.

Will Make the Strand More Roomy.

Cincinnati, O.—Another striking indication of the uninterrupted progress of moving pictures and of business in Cincinnati is the letting of plans for enlarging the Strand theater, on Walnut street, one of the most popular of the several downtown houses operated by Manager I. Libson. The work involves extensions to the balcony and gallery, and making the upper part of the building more accessible. It will be recalled that the Strand was originally the Gayety, a full-

sized theater, so that the work of making it still more roomy indicates the success with which it has met in its career as a moving picture house.

H. G. Clarke of Chicago Gets Empress Theater.

Cincinnati, O.—It has been announced that the deal recently reported for the sale of the Empress theater, on Vine street, to a local syndicate, fell through, and that the house has been sold by the Bell Theatrical company to H. G. Clarke of Chicago for \$86,500. The purchaser, it is understood, assumed a mortgage of \$60,000 on the building, paying the remainder of the price, \$25,600, in cash. Bookings will continue to be handled by a Chicago vaudeville exchange, with adequate provision for pictures in connection with the popular-priced programs offered. It is not yet known whether George F. Fish will again be with the house as manager.

Elaborate Private Showing of "The Honor System."

Cincinnati, O.—J. A. Conant, in charge of the interests of Fox Standard Pictures in this section, held his first private exhibition on Wednesday, August 8, at the Hotel Sinton, where the great ballroom was utilized to take care of the good-sized audience which accepted Mr. Conant's invitation to see "The Honor System." Invitations were extended to members of the women's clubs and other civic organizations, as well as to city and police officials, and members of the Cincinnati baseball team, headed by Manager Christy Mathewson, with their wives, were also invited, as Mr. Conant is an ardent fan. Unfortunately a double-header on that afternoon prevented the ball players from attending, but many of their wives were among those present.

Manager Rudolph Knopfle, who has charge of the general work at the Fox offices, and Mr. Conant, handled the affair in the style of a real social event, serving refreshments and receiving in

hospitable fashion. The film made a pronounced impression, bookings being heavy, Mr. Conant reports. A private showing of "Jack and the Beanstalk," the first of the elaborate series of child pictures on the Fox schedule, is to be held at the Hotel Gibson on August 22.

"The Slacker" Pleases Cincinnatians.

Cincinnati, O.—The Walnut theater had the good fortune recently to land one of the most timely of recent releases in "The Slacker," the Metro feature with Emily Stevens in the leading part, and good houses were the reward of the management. The picture ran an entire week at 15 and 25 cents, and the applause of the crowds testified to their approval of the moral of the picture. There was special interest in the treatment of the attitude of German-Americans toward the war in the picture, on account of the large number of Cincinnatians of German descent, and apparently the loyalty shown by the young German-American who enlisted was taken as typical.

Woman's City Club Committee on Films Gets Busy.

Cincinnati, O.—The committee on moving pictures of the Woman's City Club of Cincinnati has just been reorganized, and has signalized its new life by the announcement of a vigorous attack on pictures considered unfit to be seen by children. The committee intends to make a special effort to secure the holding of children's matinees at the downtown houses, for children from large institutions as well as for others. Members of the committee will also make a special study of the preparation of programs from the exhibitor's standpoint, and of advertising, in order to ascertain, if possible, how to frame offerings so as to secure business, and at the same time to show pictures of the highest dramatic, literary and educational value; from which it can be inferred that the committee has quite a job laid out for itself.

I. Frankel Will Add Seats.

Cincinnati, O.—Good business and the need for more room with which to take care of it have led I. Frankel to make arrangements to add 200 more seats to his house on Freeman avenue. Plans have been prepared for that purpose and work will start as soon as contracts can be let.

NOTES FROM DETROIT.

Hal Smith Takes Foursquare Appointment.

Detroit, Mich.—Hal Smith, for the past year in charge of the Drury Lane theater in Detroit, left this week for Cincinnati, where he will be in charge of the office to be opened there for M. H. Hoffman Foursquare pictures. The appointment was made by George W. Weeks, division manager, who has charge of Ohio, Michigan, Kentucky and Indiana. Mr. Smith is the second Michigander to go to the Ohio territory for Mr. Weeks, the appointment of D. Leo Dennison at Cleveland being made a few weeks ago. Mr. Dennison is now looking around for suitable office space.

State Right Film for Week at Drury Lane.

Detroit, Mich.—The Drury Lane theater, Detroit, has adopted a new policy—that of showing state rights pictures for a full week. The first to be shown under this policy is "A Mormon Maid," owned in Michigan by the State Film Co. Following this other big features are to be shown. Mr. Weeks, managing director, is convinced that the Drury Lane is an ideal spot for big features and longer runs, and is going to experiment during the next few months and work out the new policy.

Detroit's Regent Leased to C. H. Miles

\$60,000 a Year Rental and a Fifteen Year Lease Are Terms on Which 3,000-Seat House Changes Hands—Shows Vaudeville and Films.

By Jacob Smith, 503 Free Press Bidg., Detroit, Mich.

DETROIT, MICH.—C. H. Miles, now operating the Orpheum vaudeville and picture theater in Detroit, and the Miles and the Grand theaters in Cleveland, has leased the Regent theater, Woodward and Boulevard, Detroit, from William F. Klatt. The terms call for a lease of 15 years, starting August 27, and the rental is at the rate of \$60,000 per year. The Regent is Detroit's largest playhouse, seating more than 3,000 people, mostly all on the first floor. It opened last winter and has been devoted exclusively to motion pictures. Mr. Miles takes possession on August 27 and will make a few necessary changes prior to reopening the house on Labor Day, with a combination policy of seven acts of vaudeville and pictures, two shows daily, except on Sundays and holidays, when there will be one in the afternoon and two at night. Prices will be 15 to 50 cents. The Orpheum theater, which is located right downtown, will have no change of policy, but will continue with a continuous policy of vaudeville and pictures.

Mr. Klatt still retains the Rosedale and Gratiot theaters, and is reported as being in negotiation for other property on which he will erect another large photoplay theater, although in another part of town.

The location of the Regent should be an excellent one for the new Miles policy, as it is right in the heart of a half million amusement-loving people, and being at the very junction of heavy traffic.

Geo. W. Trendle Gives Up Law for Film Business.

Detroit, Mich.—George W. Trendle, active with the various John H. Kunsky enterprises, is giving up entirely his personal law practice and hereafter will devote his entire time to the Kunsky enterprises, looking after the legal work, as well as the endless amount of detail matters, thus relieving John H. Kunsky of all except the real executive work and matters of utmost importance. Mr. Trendle is secretary of all the Kunsky enterprises, is on the board of directors, and has a substantial interest in the new Madison and Adams theaters. The salary he will receive alone from Mr. Kunsky is said to be around five figures.

When John H. Kunsky conceived the idea of the Columbia theater along in 1908, Mr. Trendle was selected to work out the matter of incorporation, division of stock, etc. Mr. Kunsky took over the Caille interests and each year has become a greater factor in the field. In all of his transactions he had the legal advice and assistance of Mr. Trendle, who was careful to make no mis-steps.

A better man than George Trendle could not have been secured by Mr. Kunsky because of the former's varied experience in the very lines that are necessary to understand and handle.

Mr. Trendle has an office adjoining that of Mr. Kunsky on the fifth floor of the Madison theater building.

The Kunsky enterprises comprise 10 theaters in Detroit, three exchanges, as well as electrical and sign shops. Also the Madison theater building, five stories high, which represents a value of several million dollars.

Film Colony Summering at Pine Lake.

Pine Lake, Mich.—There is quite a film colony at Pine Lake, about 35 miles from Detroit by street car. The colony consists of J. O. Brooks, Madison Film company; M. H. Starr, Pathé; Harry Guest, publicity manager for Kunsky enterprises; Art Blankmeyer, Tri-State Film company; L. G. Gardiner, Gardiner Theater Equipment company, and George N. Montgomery, Metro. All have summer

cottages here, but they go to Detroit every day and attend to their business.

A. J. Kleist, Jr., to Be An Aviator.

Pontiac, Mich.—A. J. Kleist, Jr., of the Howland and New Eagle theaters, Pontiac, has enlisted in Camp Seaford Aviation field at Mount Clemens. During his absence from Pontiac his affairs will be in the hands of Ray Carroll, associated with him for a long while as assistant and also as organist.

Mr. Kleist called at the World office last week and announced that he was going to build a new big theater in Pontiac, directly across from the present Oakland theater. It will seat 1,200 and be absolutely fireproof. Work will start in August on the foundation, and be completed by November 1, if plans do not miscarry.

Mr. Kleist is just past 23 years of age, operates two theaters and a number of other enterprises in Pontiac, so he deserves a lot of credit for the success he has made of the picture business.

A Successful Detroit Theater Manager.

Detroit, Mich.—Arthur D. Baehr, manager of the Crystal theater, Detroit, at 1499 Michigan avenue, is increasing the patronage of that playhouse every week. He keeps personally acquainted with most of his patrons, so that he is in a position to know what they most prefer.

The Crystal, owned by J. Cohan and William Burnstine, opened in January, 1916. It seats 600 and has room for about 150 standers. The interior decorations are of old rose, and the ventilation is both natural and artificial. The operator's booth is equipped with the latest mechanical devices, two Power's 6B machines and a generator. The throw from the projection booth to the gold fibre screen is about 90 feet. The floor is so bowed that the screen can be seen from every seat in the auditorium.

Music is furnished by a pipe organ. In addition there is an orchestra. The admission fee at the Crystal is 10 cents. The program is changed daily. Pictures of stars in the form of weekly souvenir programs, with the program printed on the back, are distributed. The credit for the Crystal's success goes to the constant and untiring efforts of Manager Baehr.

H. Wayne Pearson New Triangle Manager.

Detroit, Mich.—H. Wayne Pearson, the new Triangle manager in Detroit, was formerly with the National theater in Washington; with Cohan & Harris as roadman; the Shuberts for three seasons, and more recently with the D. W. Griffith film productions.

J. C. Fishman to Wed Miss Charnas.

Detroit, Mich.—J. C. Fishman of the Standard Film company is engaged to Miss Jean Charnas of Findlay, Ohio, who is a sister to Harry Charnas, president of the Standard at Cleveland, Ohio. The wedding will take place soon. Congratulations to the happy couple.



Sunday Show Charities in Indianapolis

Secretary Garde of the So-Called Bell Fund Makes a Report—\$4,500 Was Collected and Distributed to Poor During Year—How It Is Collected.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Miss Henrietta E. Garde, secretary of the Bell charity fund, maintained by contributions from Indianapolis moving picture show owners who operate their places on Sundays, has made public a complete report of the work accomplished by the fund for the year ending July 1.

This fund was started several years ago by the owners of moving picture theaters in this city. The theaters were kept open on Sunday and no admissions were charged, but all persons who attended could, if they wished, make a donation for charity. In 1914, when Joseph E. Bell was elected mayor of the city, he granted permission to the exhibitors to operate their shows on Sunday, providing a certain per cent. of the receipts were given to charity. A committee, appointed by the mayor, met with the picture show owners and the following rates were agreed upon:

Houses having 400 seats or less, \$2; houses having from 400 to 700 seats, \$3; houses having more than 700 seats, \$5. All of the downtown photoplay houses paid double the latter rate. The committee in charge of the fund established headquarters at 204 the Rauh building, and the Security Trust Company took charge of the fund.

The money collected in this manner has been used for immediate relief in deserving cases that have been investigated by charity workers, members of the committee or ones that have been reported from reliable sources. The secretary's report follows:

Number of families to which aid was given	925
Number of persons in the families	3,078
Number of baskets of groceries furnished, cost	\$1,448.48
Fuel furnished, cost.....	600.02
Cost of rents, clothing, railroad fares, medicine, moving furniture, insurance, room and board	
Money given Gardeners' Association	856.52
100.00	
Money given to the Flower Mission	118.00
Donations	286.61
John Gentile, attorney's fees....	80.00
Telephone	12.00
Office rent	77.50
Operating expenses	587.78
Total	\$4,166.92

The members of the committee in charge of the fund are Bert McBride, treasurer (Security Trust Company); Hubert S. Riley, Leonard Quill, Herbert G. Spellman and Henrietta Garde, secretary. Mr. Spellman is the chairman of the committee.

Members of the committee have been assisted materially in their work by A. C. Zar'ing, president of the Indianapolis Exhibitors' Association; Lavina Dickey and Mary Mays, of the Flower Mission; Mrs. K. M. Stuckey, 1516 North New Jersey street, an independent charity worker; Mrs. Margaret Burckle, of the city dispensary; Dr. A. L. Marshall, 520 Hume-Mansur building; Mrs. Harriet Clark, Citizens' Humane Society; Mrs. W. P. Meyer, Cold Water road; George Thompson, 441 East South street, an attorney and independent charity worker; Mrs. Lyman Ellingswood, president of the Mothers' Aid Society; Mrs. Maud Moudy, 547 East Thirty-first street, principal of school No. 16, and Mrs. Olga Shellschmidt, school teacher, 2402 Bellefontaine street.

Bedford Opera House Reopens With "The Whip."

Bedford, Ind.—The Bedford Theater Company, which recently purchased the Bedford opera house, has announced that the theater will be opened the second

week in August. The first big production will be "The Whip," the regular admission price being 10 cents.

The theater has been thoroughly remodeled and redecorated, all exits cleared and made safe, and other necessary changes made for the convenience and comfort of the patrons. A new fireproof booth for the motion picture machine also has been installed. The theater now has a seating capacity of 800.

Montpelier Changes Hands Again.

Montpelier, Ind.—The Star theater here is now owned by C. F. Gray of Bluffton, Ind., who formerly owned and operated the Star theater in that town. Mr. Gray traded for the house Thursday, August 2, making the deal with George Bretzinger, who traded for the show a week ago with Edward Abshire. Mr. Bretzinger intended to operate the show, but a nephew, whom he was expecting to manage it for him, could not accept, so he made the deal with Mr. Gray. Mr. Gray has announced that he hopes to have the place open to the public within a week or ten days. He intends to make several changes in the interior of the house.

Max Barnett Takes Indiana Theater.

South Bend, Ind.—The Indiana theater on South Michigan street has been leased by Max Barnett of Chicago, Ill., who will show feature pictures. The lease was obtained from Ira Ciralski, the owner, and the work of making improvements will start at once.

Mr. Barnett has had experience in Chicago as a photoplay exhibitor and promises first-class programs, in addition to a seven-piece orchestra which is to be installed. The new name of the house has not been decided upon and it is possible that it will still be known as the Indiana.

Evansville's New Grand Renovated.

Evansville, Ind.—Scenic artists and carpenters are busy at work on the stage of the new Grand theater, getting it ready for autumn, when it will be opened with vaudeville and motion pictures. Otto Meyer, the manager, has not announced the opening date, but in former years the house was opened on the last Sunday in

August, making the probable date for the opening this year Sunday, August 26. The proposed improvements that were considered last spring before the house closed for the season have been abandoned.

Charles F. Woods Dies.

Princeton, Ind.—Word has been received here of the death of Charles F. Woods, formerly proprietor of a motion picture theater here, who died last week at Tulsa, Okla., where he moved about a year ago. The funeral was held in Tulsa last Wednesday. Mr. Woods, who was well known among the exhibitors in the southern part of the state, is survived by the widow and five daughters.

Pretty West Lafayette Theater Sold.

West Lafayette, Ind.—The Strand theater, owned by Frank Patterson and Charles Rhodes, has been sold to Clarence Rawles and Clyde Ramey. The new owners are now busy renovating the house and expect to have it ready to open in about a week. During the remainder of the summer season the shows will be given only on Monday, Wednesday and Friday nights. The Strand is one of the prettiest photoplay houses in this section of the state. It is equipped with two projecting machines, a mirror screen and pipe organ, and has a seating capacity of 450 people.

Notes From Theaters in Indiana.

North Manchester, Ind.—W. J. Sirk of this place has bought the Crystal theater at South Whitley from Mrs. Sadie Henry, who operated the house last fall. Mrs. Henry later leased it to Charles Copeland and he has been operating it since then. He announced recently that he intends to open up a new theater here sometime next fall.

Muncie, Ind.—The lighting system at the Orpheum theater on East Main street was put out of commission last Sunday as a result of a small fire at the place late Saturday night. Firemen were of the opinion that the fire started from an exposed electric wire in the ceiling. The interior of the theater was damaged only slightly.

Lafayette, Ind.—Gottlob Hausman, proprietor of the Victoria theater, has been confined to his home on South Fourth street for the last few days suffering from leakage of the heart. Physicians who are attending him say his condition is not serious.

What Fire Precautions Have You Taken?

Georgia State Fire Inspector Sends a Series of Questions to Managers of Factories and Exchanges—Fires Are Unpatriotic.

By Alfred M. Beatty, 43

Copenhill Ave., Atlanta, Ga.

Are your chemical fire extinguishers charged and operative? How long since you looked them over?

Are your elevator shafts, areas, spaces under stairways and benches and dark corners clear of rubbish, oily waste and debris?

Have you metal containers for rubbish? Are these emptied in a safe place daily?

Is your standpipe and hose equipment in order? Are the nozzles in place?

Is your water supply effective, or are the pipes half filled with mud?

Have you mops, oil rags or waste standing in exposed places?

Do you prohibit smoking in your plant?

Is some one of your employees responsible to you for the care and absolute cleanliness of your plant?

Do you know that this employee is giving strict attention to his duties?

If you cannot answer each of these questions satisfactorily, you may be unintentionally playing into the hands of our enemies.

This is no time to procrastinate. Attend to these matters today. NOW.

ATLANTA, GA.—The abolition of carelessness management will eliminate two-thirds of the fires in a community, according to W. R. Joyner, state fire inspector, who has issued a series of questions directed at factory owners, moving picture exchanges and public buildings.

In times like these anything that might mean the destruction of food and property is unpatriotic, he declares, and he, therefore, urges upon all factory owners and moving picture exchanges the closest, most scrupulous attention to details of which they are capable in the matter of fire protection.

His list of questions follows:

Do you know that two-thirds of our fires are caused by carelessness?

Have you taken every precaution to safeguard your property against fires?

Are your employees organized into an efficient fire-fighting unit?

Where is your nearest firm alarm box?

Whose business is it to turn in an alarm—by day? by night?

Do you admit strangers to your plant?

Have you a night watchman?

What Sergeant Weston Thinks of the British War Films.

Atlanta, Ga.—Just to find out for himself if the British war pictures being shown at the Criterion during the week were really authentic, Sergeant G. N. Weston, sergeant-instructor at the Tech aviation school, visited the theater Tuesday and afterward declared they were the "real thing." "I was over that battlefield shown in these pictures during the battle of the Somme," declared Sergeant Weston Wednesday, "and the scenes caught by the cameraman are just as they happened. I was then a member of the Second Battalion of Canadian Infantry. These pictures are very interesting and brought to my mind one incident which comes within my knowledge of a man who was killed by the concussion of a German shell, although he was some yards from the point of explosion. Similar bursting shells are shown in these pictures."

"I remember on one occasion being located near a hill. It was on our right. We moved out and on our return two weeks later this hill had been leveled.

"That will give you an idea of the destructive quality of these shells. Good views of the tanks are shown and the work of handling men and supplies is depicted very interestingly in these films.

Worth a Passing Glance.

Atlanta, Ga.—A. C. Thornton, manager of the Majestic theater, Columbus, Ga., was in Atlanta Tuesday and Wednesday. He reports business good and still improving.

Quite a number of employees of the exchanges in Atlanta are subject to the draft, and are patiently waiting to be called for physical examination.

The motion picture showing scenes of the Russian revolution crowded the Almo theater, Atlanta, this week. Practically every Russian in the city, of which there are many, visited the theater during the showing of the picture.

The Southern Paramount exchange branch here has discontinued the publication of the *Weekly Review*, so ably edited by Mrs. Grace Wyndon Vail.

Ralph DeBruler Now Manager of the Grand.

Macon, Ga.—Ralph DeBruler, formerly of Atlanta, where he managed the Strand and Rialto, now located in Macon, has been made manager of the Grand, in Macon, the home of the drama of that city, and, judging by his past, he will make a good one. Mr. DeBruler is now also managing four moving picture theaters in Macon, and doing big business, a great patronage coming from the troops of three states encamped there.

Twin City Theater Notes.

Minneapolis, Minn.—The Lyric theater here will close Sunday, August 12, for one week while repairs are being made on the interior of the theater. Manager Hugh C. Andress has announced that the theater will be reopened with Billie Burke in her first Famous Players feature.

St. Paul, Minn.—The New Garrick, formerly The Strand, will be opened to the public Sunday, August 12, according to an announcement from Ruben & Finkelstein headquarter, with Mary Pickford in "The Little American."

Minneapolis, Minn.—Following a \$7,500 business at the Auditorium here, "The Battle of the Somme" was shown to overflow crowds at both the Lagoon and the Rialto theaters here last week.

M. Hoffman Joins Goldwyn Forces.

Minneapolis, Minn.—M. Hoffman, former manager of the McClure exchange here, has joined the sales force of the Goldwyn exchange and reports little trouble in getting contracts for forthcoming releases.

Mill City's Film Row Sees More Changes

Plenty of Action During Past Week Around Office Desks—C. G. Branham to Manage Strand—Metro Manager, W. K. Howard, Leaves for War.

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Minneapolis' film row is up and going again and the past week has been full of action, and the coming week promises some more. It started off on Sunday (it always does) with the announcement that Charles G. Granham, whose smiling countenance is here reproduced had succeeded James A. Keough as manager of The Strand theater. "The Slacker" was shown to an enthusiastic audience of exhibitors and critics at the Lyric on Wednesday. Charles H. Christie of the Christie studios was in the city Thursday, two resignations from film exchange were reported and an appointment of a new exchange manager was announced.

Regarding Mr. Branham, he is one

of the best known theater men in this section, although he has been interested in motion pictures but two years. Mr. Branham started The Northwest Weekly, a news film, later taken in charge by W. A. Lochren, and leaving the Lochren film Mr. Branham became editor of "Amusements," a position he left to join The Strand as publicity man. Mr. Branham uses the "stunt" of advertising all future features and music by animated titles instead of slides and he has injected some "pep" into Richard Long's orchestra.

The New Garrick Will Charge 20 Cents.

Minneapolis, Minn.—Manager Lowell V. Calvert of the New Garrick, the Northwest's largest photoplay house, has announced that beginning Sunday, August 12, the admission price at the theater will be 20 cents. The New Garrick raised its admission from ten to fifteen cents January 1. The theater has been redecorated and first run Paramount and Artcraft releases have been contracted for. A splendid concert orchestra, for some time a magnetic power to the theater, has been enlarged to record proportions and, according to Mr. Calvert, the theater will display films in a manner that would do credit to Roxey Rothapfel's ill palace on Broadway.

Manager William K. Howard Leaves Metro for War.

Minneapolis, Minn.—William K. Howard, 24-year-old manager of the local Metro exchange, has answered the call from Uncle Sam and he will drop the pen and take up the rifle Saturday, August 11. Mr. Howard's leaving causes many regrets from exhibitors, who admire him for his aggressive, straight forward business methods and now his display of true patriotism. Mr. Howard bade farewell to a large number of Twin City exhibitors at the special showing of "The Slacker" at the Lyric on Wednesday last and with Harry Cohen, New York representative for the Metro, he is now winding up his business affairs here. The possible successor to Mr. Howard has caused considerable comment, but it is believed George W. Malone will be the final selection. Mr. Malone has formerly been connected with the Pathé, Bluebird and Vitagraph exchanges here and has been actively engaged in film exploitation and exhibition since the in-

dustry was in its infancy. Mr. Malone is one of the best known roadmen in the entire West.

Some Mill City Exchange Notices.

Minneapolis, Minn.—W. C. Lestico, for over a year assistant to Manager Harry Graham of the K-E-S-E exchange, has resigned to accept a position as assistant to Jack Margoles of the United Theaters Co. here.

Albert Cassel, for about two years booker for the local Pathé exchange, has resigned. He has not announced his future plans, but in all probability he will join the ranks of some local exchange within a short time.

Newton Davis, manager of the local Bluebird exchange, has received authority to appoint the manager for the new Minneapolis branch exchange on the Longacre Distributing Co., handling Century comedies. Mr. Davis has announced that Lee A. Horn, of the Selznick exchange here, is his choice for the position. Mr. Horn is in Duluth, Minn., and it is not known whether he will accept the berth or not.

R. M. Karalis, formerly of the local Pathé exchange, has been added to the sales force of the local Metro office.

Manager J. George Feinberg, of the Theater Equipment Co., is now en route to the Pacific Coast, where he will look after several contracts now being handled by his firm in Oregon, Washington and Western Montana.

O. A. Peterson has purchased the rental department of the Northwestern Motor Picture Equipment company from James V. Bryson.

Aloysius Hixon, of the Elliott & Sherman exchange, has returned from a month's trip over the hot sands in the interests of "The Garden of Allah" and "The Birth of a Nation."

James V. Bryson has announced a special summer reduction in rental for his feature, "20,000 Leagues Under the Sea."

E. R. Pearson, sales manager for the K-E-S-E organization, spent two days in Minneapolis last week on his way to the Pacific Coast.

Manager S. N. Robinson, of the Film Library & Exchange here, has secured the right to distribute Christie comedies in the state of Montana.

Manager Edward J. Frye, of the Excel Film Co., of Great Falls, Mont., is spending his vacation in Minneapolis, his former home. Mr. Frye reports film conditions in Montana discouraging. The extreme heat has caused a good percentage of Montana exhibitors to close their theaters for the summer, according to Mr. Frye.

Manager J. Earle Kemp has announced that his "Intolerance, No. 1," road show would open at St. Cloud, Minn., Sept. 2. T. A. Burke will be at the helm of this venture.

Manager Ralph Bradford, of the Goldwyn exchange, has arranged for a special showing of "Baby Mine" for exhibitors at the New Garrick theater, Minneapolis, Tuesday morning, August 7, at 10 o'clock. Mr. Bradford has also received a print of "Fighting Odds" and will display this for the benefit of exhibitors shortly.

United Theater Equipment to Open Local Office.

Minneapolis, Minn.—It has been announced that the United Theater Equipment Corporation is soon to open a local office. George A. Rodgers is slated to manage the new firm's local offices. The exact location for the new equipment company's headquarters has not been decided upon as yet.



Portland, Ore., Gets New Censor Board

Mayor Aims at More Representative Censorship—Former Secretary Remains—Three Members of the Old Body Are Reappointed as Viewers.

By Abraham Nelson, Majestic Theater, Portland, Ore.

PORTLAND, ORE.—The first move in years toward giving Portland exhibitors a fairer deal in municipal censorship was taken August 2, when Mayor Baker selected a new censor board to take the place of H. R. Albee's board, which resigned when Mayor Albee vacated his office. The new board is composed of J. Fred Larsen, Mrs. H. L. Vorse, Charles W. Meigham, W. P. Keady, Millie R. Trumbull, N. W. Pierong, Mrs. Henry Metzger, Rev. Oswald Taylor and Mrs. G. J. Frankel. Mr. Larsen, Mrs. Vorse and Rev. Taylor were members of the old board and are considered by the film fraternity to have been very fair in their decisions while they were members of that body. Mrs. Millie R. Trumbull is a local representative of the National Board of Review. C. W. Meigham is manager of the People's Amusement com-

pany and president of the Motion Picture Exhibitors' League of Oregon, and N. W. Pierong is manager of the Strand theater.

The present secretary of the censor board is retained in office. Anticipating that there might be a change in the secretary's office, there were several applicants for this position who were disappointed by Mayor Baker's announcement of his policy with reference to this office.

In selecting the new censor board, the mayor consulted both exhibitors and exchange men. As stated in an interview with the mayor, reported in these columns when he first came into office, he says he intends to give the moving picture industry in Portland the fair deal to which it is entitled and at the same time safeguard the city against pictures which should not be shown.

Holds Trade Showing of "Honor System."

Portland, Ore.—Albert Eden, manager of the Fox Seattle office, held a trade showing August 3, at the Majestic theater, exhibiting "The Honor System." Mr. Eden arranged for a trade showing of this and other features simultaneously at three cities, Portland, Spokane and Seattle, personally supervising the Portland showing.

Mr. Eden has recently completed a trip through southern Oregon and reports that the Percy-Moran company is having splendid success with their new theater, the Rialto, at Medford.

F. W. Talbot Goes to Alaska.

Portland, Ore.—F. W. Talbot, who has been in the employ of Universal for some time, has gone to Alaska as special representative. He has with him "Twenty Thousand Leagues Under the Sea," "Hell Morgan's Girl" and "Even As You and I," which he will play on percentage in the Alaska territory. He expects to be gone about three months and the town farthest north he will visit will be Fairbanks.

Sam Bernstein Sells Out.

Portland, Ore.—Sam Bernstein has sold the Gem theater in South Portland to F. P. Wittenberg, who now controls the Grant. The Gem and Grant are competing show houses and there has been much rivalry between them. Mr. Bernstein is seeking another location and it is expected he will not be out of the picture business for long.

Works Out a Regular Road Trip Scheaule

G. E. Jackson, of Portland Mutual Office, Will Travel His Territory at Regular Intervals—An Interesting Discussion of the Advantages.

PORTLAND, ORE.—George E. Jackson, travelling representative for Mutual, has worked out a schedule for his road trips which he plans to follow to the letter. It has been the custom with nearly all travelling film men in this territory to make trips at irregular times as the business seems to warrant, and it has also been the custom of office managers to jump their road men off their regular schedule to suit their convenience. The result has been that no exhibitor knows exactly when a road man is going to call.

As explained by Mr. Jackson, the advantages to a permanently located film exchange of maintaining a regular schedule for its road men are many. For example, an exhibitor might hold off doing business with one of the many state rights men that wander through the country until he knew what the salesman for his favorite film company had to offer if he could be sure that the regular salesman would be around on time. Then again, exhibitors who only run their theaters at night might be on the lookout for a salesman if they knew he was due, thereby saving him the trouble of laying over in a town until evening when the show opens, as is often the case.

Mr. Jackson contends that there are many instances where the manager could himself go to a town to straighten out a tangle or solicit business, and do it more economically to the company than the usual custom of jumping road men out of their schedule.

Jack Hovick at the Liberty.

Portland, Ore.—Jack Hovick, Jensen & Von Herberg publicity man, has assumed charge of the advertising at the Liberty since the return of G. F. Fullerton to Seattle. Mr. Hovick was in charge of the publicity at the Coliseum at Seattle before coming to Portland.

Mutual Local Office Makes Changes.

Portland, Ore.—The employees of the local office of the Mutual Film are having another shake-up and several new faces will be seen there soon. Fred Simonton resigned as manager July 28, and his successor had not been appointed at the time of this writing. Oscar Hanson, booker, is breaking in a new man on his job. George E. Jackson, travelling representative, and N. S. Dobbs, cashier, are temporarily in charge of the office. A. S. Kirkpatrick, from the Chicago Mutual executive office, is due in Portland about August 10 for a sales conference.

The new man who is now booking un-

der Mr. Hanson's direction is F. Hamburger, former floor manager for Meier & Frank company, Portland's largest department store, which position he left to enter the film game.

Seattle Exchanges Annoyed by the Strike

With No Expressmen Working They Long for Better Organized Methods of Parcels Post Deliveries—Think It Would Pay Uncle Sam.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—Seattle's experience with the express driver's strike, which has now lasted three weeks, has caused the exchange managers of the city to cast about for a means of transportation of film which is not subject to moods and fancies. They have tried parcel post, but find it too slow, being subject to routine. If the postal department at Washington would institute a quick and efficient method of handling films it could divert into its own coffers millions of dollars that are today being paid to express com-

panies—when their drivers are not striking.

In each film center a parcel post wagon for delivering film exclusively might make three trips a day to the various exchanges, delivering and collecting. If, instead of taking the outgoing reels back to the post office, this wagon should take them immediately to the terminal station, where they could be put upon the first train to their destination, the delay would be avoided. Such a service might pick up trade from other lines of business.



Office Force of Triangle Exchange at Seattle—T. L. Thurston; Manager McFarland of the Triangle office; Ed. J. Hudson, salesman; Peck; R. Nave, booker; Miss E. O. Peck; Miss Jacobi; Miss Saunders; Miss Callahan; Miss

Reading from left to right: A. E. Davis, shipper; Liberty theater; H. H. Hurn, branch manager of the Triangle office; T. Broadhead; F. MoMore; S. P. M. Bailey; Miss E. Hill; Miss M. Smullin; R. D. Scott.

Another objection which exchange men raise to the present system of parcel post is that transportation must be prepaid, while exhibitors are required by exchanges to pay the charges both ways. The post office might use the postage-due stamps on all outgoing films and collect from the exhibitor at the other end, as is done with first-class mail.

The average price paid an express company to transport a film to an exhibitor and back again to the exchange is seventy cents. There are twenty-five exchanges in Seattle, doing, of course, unequal volumes of business; but, considering the amount of business done by each, \$250,000 per year is a conservative estimate of the amount paid to express companies for the transportation of film alone. This does not include the thousands of pounds of paper shipped from the home office of an exchange or producing organization to the various branches and then sent out again to the exhibitors.

Seattle's Industries Filmed for Exhibition.

Seattle, Wash.—At the Manufacturers' Exhibition, to be held in Seattle August 13-19, motion pictures of the various industries in the city and the vicinity will be shown by H. Sussman of the Peerless Film service. After the exhibition the pictures will be sent all over the Northwest.

Exchange Notes in Seattle.

Seattle, Wash.—H. H. Hurn, manager of the Seattle Triangle office, has just returned from a few days' visit to Salt Lake City. W. W. Hines, general sales manager of the Triangle Distributing corporation, called a meeting in that city of the branch managers from San Francisco, Los Angeles, Salt Lake and Seattle. Each manager reported excellent business, according to Mr. Hurn.

W. A. Simon of the Pallas Features was a visitor in Seattle last week.

L. J. Schlaifer of the L. J. Schlaifer Attractions has returned from a month's trip to Montana; and one of his partners, Melvin G. Winstock, took a quick trip to Butte last week.

A. W. Eden, Seattle Fox manager, has returned from New York, and W. A. Mead, who has had charge of the office during Mr. Eden's absence, will leave immediately for Montana.

J. S. Nelson, formerly road representative of Mutual out of Spokane, is now in charge of the booking department at the Seattle Metro office.

Visitors on Seattle's Film Row.

Seattle, Wash.—J. F. Goss, manager of the Orpheum theater, Ogden, Utah, spent several days in Seattle on his way home from New York and other large amusement centers. Other visitors on film row were: W. G. Ripley, Bijou, Aberdeen; H. T. Moore, Colonial, Tacoma; Carl McKee, Orpheum, Everett; J. D. Farrel, Colonial, Ellensburg; H. W. Woodin, operator, Apollo, Tacoma; W. E. Bowman, Rex, Olympia; O. L. Lee, Granite, Granite Falls.

IN TORONTO, ONTARIO.

Toronto, Ont.—Billy Allen has left Mutual's Montreal office to become a K-E-S-E roadman out of Toronto.

George Nicholas, manager of the Strand theater, Montreal, has returned to his post after a serious sickness.

Abe Fischer, formerly Montreal manager for the United Photoplays, Limited, has become sales manager for the Independent Film and Theater Supply Company at Montreal. Mr. Fischer is one of the best-known film men in Eastern Canada.

Vincent McCabe, formerly in the insurance business in North Bay, Ontario, has been visiting the Toronto Pathe office preparatory to taking charge of the Winnipeg Pathe branch.

Vancouver Operators Plead for More Wages

Meeting Held to Discuss Matter Shows Division of Opinion Among Exhibitors as to Possibilities—"Shorty" Speaks at Length.

By Charles Thomson, 645 Burrard St., Vancouver, B. C.

VANCOUVER, B. C.—In consequence of the great increase in the cost of living, due to the war, the moving picture operators of Vancouver have made a request for an increase of pay. Men who have been receiving twenty dollars per week are asking for twenty-five, and the others in similar proportion. To thrash the matter out with the exhibitors a general meeting was called at which every union member and most of the local exhibitors were present.

W. P. DeWees of the Rex theater was in favor of granting the increase. He expressed the opinion that a good operator was well worth the sum asked, and as far as he was concerned he was prepared to pay twenty-five dollars whether it became the regular union rate or not. Other exhibitors, however, while admitting that the high cost of living should be met as far as possible with increased remuneration, said that they had to contend with the fact that, while the price of almost every commodity had jumped fully fifty per cent, the charge of admission to theaters still remained the same, and it was going to be difficult to pay increased salaries out of decreased revenues.

Hector Quagliotti made the suggestion that the matter be held over until the beginning of the fall season, when with better returns coming in, the exhibitors would be more ready to grant the increase. At this point the proceedings took an unexpected turn. An operator popularly known as "Shorty" took the floor and commenced to outline the union side of the argument. He delivered an oration that was as much a surprise to his comrades as it was to the exhibitors. Carried away by the force of his own eloquence, he forgot time and space and even his hearers. It was a great speech, no doubt, but never under any circumstances will the orator be described as "Shorty" again. Such a name is a gross libel. When he finally took his seat in the small hours of the morning, those who were still awake resolved to follow the suggestion to hold the whole matter over until the fall. A resolution was made to that effect, seconded by the snores of a sleeping exhibitor, and carried unanimously to an accompaniment of yawns. Then the proceedings terminated.

Marian Swayne Signs Contract With Dominion Film.

Vancouver, B. C.—Marian Swayne, co-star with Derwent Hall Caine in "The Deemster," has signed a contract with the Dominion Film Corporation. Miss Swayne is expected to arrive in Vancouver in the very near future, and together with other performers not yet announced, will commence work on the first production of this new organization. It is not the intention to wait until the studios are finally completed before actual operations begin. The finishing touches will be put on while the acting companies are at work.

Orpheum's Summer of Films Closes.

Vancouver, B. C.—The management of the Orpheum announces that its season of pictures will close in a few weeks to make ready for the forthcoming season of vaudeville. For the past two months this theater has been doing a wonderful business under the management of Con Jones, who has been donating the net profits to the Retired Soldiers' Club. Although Mr. Jones' entry into the motion picture field naturally aroused the ire of regular exhibitors, at the same time it must be admitted that from the point of view of the public he has certainly catered for them with a lavish hand. Practically every picture he has exhibited has been a "super-feature" of ten or twelve

reels. These have included "Joan the Woman," "The Whip," "The Ne'er-Do-Well," "The Deemster" and "The Eyes of the World." Mr. Jones is now announcing a Mary Pickford week, during which the captivating Mary will be seen in a different production every day. The following are the plays in which she will appear: "Itags," "Fanchion the Cricket," "The Dawn of a Tomorrow," "Madame Butterfly," "Hulda from Holland" and "Poor Little Peppino." This will be the first time such a thing has been attempted in this city.

Spokane News Letter.

By S. Clark Patchin, E. 1811 11th Ave., Spokane, Wash.

Canadian Sergeant Wells Gives Stirring Lecture.

SPOKANE, WAS.—Official Canadian war pictures shown at the Auditorium theater during the week of July 29 to Aug. 4, inclusive, together with a lecture by Sergeant F. F. "Doc" Wells, a returned soldier who is minus his left arm and was in prison in Germany, aided recruiting in Spokane and attracted much interest. Sergeant Wells gave some vivid illustrations of scenes he went through and told how he was bayoneted through the arm and side, the bayonet puncturing the lung, after he had fallen wounded, with three machine gun bullets and several pieces of shrapnel in him, before St. Julien. He feigned insanity to get exchanged as a prisoner of war. The pictures show big guns in action, a Zeppelin falling while bombarding London, having been brought down by an English aviator, and scenes in France and Belgium. The pictures were shown here under the auspices of the Canadian Club.

Ralph Ruffner Shows Off His New Organ.

Spokane, Wash.—Manager Ralph Ruffner gave a midnight organ recital to a few invited guests at the Liberty theater. The canvases that had been hiding the niches on each side of the big screen were lifted and the new additions to the Wurlitzer, Hope Jones unit orchestra were revealed to the visitors. A new harp effect has been added, which is known as the chrysoglott, and contains 49 notes. Searchlights were thrown over the theater to show how the janitor is able to see even a pin or a more minute particle in the darkest corner of the theater. The party was taken into the organ loft, and Mr. Ruffner played the instrument while they were there, to give them an idea of the volume of sound produced by a few touches of the keys. Oriental as well as other music was played for the benefit of the guests.

Spokane, Wash.—William E. MacClymont assumed the duties as director of music at the Clemmer July 29. Before coming West he had the post as musical director and organ soloist in the Vitagraph theater, New York City.

Spokane, Wash.—J. W. Allendar, manager of the Lyric theater, Spokane, has arranged to run Mary Pickford in "The Pride of the Clan" in Spokane August 7 to 9. He drew large audiences when he presented Clara Kimball Young in "The Common Law" July 31 to August 3.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Mid West Photo Play Sues Kansas Board

Brings Mandamus Proceedings to Force Censors to Approve of "The Easiest Way"—Asks \$8,500 Damages for Rejection of the Picture.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, KAN.—The Kansas board of review is again being asked to show cause why it should reject a picture that has been approved in many other states and endorsed by many authorities on morals.

The Mid-West Photoplay corporation brought mandamus proceedings August 3 in the Wyandotte County District Court to compel the board to approve "The Easiest Way" and to pay the company \$8,500 for its rejection of the picture.

"The Easiest Way" was examined by the board on July 2, and rejected. The company has sought to secure another review, but has been unsuccessful. It has offered to make specific changes and eliminations, and has urged on the board that with such eliminations there could not possibly be any objections. But there has been no response from the board in an order for another showing.

The picture must not be shown in Kansas, whatever eliminations are made, is the board's attitude. It is reported that the board does not approve the subject matter nor the title, the story, and the way it is handled. There is so much the matter with it that no fixing can make it acceptable.

The Mid-West Film corporation insists that the picture teaches a moral lesson and is proper in every respect.

It is recalled that the play, while on the stage, was given in Kansas City, Mo., at a leading theater, was largely attended and widely discussed, besides being given long articles in the newspapers. At that time many people came across the state line to see it, since Kansas City, Kansas, did not have a theater in which it could be played.

J. I. Dodson to Have Charge of Butterfly Features.

Kansas City, Mo.—J. Irwin Dodson, formerly manager of the Standard Film corporation at St. Louis, Mo., will have charge of the Butterfly features for the Universal Film and Supply company here. He will take his new position August 12. He has many friends in the territory, as he was formerly Missouri representative of the Universal previous to his work with the Standard.

C. A. Jones Will Now Cover Missouri.

Kansas City, Mo.—C. A. (Red) Jones, southern Kansas representative of the Universal Film and Supply company, has been transferred to the Missouri territory of that company. Mr. Jones has been making his headquarters and home in Hutchinson, Kan., and will move his family to Kansas City immediately. He will take charge of his new territory in the near future. His successor has not yet been appointed.

S. S. Schwartz Presented With Token.

S. S. Schwartz of the Kansas City Mid-West Photoplay corporation was presented with a gold-barrel Waterman fountain pen by the Kansas City force of that company. Mr. Schwartz left August 4 for Des Moines, Ia., where he will be in charge of the new shipping office established by that company in Des Moines. The new office will give a direct service to all exhibitors in Iowa and Nebraska. This will be effective August 6.

Standard Film to Distribute Christie Comedies

Kansas City, Mo.—The Standard Film corporation will distribute the Christie single-reel comedies on and after August 20. Beginning August 20 one of these comedies will be released each week. These pictures feature such stars as Billy Rhodes, Margaret Gibson and Harry Ham. L. D. (Pep) Balsley, manager of

the Kansas City office, is an enthusiastic booster of comedies, and it is right in his line to boost comedies, as he had considerable experience with the Billy West King Bee comedies lately.

F. R. Martin Transferred to Kansas City.

Kansas City, Mo.—F. R. Martin, who has been traveling out of the Des Moines office of the Metro, has been transferred from that office to the Kansas City office of the company. He will travel in a Missouri and Kansas territory. Mr. Martin is old in the Metro service.

Quality Gets More Films.

Kansas City, Mo.—The Quality Film Service has taken over the Fine Arts features that have in the past been handled by the Unicorn. They have also taken over the serial, "The Crimson Stain Mystery," from Metro. This serial will be released September 1.

New Theaters and Changes in Kansas.

Stafford, Kan.—F. A. Hirsch has leased the Mystic motion picture theater to Rae Peacock, the lease to go into effect September 1.

Kingman, Kan.—A. R. Talbert has purchased the Star theater from C. E. Daney. Mr. Talbert has been operating his theater, the Orpheum, up to this time, but he now intends to close it and confine his efforts to the Star.

Fredonia, Kan.—The White Way theater has recently installed a Simplex motion picture machine.

Plainville, Kan.—Harry Keefer has bought out his former partner's interest in the Palace theater, Salina, Kan., and is planning some new improvements. One addition he intends to make immediately is a pipe organ.

Iola, Kan.—W. W. Weldon, manager of the Grand theater, has recently completed extensive improvements in the building. The additions include a private office, a ladies' rest room and a large space for the storage of baby carriages. The ventilating system has been improved.

Junction City, Kan.—The contract has been awarded for the foundation of the new Columbia theater at Tenth and Washington streets.

El Dorado, Kan.—Charles Parton has purchased the interest of his partner, E. D. Seaman, in the Royal theater. The building will be remodeled.

Des Moines Eager to See "Little American"

Artcraft Picture Makes Record Hit and Fills Garden Theater Many Times—Free Show Given to Soldiers—Advertising Used Abundantly.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—The Garden theater put "The Little American," with Mary Pickford, over big the last four days of last week, even running the big Artcraft over the next Sunday. Every performance was packed, even the first shows, beginning at eleven o'clock in the morning, were full houses, and at night the crowds were immense. On Saturday the opening time was advanced to ten o'clock to accommodate the people and the house was full at eleven-fifteen.

With the theater decorated in flags, pictures of Mary Pickford and American eagles, and everybody in the city talking about the picture because of the big advance advertising, it can be said that "The Little American" took better than any picture ever shown in the city. The Evening Tribune, the newspaper that carries the largest space to the motion pictures, made a feature story out of the review and gave the picture all kinds of

Junction City, Kan.—The Fogel Construction company of Kansas City has been awarded the contract for a new theater building for the Columbia Amusement and Theater company, of which M. M. B. Shamborg is the owner.

Among Exhibitors Through Missouri.

Kansas City, Mo.—The Warwick theater here has been sold to E. W. Werner and L. C. Walker by D. O. Rose.

Kansas City, Mo.—The Cozy theater here has been reopened under the management of S. Mayer, who is a new man for this theater.

Gallatin, Mo.—L. C. Bauer of the Isis theater has been negotiating for the sale of his theater here.

Greenfield, Mo.—Orville I. Engleman has purchased the Bijou theater.

Louisiana, Mo.—The Eagle theater, which has been closed for repairs, has opened under the management of Col. Clarence Buell.

Theater Notes Here and There.

Cherokee, Ia.—John Williams has purchased the Happy Hour theater building.

Lynnville, Ia.—Arthur Mitchell's theater is nearing completion.

Storm Lake, Ia.—Edward Roberts has leased the Princess theater from Henry Drugosch. J. I. Russell, proprietor of the Empire theater, will commence the remodeling of his theater at once.

Miami, Okla.—W. B. Smucker has let the contract for the erection of a theater building to L. R. Johnston, to cost \$30,000.

Anaconda, Mont.—Improvements to cost \$100,000 are being made on the Broadway theater.

Exchange Notes.

Kansas City, Mo.—Frank Kehring, traveling representative for the Goldwyn office here, has returned from a trip through Iowa and Nebraska. He brought back a good volume of business, which includes contracts from the Rialto theater at Lincoln, Neb.; the new Strand at Hastings, Neb.; the Plaza at Sioux City, Iowa; the Garden theater at Des Moines, Iowa, and the Strand at Omaha, Neb.

G. E. Akers of the Kansas City Feature Film company has gone to St. Louis, Mo., from which place he will make an extended trip over the territory.

J. E. Storey, manager of the K-E-S-E service, left August 6 for Grand Island, Neb., to attend the convention of the Nebraska State Exhibitors' League.

"The Lone Wolf" has arrived at the office of the Mid-West and has successfully passed the Kansas State Board of Review and the Kansas City censorship board. The company is now preparing plans incidental to its release.

free publicity. John J. Shipley, the publicity man for Blank, advertised the picture as absolutely anti-German, and made much of the Funkhouser trouble in Chicago.

When the military men of the city wanted to lease the Garden for an afternoon so that the boys in khaki might view the picture, A. H. Blank rented the Coliseum, put up a screen, donated a machine and an operator, and loaned the film for a three o'clock showing on Saturday afternoon. Everyone is more than enthusiastic over the picture.

Mary Pickford's popularity had been fast on the wane in Des Moines and the Garden people believe that this picture will do much toward bringing her value up again. Not because she is any more wonderful in this, but because the picture is so splendid that she will naturally be associated with the memory of "The Little American."

Stories of the Films

General Film Company, Inc.

KALEM.

AN ORDER OF THE COURT (An Episode of THE FURTHER ADVENTURES OF STINGAREE—Two Parts).—The cast: Stingaree (True Boardman); Howie (Paul C. Hurst); Ray Duncan (Tom Waish); Kate Duncan (Edythe Sterling); Mother Maloney (Mrs. Hattie Williams); Bill Clamp (Hal Clements). Directed by Paul C. Hurst.

In the town of Topanga, Australia, Ray Duncan is imprisoned on the charge of murdering John Bates, a miner. Ray tells his lawyer the story of his arrest. After leaving home to take up a position which his sister, Kate, had obtained for him, he lost his way and came upon a stream near which he found a miner lying dead, his hands still clutching a bag of gold. Found by the miner's side by a trooper of the mounted police, Ray was arrested and imprisoned for murder.

On the day before Ray's trial, Kate is the witness of an accident near her home. Bill Clamp, a tramp, falls down a ravine and is fatally injured. Before dying, he signs a confession to the effect that he is the murderer of John Bates. He did not intend to kill the man but only to steal his money. He shows Kate a newspaper clipping to the effect that the trial of Ray Duncan for the murder of John Bates is to take place the following day at Topanga. Kate realizes the plight of her brother. Topanga is a hundred miles away, but she determines to carry the confession to the court and save her brother's life.

Stingaree, the gentleman bushranger, and his partner, Howie, are fleeing from the pursuing troopers, when Howie's horse is shot from under him. They escape, however, and the next day they set out to find Howie another horse. They see a figure on horseback riding madly toward them. This person is thrown from the horse when Stingaree and Howie jump out of the bushes in the path. Stingaree is astounded to find that the rider is a woman. It is Kate, on her way to Topanga to save her brother.

Stingaree carries Kate to the shack of his old friend, Mother Maloney. There Kate tells him her story, and pleads with him to take her place and ride to Topanga with the confession. Stingaree realizes the danger this will incur for him but, unable to refuse a woman, he and Howie mount, and ride to Topanga.

They arrive just as the judge is about to read the jury's verdict of guilty. They hold up the court and force the judge to read the confession. The troopers are about to take the bushrangers when the judge stops them, saying, "Stingaree has saved the life of an innocent man. He has earned the protection of this court!"

Ray is freed and reunited to Kate, and in gratitude to the bushrangers they send Kate's favorite horse to replace the one lost by Howie in the flight from the troopers.

AT THE SIGN OF THE KANGAROO (An Episode of THE FURTHER ADVENTURES OF STINGAREE—Two Parts).—The cast: Stingaree (True Boardman); Howie (Paul C. Hurst); Sergeant Keene (Barney Furey); Sergeant Fitzroy (Ray Harford); Marion Fitzroy (Edythe Sterling). Directed by Paul C. Hurst.

Sergeant Keene of the New South Wales Mounted Police is chagrined at his failures to capture Stingaree and Howie, but finds a new hope in the report of one of his spies, who has located the camp of the outlaws. Sergeant Fitzroy and his wife arrive at the troopers' barracks, and Keene is shocked to learn that Fitzroy has been sent to replace him on account

of his failure to capture Stingaree. He asks for another day, as his spy has located the bushrangers' camp, but Fitzroy refuses, and assumes command.

The following morning, when Fitzroy sets out to capture Stingaree, his wife, Marion, starts on a morning ride to explore the country. Lost in the bush country, she chances to see Stingaree and Howie. Adopting a ruse to detain them in the hope that her husband and the troopers will arrive, she leaves her horse and stumbles toward them in a pretended exhausted condition. She tells them a fictitious story of how she lost her horse, and Stingaree offers to take her to the Kangaroo Hotel, where she can obtain a fresh horse. When Marion apparently faints from exhaustion, Stingaree leaves her in Howie's care and leaves for the Kangaroo Hotel himself to get a horse for her.

Arriving at the hotel, Stingaree is forced to hide under blankets under a table when ex-Sergeant Keene arrives upon the scene. In order to be able to escape, Stingaree contrives to put some sleeping potion in Keene's drink, and when the former sergeant falls asleep the bushranger rides off with his horse.

Arriving at his camp with Keene's horse for Marion, Stingaree sees huge flames leaping skyward in the distance. It is the Kangaroo Hotel, and the fire is the result of a discarded lighted match by a half-drunk patron. Stingaree remembers that he has locked Keene in a room, and no one knows he is there. He rides back to the hotel to save the ex-sergeant's life. Howie rides after him, and Marion meets her husband and the troopers. She tells them that the bushrangers have gone to the Kangaroo Hotel, and they ride off in pursuit.

They reach the hotel just after Stingaree has saved Keene from the fire, and Keene, in gratitude, has bid the bushrangers in the stable to elude the troopers. Seeing the troopers and Marion, Stingaree recognizes the girl he had taken pity on and tried to help. Howie has the laugh on the gentleman bushranger, and when the troopers have ridden away the proprietor of the Kangaroo lends the bushrangers a couple of horses to ride back to their haunts in the bush country.

RAY COMEDY.

A BATH TUB MARRIAGE (One Reel).—Casey advertises his small country hotel for sale, and Mrs. Lotta Cush, a rich widow, stops there with a view to buying it. Casey, who is bell boy, waiter, clerk and bartender, woos the dashing widow. A fat man decides to take a bath. He gets stuck in the only bath tub of the hotel, and Casey, after trying to get him out with pick and shovel, greases his shoulders, puts a life preserver on him, and drags him out. The widow asks for something to eat, and Casey starts out with an axe to kill the cow for beef, but changes his mind. She orders coffee, but there is something wrong with it. Casey pulls an old collar out of the coffee pot, and says that the coffee is all right now. The widow takes a bath and gets stuck in the tub. She cries for help, and Casey, who is showing a parson to his room, tells her through the door that he will help her out if she will marry him. She assents, and Casey has the parson marry them at once.

SPARKLE COMEDY.

THOSE TERRIBLE TELEGRAMS (One Reel).—Tom Winters and May Summers marry and remove to the city. They are joined later by Jerry Summers, who marries Miss June Fall a year later. On the wedding day Jerry joyfully telegraphs his mother that she has a new daughter. On the same day, Tom telegraphs his mother, announcing the arrival of a new baby. The telegrams arrive together, and are misdirected by the local operator. Mrs. Winter receives Mrs. Summer's telegram, and vice versa. The horrified mothers at once set out for the city, where, after an amusing scene, everything is explained.

FALCON FEATURES.

THE MAINSPRING (Four Parts).—The cast: Ned Gillett (Henry King); Frances Hardor (Ethel Pepprell); J. J. O'Rourke (Charles Blaisdell); Bellamy Hardor (J. Cullin Landis); Peggy Manson (Arma Jacobsen); "Bellows" Jones (Bert Ensminger). Directed by Henry King.

Ned Gillett's father, head of a big trust company, kills himself when it is discovered

that he has embezzled, and Ned, convinced that Frances Hardor, his sweetheart, would not marry the son of an embezzler, goes West without telling her. In the mountains he rescues Lawrence, an old miner, from Bellows Jones, a desperado. In revenge, Jones dislodges the old man's shack from its perch on the hillside. Ned escapes, but the miner is fatally injured. He tells Ned of the Mainspring, a mine in Calvert City which he had abandoned, intending to return when he could work it. On Ned's arrival in Calvert City he finds Jones selling abandoned mines to Easterners. Jones has a sucker in tow who proves to be the brother of his old sweetheart, Frances, who is with him. She meets Ned, but ignores him, and embarrassed at his presence, returns home.

Ned files his claim, and saves young Hardor from being swindled by Jones. They then become partners in the "Mainspring," which turns out well, but they have trouble with the miners, instigated by Jones. Frances and Peggy, Hardor's sweetheart, visit the mine and are caught in a fire started by tools of Jones. They are all rescued by Ned. The miners attack the office building. Ned is wounded during the fight, but Jones is killed. After his recovery Ned awakens to find Frances at his side. Mutual explanations heal the old estrangement, and both are happy.

JAXON COMEDY.

GETTING THE COIN (One Reel).—Pokes and Jabs are forcibly ejected from the Family Vaudeville theater after failing to make good, and find they have between them just eight cents. Jabs discovers a paid-up accident insurance policy in one of his pockets, and in order to collect tries in vain to get injured. Finally Pokes takes a chance. Jabs beats him with a coupling pin, swathes him in bandages, and carries him to the insurance office. He learns that the policy expired two weeks before. Pokes is badly damaged, and has to be taken to a hospital.

Prof. Bakem has a theory that by the application of intense heat inanimate bodies may be restored to life. He yearns for a subject to prove it. When the professor remarks that the man who secures him a subject shall claim the hand of his daughter, Percy starts on a hunt. He meets Jabs in front of the hospital, a bargain is struck, and they return to the ward for Pokes, but Pokes refuses to be baked. After a chase, Pokes jumps through a window and lands in the professor's baking pan, and is shoved into the oven. The heat is applied, but the theory is a failure, and the oven explodes. Pokes, after an aerial flight, lands beside Jabs, who is counting the coin Percy has paid him. They divide the money.

THE BAGGAGE MAN (One Reel).—Pokes and Jabs get work on a railroad, Jabs as chief baggage smasher and Pokes as assistant. Pokes does all the work, while Jabs gets the tips and honors. A messenger from a bank with a million dollars in his grip arrives at the station, followed by Lanky Luke, a crook, and also by a female detective to see that he is not molested. The detective's and messenger's grips get mixed, and when the detective goes to the waiting room to доли up she finds she has the wrong grip.

Meanwhile the crook, having knocked out the messenger and taken possession of the grip which he thinks contains the million, is waiting for the train, when the detective accosts him. After a fight, the detective is overpowered and placed on the railroad track. The train is approaching when Jabs, seeing the form on the track, summons Pokes to the rescue.

Pokes returns to the station with the fainting female in his arms and is met by Jabs, who relieves him of his burden and carries her into the station where he receives the hearty congratulations and applause of the crowd. Pokes gets down behind the ticket rail and murmurs: "What's the use of being a hero, anyway?"

BROADWAY STAR FEATURE.

DISCOUNTERS OF MONEY (Two Parts).—The cast: Howard Pilkins (Carleton King); Alice Von Der Ruyssing (Catherine Charlton). Directed by Martin Justice.

Young Howard Pilkins has been left plenty of money. He believes that the U. S. Mint dispensed more relief to human ills than did the doctor or the preacher. In Alice Von Der Ruyssing, whom he courted, he collided with an opposite belief. Since her earliest American ancestor bought half of Manhattan Island from the Indians for a pair of portieres and a quart of beads the blood of the family changed from red to a cool blue, and about all that was left of the property was pride, a crumbly brick house, and the first key ever made to Gramercy Park. So when Howard proposed one evening it sounded to her like a proposition to pay off the family debt.

But there was a dent in Alice's heart that had never grown over. It was made by a little toy kitten with candy inside, and the kitten

Mr. Exhibitor:—You will get more helpful information by carefully reading one trade paper weekly than by skimming over three or four. The MOVING PICTURE WORLD is the one paper you need.

bad come from the infant hands of little Howard Pilkins. This was the only present that Howard had ever persuaded her to accept from him, but as she was only five at the time she did not blame herself.

Howard went away from her that evening with the melancholy promise tolling in his ears that on the morrow he would get his present back. But with inspired boldness he had claimed for himself another chance. Touching the Jacque in her hair he had said: "If at any time you feel you would like to reconsider your answer, send me a rose like that."

His heavy steps led him to that Mecca of the down-and-out—Madison Square. There, waiting for morning, sat a boy and girl whom no callous New Yorker would have suspected of being a Clayton of Roanoke County, Virginia, and a Bedford of Bedford County. These notable facts Howard discovered, and he sought to relieve the poverty of the pair unsuccessfully. Clayton might be penniless in a strange city, but he was a Southern gentleman, and money could not be accepted from a stranger, nor could a Cavalier and a Lady of Virginia occupy the same hotel before they were married.

By this time some trickles of white light were percolating through Howard's hair. He saw all at once that two and two made four. If he could do nothing more for these Babes in the Wood he would offer the young lady the hospitality of Miss Alice Von Der Ruyssling's home. There was more magic in the plan than Howard dared to dream, for after Eva Bedford was comfortably housed under Alice's roof, and Howard and Marcus were back in Madison Square, and Howard opened the package Alice had handed him, he found the little toy kitten, and the rose.

SELIG.

SELIG WORLD LIBRARY NO. 13.

Famous Exploit of Commodore Perry.—Mississippi Bay, Japan, named by Commodore Perry, who, in 1854, anchored there and opened negotiations which later opened all Japanese ports of commerce.

Cloth Weavers of Java.—The Javanese have developed a high degree of civilization through commercial contact with India. Cloth weaving. How the Javanese tie their turbans.

The Home of Thomas Jefferson.—Monticello, home of Thomas Jefferson, Charlottesville, Va. Jefferson wrote the Declaration of Independence and was third president of the United States.

A Japanese Seaweed Harvest.—Seaweeds grow especially in warm waters. Many species abound in gelatin, some are used as food for animals, some are burned for the chemical salts contained in the ashes.

The Picturesque Gulf of Castellammare.—Its climate, mineral springs and sea-baths attract many visitors. Road along Naples Bay, Sorrento, superbly situated on a precipitous bluff. Primitive methods of irrigation. Sunset on the Bay of Naples.

A MAN, A GIRL and A LION (Two Parts).—The cast: Jan Kail, a young farmer (Mr. Thomas Santschi); Gene Davis, who loves Jan (Miss Kathryn Williams); John Davis, her father (Mr. Lafayette McKee); James Otto, the circus owner's son (Mr. Charles Clary). Written by James Oliver Curwood. Directed by F. J. Grandin.

James Otto, son of a circus owner, is about to enter the African jungle on a lion hunting expedition. John Davis and his daughter, Gene, conclude to go along. Otto, a scoundrel, makes love to Gene despite the fact that he knows she is betrothed to Jan Kail. Otto wins her love, and her act results in Jan breaking their engagement. However, he tells her he will come to her aid whenever necessary.

A lion is captured and taken out of the jungle by the expedition. When Gene's father refuses to permit the girl to leave the country and become a "circus queen" the girl steals away from home. On the outgoing ship she learns the true character of Otto. Months later, Gene has become a circus performer. Otto continually annoys her. A dwarf with the circus, who pitied the girl and longs for revenge on Otto for many wrongs, overhears the man plotting against the girl. The dwarf goes to the cage of the captive lion, brought to the circus by Otto, and saws the steel bars of the animal's prison. The dwarf then writes a note to Otto asking him to be at the lion's cage at 12 o'clock that night, and signs Gene's name to the note.

The lion becomes aroused as the man approaches. Gene cannot sleep, and seeks the African lion whom she has learned to consider a friend. Otto spies the girl and seizes her in his arms. The lion, raging at the struggle, breaks his bonds and slays Otto. The circus men are about to execute the lion when Gene intervenes, and her appeal for the custody of the beast is so thrilling that she is permitted to take the animal. Together they embark for South Africa.

One day when Jan Kail is thinking of Gene he is transfixed when she stands before him! With a sob of joy Gene rushes into the arms of

the young farmer. And what of the lion? He is freed from his cage and, with a bound, is again in the beloved jungle where he again will reign as King of Beasts.

HER PERILOUS RIDE (One Reel).—The cast: Lieutenant Borden (Thomas Santschi); Doris McGraw (Bessie Eytom); James McGraw (Frank Clark). Written by Melvin Busch. Directed by Colin Campbell.

Coincident with the arrival of Lieutenant Borden at Fort Congo to suppress the lawlessness of the renegade, Jahalli, James McGraw and wife, together with their daughter, Doris, leave for McGraw's ostrich farm. Jahalli has long since vowed revenge on the McGraws for fancied wrongs, and, with his horde of savages, he descends upon the McGraw dwelling.

Laying siege to the home, the desperate bandit is opposed by McGraw and his few retainers. Doris McGraw resolves to escape and go for assistance. The horses have been stolen, and as a last resort she mounts an ostrich and rides the fleet bird to Fort Congo. There she finds Lieutenant Borden and his soldiers. She leads the rescuers to the McGraw dwelling. They arrive in time, for the savages have set fire to the home and death seems near to the occupants. Lieutenant Borden never forgets the bravery of Doris, and later, when peace has come again, he asks her for her heart and hand. Willingly she gives him her love.

THE LOVE OF MADGE O'MARA (One Reel).—The cast: Reginald Van Dorn (Wheeler Oakman); His Father (Gordon Sackville); Joe (Frank Clark); Madge O'Mara (Bessie Eytom); Her Mother (Mabel Van Buren); Mrs. Van Dorn (Lillian Hayward). Scenario written by Lanier Bartlett. Produced by Colin Campbell.

Madge O'Mara supports her invalid mother by working as a cashier in a cheap chophouse on the waterfront. Madge is ambitious and when Reginald Van Dorn crosses her path she loses her heart and head.

Portuguese Joe, who runs the chop house, becomes jealous of the boyish millionaire. Reginald and Madge resolve to be married. The wedding date is set, but through the interference of Van Dorn's parents and Portuguese Joe, all that Madge receives is a farewell note from her lover. She resolves to be revenged.

Three years later, unhappily married, Reginald Van Dorn meets with an accident and Madge O'Mara, now a nurse, attends him. She holds in her hand the power of his life or his death. As she is about to let the man die in revenge for her wrongs, the professional honor as a nurse and her old love for him returns and she saves him.

Universal Film Mfg. Co.

NESTOR.

MOVE OVER (Rel. Week of Aug. 20).—The cast: Eddie Clique (Eddie Lyons); Lee Young (Lee Moran); Edith Pill (Edith Roberts); Doctor Feeble (Fred Gamble); Doctor Slice (Harry Nolan). Produced by Roy Clements.

When Lee visits Eddie in the hospital he becomes smitten with the nurses. He tells Eddie to move over to one side of the bed so that he can lie beside him. Eddie refuses. Then he tries to change places with Eddie. Eddie is willing, for he is dead anxious to see the baseball game that afternoon. The plan is spoiled when the two are seen about to change raiment, and Lee is thrown out of the place, while Eddie is put back to bed. After several attempts on the part of Eddie to get out and Lee to get in, Lee finally does get in, and the change is made.

Meanwhile a new nurse and an outside doctor came on duty. The nurse is ugly, and gets her instructions mixed as well, mistaking Lee for a patient that is to have a leg cut off. Eddie is seen buying a ticket for the ball game by Edith, the pretty head nurse, who is out for an airing, and she and Gamble, who also happens along, give chase.

They capture Eddie and take him back to the hospital just in time to prevent the operation that is about to take place, thus saving Lee's leg and getting Eddie back to bed without his seeing the game that caused most of the trouble.

VICTOR.

A FIVE-FOOT RULER (Two Parts—Rel. Week of Aug. 20). The cast: Beau Brummel (Carter De Haven); Frank Bartlett (Frank MacQuarrie); Argo (Flora Parker De Haven); Mr. Brummel (Ed. Clark); Soneralla (Jack Tornek). Scenario by Maie Havey. Produced by Carter De Haven.

Beau Brummel at college, with wealth at his command, always manages to have his parties of the best. Frank Bartlett, from the same town, is supposedly one of the "goody" boys. But, under the skin, he is as naughty as the

rest of them. One day while out for a ride he meets Argo, a South American girl who, rebelling against the restraint placed upon her by the faculty, decides that she will go for a walk. Frank invites Argo for a boat ride. She accepts with misgivings.

He takes her to a private room in a cafe and there tries to make love to her; her screams reach the ear of Brummel, who is entertaining a party, and he goes to her rescue, followed by his crowd. As a result of it all, Beau Brummel is reported to his wealthy and stern parent, who informs him that he does not care to hear more of him until he has made a man of himself. Argo is sent home.

Beau Brummel ships as a stowaway on a South American bound ship, but is discovered by the crew and suffers many indignities. At last he lands in the same city in which Argo and her people live and happens to rescue her and her father when they are being attacked by one of the uprising mobs. She recognizes him as her former rescuer and tells her father about him. Beau Brummel is installed as prime minister.

His father, meantime, knows nothing of this, and with a party of friends is making a tour of South America. Great is his surprise when he meets his son in the high position, and the two fathers, becoming acquainted, become fast friends, while son and daughter follow in the way of youth—and romance.

POWERS.

COLONEL PEPPER'S MOBILIZED FARM (Cartoon Comedy—Rel. Week of Aug. 20).—A peek into the colonel's ammunition factory is rewarded by the sight of a patriotic party, headed by a bunch of healthily laying hens who help their country by their efforts, even dispatching the "hen-shells" into an adjacent building, there to remain until they grow "ripe." A sight of Colonel Pepper's signal station is seen, and his signals, which mean "Get ready for target practice," are shown, the hens all obeying. The mobilized farm, run by Colonel Pepper, exploits all of the animals in training, their patriotic efforts being largely rewarded in the end.

THE HOME LIFE OF THE SPIDER (On Same Reel as Foregoing).—An amazing picture story of the mysteries of small wild life, features this offering, with views of the water spider from the time of the carrying of her egg cocoon to the going out into the world of her whole family of three hundred brave! Into the mysteries of the cocoon, the opening of which reveals two hundred eggs, the devoted mother, the Leonard spider, exhausted unto death, with spinning her egg cocoon, another opening—the wonderful nursery, the features of the nursery of the Water Spider and of many varieties, including the Wolf Spider, are viewed by the spectator.

UNIVERSAL CURRENT EVENTS.

ISSUE No. 13 (August 14).

Real Daughters of Democracies Serve Their Great Nations.—Girls of America and Russia—in uniform—aid their republics—New York City. Subtitles: Count Lodyguine's daughters—Vera and Margaret—Russian Girls Scouts, who served with distinction as despatch bearers in Petrograd during the revolution. Miss Margaret Hunt and Ruth McCoy, of Indianapolis, Yeomen in Uncle Sam's Navy.

Recovered Allies' Territory Rapidly Prepared for Crops.—German prisoners clear lands and American tractors speed up plowing—Somewhere in France. (Official French War Pictures.) Subtitles: Menaces are located and destroyed. Trench grenades that failed. Mechanical farmhands on the job. Prisoners at work.

Famous Exposition Grounds Soon to be Huge Naval Base.—Great operating plant in Hampton Roads being rushed to rapid completion—Jamestown, Va. Subtitles: Administrative heads will be quartered here. At work on hospital units. Preparations for housing 30,000 sailors in training.

National Forest Reserve a Playground for City's Thousands of Girls.—7,000 feet up, 1,800 lasses enjoy real life as guests of playground association—Los Angeles, Cal. Subtitles: "Hot? Come on in!" Hikers resting. The end of a perfect day.

Military Athletic Carnival Shows Our Soldiers in Fine Form.—In walking, running and equipment races, and hand grenade throwing, fighters prove they are THERE!—Travers Island, N. Y. Subtitles: Races fit them for advances. Speed in dressing. The old "heel and toe" gait. Hand grenade throwing.

America's Women Awaken to Need of Food Conservation.—Render national service by taking advantage of instructions in canning and preserving—Throughout America. Subtitles: Enlisting in women's food battalion. Trains carry practical lesson through farm sections. Experts show their art. Food may shape our national destiny—throughout America patriotic women are organizing for this work.

Vermont's National Guard, Ready and Willing, Reviewed by Governor.—Anxious to get to France, men show fitness in parade and exercises—Fort Ethan Allen, Vermont. Subtitle: Governor Horace Graham (civilian clothes) reviews the troops.

American Eagle's Newest Offspring.—Latest type of flying boat, the N-9, to be a powerful factor in aerial war—Norfolk, Va. Subtitles: Like a duck—it takes to water. From above huge liners appear as toy boats. The city beneath. Back home!

Crack Engineers Regt.—the 22d N. Y.—Leaves for Camp.—Under command of Col. Vanderbilt they start on first leg of French trip—New York City. Subtitle: Col. Cornelius Vanderbilt.

9th New York Takes a Day Off at Coney.—Ready for fighting, they spend the day flirting with pleasure—Coney Island, N. Y.

ANIMATED WEEKLY.

ISSUE NO. 84 (August 8).

Future Officers are Bayonet Experts.—Intensive training fits them for hand to hand clashes—Fort McPherson, Ga., Subtitles: Rib tickling. Masters of trench fighting. Infantry's best friend—field artillery.

Just Kids!—How would you like to be back there—and know what you know now?—N. Y. City. Subtitles: When Jupiter Pluvius won't "Pluve" the White Wings come to the rescue. Bottled shower baths! Little Mother!—She loves the babies and cares for them.

15,000 More from Colorado!—On 41st anniversary, Denver bids Godspeed to regulars, volunteers and conscripts.—Denver, Colo. Subtitle: Our Flag is made up of bars like this!

Uncle Sam Says "He's a Bird!"—After Proof That He Is.—Severe tests applied to applicants for flying before Government considers them—An American Aviation Station. Subtitles: The Eyes First! Punching all dots of a certain color from a chart. Range. The field of vision is ascertained. Heart and nerves. Blood pressure and reflexes tested fully. Equilibrium. Blindfolded—whirled at dizzying speed—subject must locate examiner's fingers. Other tests which, if he passes, mark him a prospective Eagle.

Killies Gather Many Recruits in Maine.—Appeals for volunteers answered by men who will go to the front.—Bangor, Me. Commission, after hearty welcome, sees boys start for "An American Port."—Boston, Mass. Subtitles: At the State House—Giving our fighters the "once over." Baron Moncheur lauds America. Hon. W. Bourke Cockran, famous orator, praises Belgium for its pluck and persistence.

Actors Play Ball for Soldiers' Smokes.—Money gathered for tobacco for our fighters in France.—Great Neck, L. I. Subtitles: Miss Flora Zabelle "Strings' em along." Whenever actors are asked for aid they come through with a heart.

French Fighters Reviewed by General Pershing. Flags honored and fighting terrors are seen on trip to French front. (Official French War Pictures.) Subtitles: Pershing meets a few of the Generals who have saved France. Flags of fighting commands receive national honors. No battlefield is complete without its "Teddy." Observer sights attacking aero and drops to safety. "The Devil's Breath." French retaliate with treatment first served by Germans.

Cartoons by Hy. Mayer.

JOKER.

BEHIND THE MAP (Rel. Week Aug. 20).—The cast: Bill (William Franey); May (Lillian Peacock); Jed (Eddie Baker); Teacher (Zasu Pitts); Mayor (Milburn Moranti). Scenario by Tom Gibson. Produced by Wm. Beaudine.

The woman teacher at Hokum Center could not handle her unruly pupils. When the Mayor of the town is attracted by the commotion he fires her on the spot and sends at once to the city for a man teacher.

Bill, the new teacher, arrives and receives a warm reception by the pupils. His arm becomes so tired spanking them that next day he opens school with a fangled spanking machine installed. This does the business and the pupils decide that the new teacher had best be let alone.

May, the belle of the village, is fond of Jed, who considers himself too big to go to school. When he learns that the new teacher is paying court to his May, he decides to go. Bill at first thinks that Jed is a little fellow, because he is slumped away down in the seat, but is amazed to discover Jed's size. He realizes that if Jed continues to be a pupil his reign as master of the school will soon come to an end. For just such an emergency he has provided a bottle of "Courage," which he keeps behind the map, and of this he imbibes at frequent intervals. The Mayor pays the school a visit to see how his new "man"

WARNING!

To the Managers and Proprietors of Motion Picture Theatres:

The United States District Court, in a suit brought by the undersigned, J. HARTLEY MANNERS, against the Triangle Film Corporation and Rialto Theatre Corporation, after an extended argument and careful consideration, granted the following injunction:

The President of the United States, to Triangle Film Corporation and Rialto Theatre Corporation, their and each of their servants, agents, employees, attorneys and representatives, GREETING:

WHEREAS it has been represented to us, in the United States District Court for the Southern District of New York, that J. Hartley Manners is the sole and exclusive owner of the title "HAPPINESS," as the title of a dramatic composition, and that you, the said Triangle Film Corporation and Rialto Theatre Corporation, have infringed the right of the aforesaid J. Hartley Manners in and to the said title "HAPPINESS."

NOW, THEREFORE, You, the said Triangle Film Corporation, and Rialto Theatre Corporation, and each of you, your servants, agents, employees, attorneys, and representatives, each and all are strictly commanded and enjoined, under pains and penalties which may fall upon you and each of you, in case of disobedience, that you forthwith and until further order, judgment and decree of this court, and during the pendency of the above entitled action, desist from using the title "HAPPINESS" as the title of any play or photoplay or motion picture.

WITNESS the HON. LEARNED HAND, Judge of the United States District Court, for the Southern District of New York, this 26th day of June, 1917, in the 141st year of the independence of the United States of America.

Attest:

(Seal) ALEX. GILCHRIST, JR.,
Clerk.

Any manager or proprietor of a motion picture theatre, acting under a license from the Triangle Film Corporation, who advertises any photoplay under the title of "HAPPINESS" is guilty of a contempt of court, and the undersigned will, through his counsel, apply to the United States District Court, to punish him accordingly.

This does not apply to advertising the title, "SEEKING HAPPINESS."

J. HARTLEY MANNERS.

David Gerber, Counsel.

teacher is getting along and finds everything fine.

Bill decides that he is now brave enough to thrash the unruly Jed. He makes an attempt, but falls and seeks safety in flight.

MRS. MADAM MANAGER (Rel. Week of Aug. 20).—The cast: Mrs. Madam Manager (Gale Henry); Her Husband (Milton Sims); Tessie (Lillian Peacock); Manager (Charles Laemmle). Scenario by Tom Gibson. Produced by Allen Curtis.

Pruneville had real cause to be proud of its opera house. Its manageress, doesn't she do everything in it from taking tickets to filling in on the stage in an emergency? But when the Imperial Burlesques came to town, one of its members, Tessie, attracts the husband of the manageress.

That night finds the manageress a very busy woman—selling and taking tickets and acting as usher. Curtain time finds her behind the scenes to lend a hand while her husband leads the orchestra—not, however, without a lot of "spiritual" assistance. All goes well until the end of the first act when the husband, becoming very thirsty, borrows some money from one of the audience and sneaks off to the family entrance next door. He encounters Tessie, who is not averse to a little refreshment.

When it comes time for the second act to open there is neither an orchestra leader nor dance specialist. The manageress perforce must take the dancer's place—which she does—overlooking the absence of her husband.

But when the said husband sneaks back to his place in the pit with powder marks of a pair of woman's arms about his neck—and at the same time Tessie hurries to her place on the stage and the wife sees the powder on her arms—it is too much for her and a fight starts in which everybody becomes mixed. Finally triumphant, she turns her attentions to her battered husband and taking him fondly in her arms assures him that she knows she stopped Tessie just in time to keep her from losing him.

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST (Episode Nine, "The Pearl Necklace"—Two Parts—Rel. Week of Aug. 20).—The cast: Hildreth (Emory Johnson); Morn Light (Priscilla Dean); "Gray Ghost" (Harry Carter); Jean Marco (Eddie Polo); The Maid (Gypsy Hart); Jerry Tryon (Lew Short); Arabin (Howard Crampton); Fred Olmstead (J. Morris Foster).

As the ninth chapter of "The Gray Ghost" opens, Arabian, the jeweler, pulls the trigger of the revolver, but the Gray Ghost only smiles. The butler in the hall winked at the maid as Arabian furiously pulled the trigger. Then he pulled the bullets which should have been in the revolver out of his pocket. An instant later the Gray Ghost's gang is in the house searching for the two million dollar Carlow necklace.

In the meantime Jean Marco, Hildreth's secretary, arrives on the borrowed horse at headquarters. There he informs Jerry Tryon that the Gray Ghost is at Arabian's house, and tells him to take all his men there if he wants to save the necklace. Ten able-bodied plain clothes men bundle into an automobile.

But when Tryon finally knocks at the door the Gray Ghost has discovered the necklace and is about to depart.

"Ten guns are covering you, Mr. Arabin," says the Gray Ghost, "and if you forget for one instant that I am your physician, and am attending you for a bad cold, you will never need another doctor."

Then they let Tryon in, and it is not until the Gray Ghost has started to leave that Arabian tips Tryon off.

"Halt there," says Tryon. Two shots ring out, both from Tryon's gun. One gets the Gray Ghost fair in the chest, the other barely misses the butler.

A furious struggle ensues. All seems over for the band when Williams, Arabian's former secretary, makes a break, with Jean Marco close at his heels.

"Well, they didn't get the right necklace, anyway," said Arabian. "This one is an imitation."

Meanwhile in the house on the land of mystery Fred Olmstead suddenly sees an apparition of the Gray Ghost pointing directly at him. He falls senseless. The telephone rings. "Evrythng is fixed in the steel chamber for Hildreth," is the message. Hildreth turns white, but neither he nor Morn Light understand the meaning.

Suddenly the double floor starts to go down again, and Hildreth and Morn Light get on and go down to the second floor, where they wander about in the passages below until the ghostly apparition of their common enemy is suddenly seen at the end of the passageway. They make a quick turn, and as they step into a room the floor goes down from under them,

and they drop into a steel-walled room into which water is pouring.

Thus we leave them with Jean Marco rowing toward the island, and Jerry Tryon writing his report to the chief of police.

BISON.

SQUARING IT (Three Parts—Rel. Week of Aug. 20).—The cast: Neal (Neal Hart); John Moore (Fred Church); His Wife (Janet Eastman); Joe Ramon (Joe Rickson); Sheriff (Bud Osborne). Scenario by George Hively. Produced by Geo. Marshall.

Several men in the Red Dog saloon knew the outlaw's face. One man ran for the sheriff, while the other ran to the back door to prevent the outlaw's escape that way. Neal saw the sheriff. When the man at the rear door put his head through, Neal's gun got him, and he made his getaway with the sheriff's posse in hot pursuit. He just escaped by plunging over a cliff, but he had been wounded.

Mary Moore, who occupied a little boudoir with her husband, took him in, and although she suspected that he was an outlaw, she ministered to his wounds.

The couple were very poor, and their larder had been replenished by Joe Ramon, a gambler who had conceived a guilty admiration for Mary. This same Joe Ramon was a demon. He promised to give John Moore a job, and told him to meet him at the saloon next day.

While John was away Joe came to the cabin, and Mary's attempt to conceal Neal convinced him that the outlaw was in the back room. Neal realized that his position there would endanger the Moores, and after Joe went away he made a break for the open, but was overtaken by Joe, and was promised his liberty if he would rob a stage coach the following day. The alternative was the exposure of his being shielded by the Moores. Joe then sent John Moore to the rendezvous agreed upon.

When the posse, which had been warned, overtook Neal and John, Neal turned to John.

"You make a break over there in that direction, and I'll get out the best I can."

He threw the money in the brush and rode directly in the opposite direction. His furious riding and a maneuver outdistanced the posse, and Neal had a free road to Cactus Center, where he demanded to know where Joe Ramon was.

"Oh, he went up to the Moore cabin half an hour ago," said one of the men in the saloon.

Another furious ride, and Neal dashes open the door just in time to see Mary desperately struggling. Without a moment's hesitation Neal sends the worthless gambler into eternity. But the posse is on his heels.

"Quick," he said to John Moore, who had just stepped into the cabin. "You hold me up and turn me over to the police. It's the only way."

And with a smile on his face, and tears in the eyes of John and Mary Moore, Neal surrenders himself to the sheriff. He had squared it.

STAR FEATURETTE.

THE GOLDEN HEART (Two Parts—Rel. Week of Aug. 20).—The cast: Fenster (Walter Belasco); Mary (Zoe Rae); Widow Forarty (Maud Emory); The Man (Seymour Hastings); His Wife (Gertrude Aster); John Gleeson (Seymour Zellif). Scenario by Karl R. Coolidge. Produced by George Sargent.

Embittered against the world by the death of his wife and his own child, Harry Fenster had devoted his entire energy to a pawnshop. The only bright spot in his life was Mary, the little daughter of the widow Forarty. Mary's mother died suddenly, and when a wealthy lawyer and his wife had offered to adopt her, he very zealously concealed little Mary in his shop.

Mary helps Fenster tend the shop, and while she is alone one day a crook dashes in and holes under the counter. Mary starts to give an alarm, but the crook silences her and finally in pity she shields him from the cop. After the danger is over Mary says to the crook, "It's all safe now. Don't you want to buy a new suit of clothes? Yours looks pretty old." John Gleeson laughs from relief, and for two dollars buys himself a new suit of clothes.

The lawyer and his wife return.

"Have you seen anything of the little girl who used to live next door?"

"No, I never saw her," said Fenster, but at that moment little Mary comes out from the rear room. The lawyer and his wife have

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letters of adoption, and his one ray of sunshine goes out of his life. But little Mary cannot forget her old home, though every effort is made for her happiness. One day she jumps into the back of a wagon and when she comes to Fenster's store she jumps out, and the old man nearly passes away for very joy.

A day it lasted. Then came Mary's new parents, and though it was like giving up his life, Fenster realized that the education and home that they could provide would be so much superior to his that, with sorrow in his heart, but a smile on his lips, he says good-bye to little Mary.

Mutual Film Corp.

GAUMONT.

REEL LIFE NO. 60 (Aug. 23).—The alligator of America's southlands is doing his bit in this great war by helping to reduce the high cost of living. The method is pictured in this issue of "Reel Life." "Hunting Alligators for Their Skins" is the title of this section which shows how the rise in the price of leather is turning manufacturers to the alligator as an additional source of supply. Alligator meat has long been a delicacy relished by negroes, and the pictures show the alligator being skinned to get at the meat. The most exciting pictures show how the alligators are caught, the larger ones with ropes looped upon sticks, and the smaller ones by hand.

At this season of the year Coney Island often entertains three or four hundred thousand inhabitants of Greater New York upon some particularly hot day. Just what the attractions are for the multitude are shown in "Coney Island Thrills." Those who have never visited this famous resort will witness merry-makers shooting the chutes, riding the witching waves, and doing other stunts that appeal to their fancy because of the strange sensations induced.

From the Pacific Coast come pictures of a shipment of soy bean oil from Japan. The soy bean is now being introduced into the United States. It was formerly used only in the making of soap, but recently it has been found to have a high food value. A trainload of 240,000 gallons was valued at \$300,000.

"Harvesting Potatoes" show the various methods used to gather this important crop. The reel concludes with an animated drawing founded upon a humorous picture in "Life."

CUB.

JERRY ON THE FARM (August 23).—The cast: Jerry (George Ovey); Hank (George George); Father (Gordon McGregor); Daughter (Claire Alexander).

Jerry is a "movie" actor making pictures on a farm. Jerry spots the farmer's daughter and proceeds to flirt. Hank, while professing love for the farmer's daughter "falls" for the leading lady. She repels Hank. He becomes enraged when he sees Jerry making love to his girl. Hank's jealousy finds expression in a fast fist fight.

Hank is fired by the farmer, but Jerry promises him a job in a movie company provided he will drive him to town. Hank agrees, but insists that his girl elope with him. They leave for the city. Hank and the daughter take rooms in a tenement. Jerry calls on daughter during Hank's absence and she cries for food. Hank returns with sandwiches. Jerry hides under the table—a cough betrays him, and Hank opens fire with a big revolver.

Police are attracted by the shots and Hank is jailed, while Jerry offers his protection to the daughter. The whole action is just a few scenes of a picture in the making. The camera is rolled back, showing the director congratulating the cast for their good work.

MUTUAL WEEKLY.

ISSUE NO. 137 Aug. 15).

A PORT IN FRANCE.—The American army on French soil. Uncle Sam lands thousands of men far from home without loss of a single man. Subtitles: The convoys which repelled the submarine attacks. General Siebert, the first man ashore. "Jackles" from the convoys get shore leave.

PARIS, FRANCE.—General Dubail gives a luncheon in honor of General Pershing. Many high military personalities are present. Subtitles: "Papa" Joffre and General Pershing are cronies. "The Man of the Hour."

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Somewhere-in-America.—Primitive quarters for modern troops. Indian adobe huts furnish barracks for Sammies.

San Francisco, Cal.—Exposition palace becomes club house. Virginia's building moved 15 miles across bay.

New York City.—War-detained Dutch sailors contend in unique races. The Hudson resembled the Zuyder Zee. Subtitle: The judges of the race.

An American Port.—Coast artillery men off for target practice.

New York City.—Keeping the mercury down. City's firemen give relief to teeming children during sizzling heat wave.

Paris, France.—Bastille Day celebration.

Chicago, Ill.—City pays tribute to its National Army boys.

Miscellaneous Subjects

K-E-S-E.

THE BARKER (Selig—Five Parts—Aug. 13).—The cast: Prof. Leo Fielding (Lew Fields); Florida Fielding (Amy Dennis); the Count DeGrasse (James Harris); Henri Fielding (A. Francis Lenz); Dulcine Fielding (Mabel Bardine); Wilfred Wells (Pat O'Malley). Written by Charles K. Harris. Directed by J. A. Richmond.

Professor Leo Fielding is enticed by his brother Henri to join a secret Anarchistic organization having designs on his great wealth. The evening Prof. Fielding is initiated the police raid the meeting and Prof. Fielding, his brother and Count DeGrasse, head of the organization, are arrested. As the brothers are awaiting sentence, Prof. Fielding exclaims: "My brother is innocent, I induced him to attend the meeting. He should be freed!" While Henri has not the courage to declare his own guilt, Prof. Fielding is ordered to leave the country within twenty-four hours. It means the separation of a doting father and his little daughter, whom he commits to the care of Henri.

Five years elapse and Prof. Fielding longs for his daughter. As teacher of languages he can earn but little. Not one dollar has his brother sent him. His wife, Dulcine, who wants full possession of the professor's wealth, has told her husband that Prof. Fielding died. Henri is confronted by Count DeGrasse, who escaped from prison. He says to Henri, "You need my silence, I need your money." Dulcine urges that the Count be given money and that he take Florida across the sea to her father, and if possible make away with her enroute. The Count is given gold and he embarks for America with Florida. Prof. Fielding is happy when he hears that Florida is on her way from Europe. But he later receives a telegram reading: "Florida fell overboard and drowned."

The years speed on and Madam Florida has become a star of a circus. She is, in reality, daughter of Prof. Fielding, the Count posing as her guardian. Both travel under an assumed name. The Count is almost always intoxicated, but the circus manager, Lemuel Salter, does not discharge the Count because he is infatuated with Florida and fears to lose his star attraction. Prof. Fielding, poverty-stricken, is forced to sell his beloved books. His plight is seen from across the hall by a musician who plays in the circus band. He and Prof. Fielding become friends and the musician secures a position for Prof. Fielding as "The Barker." The professor is introduced to his own daughter by the Count. Neither know their relationship. The Count fails to recognize the professor.

Wilfred Wells inherits the circus from his father. He discovers that while the show plays to capacity the receipts grow less, and joins the circus as stenographer to detect the crookedness of Salter. Wells and Prof. Fielding become friends. Wells loves Florida. One afternoon Salter finds Florida alone in her dressing tent and enters with the Count. The Count commands Florida to give her consent to marry

Salter, but she refuses. A struggle ensues and Prof. Fielding, Humpy Jim Wilson, a circus attache, and Wilfred Wells come to the rescue. They learn that the young stranger is Wilfred Wells, owner of the show. Maddened by the loss of Florida and with the knowledge that his crookedness has been discovered, Salter resolves to cut the rope of the trapeze belonging to Florida and also the strands of the net into which she falls after her high dive from the trapeze.

It may be fate, but for the first time Count DeGrasse resolves to dive first into the net. The net breaks and the Count receives fatal injuries. Through the testimony of Humpy Jim Wilson, Salter is arrested. Count DeGrasse, dying, asks that Florida and Prof. Fielding be summoned. In his dying breath he tells the story of Florida, and the professor, realizing that the girl is his own daughter, takes her into his arms. Then comes the dinner. Prof. Rendezvous, the circus musician, and Prof. Fielding, the Barker, nod their aged heads approvingly as they view Wilfred Wells and Florida Fielding seated together across the room. The old pals know that the young folks love each other and have plighted their troth.

OPEN PLACES (Essanay—Five Parts—Aug. 20).—The cast: Constable Calhoun (Jack Gardner); Mollie Andrews (Ruth King); Dan Clark (Carl Stockdale). Written and directed by W. S. Van Dyke.

Mollie Andrews is a little New England school teacher who goes out to Rawhide, Montana, to "teach the West" its manners. She is of romantic nature, and the picturesque statue and habits of Dan Clark impress her deeply. She marries him. Clark is a bad man at heart. He treats Mollie brutally after the first blush of honeymooning; then slays one of his own kind, and escapes across the border to Canada.

The year that passes teaches Mollie some things about mankind she never knew before. One was to appreciate Constable Calhoun, of the Royal Mounted Police, who occasionally called on her, as a real friend. But though their mutual regard for each other ripens finally into love, Mollie remains true to her husband. When he turns up again she exacts a promise from Calhoun, on the strength of his love for her, that he will not harm Clark until the latter strikes the first blow. The beast within Clark still runs amuck, however, and he attacks the policeman, unjustly accusing him of undue attentions to Mollie. A struggle ensues in which Clark falls dead. Thus Mollie is released from her marriage vows, and her future brightens with Calhoun awaiting her.

A TRIP TO CHINATOWN (Selig—Two Parts Aug. 20).—The cast: I. Noah Heap (William Fables); Welland Strong (James Harris); The Princess (Amy Dennis); Homely Jane (Fanny Cohen); a Roman Gladiator (Frank Hamilton); Captain of the Guards (A. Francis Lenz). Written by Charles Hoyt. Directed by J. A. Richmond.

I. Noah Heap, after giving a number of the race track patrons some poor tips, is caressed by the copper, Welland Strong, who is ever on his trail. Noah's attempts to panhandle the crowd are also thwarted by the ever watchful Strong, who seizes and throws him bodily into the street.

Noah wanders into a Chinese laundry and induces the owners to give him a smoke. He plants himself in the old man's bunk and after a couple of drags at the pipe he is off for a wonderful dream. He finds himself in a palace, surrounded by beautiful girls, and the Princess, who falls in love with him. The place is turned over to him and his every wish is granted. The Princess even orders the Captain of the Guards to provide him with a private slave.

When the slave arrives it is no other than the despised copper. He is treated to a series of abuses for the edification of Noah; being forced to battle with the gigantic gladiator: the court wrestlers, and finally is thrown to the lion. They all in turn fall easy prey to

the cop, the lion being a cinch for him. At the sight of this the Princess turns her affection from Noah to Strong. Noah is chased by the guards, takes refuge beneath some skins, but is shaking so with fear that the guards easily find him, and while they are poking him with their spears he comes out of the dream to find that it is the old Chink poking him with the clothes stick and demanding his money for the smoke. Noah is clean as a bone and is thrown into the street again by the Chink and rolls into the waiting arms of the cop, and is once more marched off to jail.

THE KINGDOM OF HOPE (One of the "Do Children Count?" Series—Two Parts—Aug. 22).—The cast: Daisy Erling (Mary McAllister); Bobbie Erling (Ellis Paul); William Erling (John Cossar); His wife (Violet Craig).

The Erlings are the leaders of their town's "peace-at-any-price" propagandists. However, their small children, Daisy and Bobbie, are strong for war play. Recruiting officers, in order to frustrate the parents' plans, persuade the children to enlist as an honorary soldier and Red Cross nurse. The newspapers publish the story of the pacifists' children enlisting, and it is read during a big peace meetag, hotly replies to her parents' scoldings with the statement that she'd rather enlist than have to be conscripted. This puts the matter in a new light to the peace advocates, and there is a rush to the recruiting offices.

THE LADY OF THE PHOTOGRAPH (Edison—Five Parts—Aug. 27).—The cast: Ferdinand Latimer (Raymond McKee); John Brown (Royal Byron); Marjorie Van Dam (Shirley Mason); Cornelius Van Dam (William Calhoun); Mrs. Van Dam (Jane Harvey); Erle Latimer, Ferd's cousin (Dudley Hill); Capt. Latimer, Ferd's elder brother (Gerald Pring).

And because my younger son, Ferdinand, disregarding my wishes, has been leading a riotous life—gambling, drinking and otherwise dissipating—I bequeath him nothing—absolutely nothing." Thus reads the will of the late Lord Latimer. Ferdy, his younger brother, finds himself facing the world, penniless and burdened with debts. Ferdy's cousin, Eric Latimer, discovers a flaw in the will and offers to show Ferdy for a "consideration," but he refuses Eric's aid.

Marjorie Van Dam, daughter of an aristocratic American family, is visiting in Europe on an estate bordering the Latimer property. In an attempt to get a lily floating in a large fountain, she falls in. Ferdy, wandering in the gardens, sees this and helps her out. Eric meets them and a rivalry starts. Marjorie returns to America, and Ferdy, clinging to the hope that he will make good, asks her to wait for him. Marjorie assures him that she will. Ferdy sails to America, but Fate is unkind to him.

Meanwhile, John Brown, who has just inherited millions, is unsuccessful in his many attempts to enter society, and turns his footsteps riverward, with a view of calming his mind. While at the river front, John Brown rescues Ferdy from drowning and takes him to his home. After he has heard Ferdy's story, he makes a suggestion: "If you'll teach me all you know of etiquette and agree to impersonate an English lord so that I can get into society, I'll pay every cent you owe and then some besides. I want to marry a certain girl and you've got to help me." Ferdy accepts this offer reluctantly.

Six months have passed. Ferdy, with full-grown Van Dyke beard, has become Lord Soho. Eric, John Brown and Lord Soho are now frequent visitors at the Van Dam home, all suitors of Marjorie's. She is true to her promise to Ferdy. Eric, meantime, has received word that he is soon to become Lord Latimer and master of the Latimer estates. Mrs. Van Dam, however, announces that she prefers to have Lord Soho as her son-in-law and when the ladies retire, he and Mr. Van Dam consult a copy of Burke's Peerage. They find that there

(Continued on page 1268)

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ANIMATED WEEKLY—Number 86 (Topical).....
STAR FEATURETTE—The Golden Heart (Two Parts—Drama).....
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UNIVERSAL SCREEN MAGAZINE—Issue No. 33 (Educational).....
UNIVERSAL CURRENT EVENTS—Issue No. 14 (Topical).....
JOKER—Mrs. Madam Manager (Comedy).....
POWERS—Colonel Pepper's Mobilized Farm (Comedy Cartoon), and The Home Life of the Spider (Ditmars Educational).....
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 9—The Pearl Necklace (Two Parts—Dr)....

RELEASE FOR THE WEEK OF AUGUST 27.

GOLD SEAL—The Winning Pair (Three Parts—Dr).....
NESTOR—The Night Cap (Comedy).....
L-KO—Props, Drops and Flops (Two Parts—Comedy).....
UNIVERSAL ANIMATED WEEKLY—Weekly No. 87 (Topical).....
STAR FEATURETTE—Hands in the Dark (Two Parts—Drama), and Old French Towns (Short Scenic).....
JOKER—Why They Left Home (Comedy).....
VICTOR—Scandal Everywhere (Comedy).....
UNIVERSAL SCREEN MAGAZINE—Issue No. 34 (Educational).....
UNIVERSAL CURRENT NEWS—Issue No. 15 (Topical).....
JOKER—Busting Into Society (Comedy).....
BISON—Jungle Treachery (Two Parts—Drama).....
UNIVERSAL SPECIAL—The Gray Ghost, Episode No. 10—Title not decided (Two Parts—Dr)....

Mutual Film Corporation

MONDAY, AUGUST 20, 1917.

02628 MUTUAL STAR PRODUCTION—No Release this day

WEDNESDAY, AUGUST 22, 1917.

02632 02633 MUTUAL—Mutual Weekly No. 138 (Topical)..... 05724

02634 THURSDAY, AUGUST 23, 1917.

02635 CUB—Jerry on The Farm (Comedy)..... 05725

02636 02637 GAUMONT—Reel Life No. 69 (Subjects on Reel: Hunting Alligators for Their Skins; Harvesting Potatoes on the Eastern Coast; Coney Island Thrills; Oil From Japan; "Something Going to Happen," An Animated Cartoon from "Life").. 05726

02641 02642 WEDNESDAY, AUGUST 29, 1917.

02643 02644 MUTUAL—Mutual Weekly No. 139 (Topical)..... 05727

02645 THURSDAY, AUGUST 30, 1917.

02646 CUB—Jerry's Eugenic Marriage (Comedy)..... 05728

02647 GAUMONT—Reel Life No. 70 (Subjects on Reel:

02648 Using The Abalone, A Little-Known Industry of the Pacific Coast; A Boy and a Rope; Handling the Mail; Beach Sports of California; "The March of Science" and "What a Bachelor Sees at a Wedding" are animated drawings from "Life".... 05729

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(Continued from page 1265)
is no such person as Lord Soho and determine to unmask him.

A large party is arranged at the Van Dam house. Van Dam and Eric expose Lord Soho in the midst of the throng. Ferdy bows, admits the fraud and goes from the room. Marjorie, guided by intuition, feels that Lord Soho is none other than Ferdy. But Brown leaves society in disgust and marries his stenographer.

Ferdy hurries to the home of Brown, changes his clothes and once more attempts to end it all. At the Van Dam home he leaves a note for Brown. Brown, not being there, Marjorie opens the note and learns that Lord Soho is really Ferdy and that he is about to drown himself. Marjorie hurries to John Brown's home and immediately two machines rush toward the river. Ferdy is caught just as he is about to end his life. Explanations follow and soon two happy couples are planning the future. Ferdy, now sole heir to the Latimer fortune, and Mrs. Van Dam glorying in upbraiding her husband and threatening drastic action when she gets her hands on Eric Latimer, his friend.

CONQUEST PICTURES.

(On K-E-S-E Program)

THE CUSTOMARY TWO WEEK (Program No. 6—Aug. 18).—The cast: Harry Burnhart (Craig Ward); Carl Vibert (Herbert Evans); George Extell (Robert Ellis); "Pop" Grinnell (Joseph Burke); Muriel Clemm (Kathryn Adams); Mr. Wettersson (Arthur Dennis).

Harry Burnhart, who has inherited the "Eclipse Tool Company," thinks more of enjoying life than taking care of the business which is almost entirely managed by Carl Vibert, an honest employee, but a hard taskmaster. Vibert delights in discharging employees, as he imagines it is evidence of his own efficiency. He is not unjust or heartless, but he worships efficiency. George Extell believes himself indispensable as advertising manager of the concern. Muriel Clemm, his enamored, is Vibert's stenographer, and Extell is jealous of Vibert. "Pop" Grinnell, the factory's oldest old employee, is given "the customary two weeks" by Vibert because he is no longer "live enough." Extell overhears Vibert "firing" the old man, takes it up with Burnhart, and has him reinstated. Vibert dislikes having Extell interfere with his rulings, and gives Extell the "customary two weeks" the following morning because he is late. Extell goes to Burnhart with his grievance, but receives no satisfaction. Extell is young, and immediately hits the trail for the West. As he leaves, Muriel gives him a letter which he is not to open until he is successful.

Extell, now in Chicago, has succeeded in connecting with a competitor of his former employer's—the South Trent Tool Company. He landed the job, not because of his unusual ability, but because of his personality and determination to tell the truth. A \$2,000,000 war order is under way, and Extell is sent as representative of the South Trent Tool Company. Vibert, representing the Eclipse Tool Company, endeavors to secure the order by "knocking" his competitor's merchandise. When Extell is asked why the order should be placed with his firm he says his only reason is "the personality of the salesman." This truthful statement appeals to the president offering the large order, and Extell is given the preference. Extell immediately wires to Wettersson, his employer, saying: "I put it over." Extell receives a call from Burnhart, who offers him a position to take complete charge of his entire organization. Extell accepts on one condition: "\$5,000 a year and unrestricted rights over the sales department." This is agreeable to Burnhart. Vibert now falls under Extell's control. Extell teases Vibert considerably, and under the strain Vibert says to Extell, "Why don't you do it? I can't stand this any longer." Extell then replies, "Mr. Vibert, you can have the *customary two weeks*." Vibert falls back in a chair, relieved at last, the tension gone. A revulsion of feeling comes over Extell, and crossing over to Vibert he gives him back his job. They are to start on a different basis. Extell has had his revenge. Both are changed men, and they work together as though they had never met before. Vibert realizes, however, that Extell is truly the bigger man. Extell hurries to Muriel, whom he credits with his success. He relates what has occurred, and Muriel sees that Extell is quite as big as she thought he would be. He is worthy of her love.

The time has come for the envelope to be opened, but Extell has forgotten it. Muriel says, "I wonder, George, if you ever opened that envelope?" It contains simple assurance of Muriel's undying love. Whether he succeeds or fails she is his. With a widening grin he remarks: "Well, I'll be hanged! All this bard work for nothing. Why, if I'd opened this envelope the day after I left here I'd have taken the first train back!" But Muriel roughly answers: "If I hadn't known you wouldn't open it, I shouldn't have written it, should I?"

THE GRAND CANYON OF ARIZONA (One Program No. 6).—This picture presents the most sublime of earthly spectacles. Most of the views were made shortly after the heaviest fall of snow at the canyon in recent years. Clouds form in the canyon and give to the scene an ethereal aspect. Tourists are seen descending into the canyon, some on foot and others astride burros. Passing Hermit's Rest, the party descends through the Devil's Corkscrew, a dangerous and precipitous pass in the side of the mountain. In the canyon the party rests at the river, and then returns to the starting point by way of the Bright Angel Trail.

NATURE'S PERFECT THREAD SPINNER (On Program No. 6).—The eggs of the silkworm, called graine, are hatched out by artificial heat at the period when the mulberry leaves are ready for the feeding of the larvae. The moth of the silkworm lays about two hundred eggs. A view of the eggs hatching is shown. The silkworm molts about four times. When the caterpillars are mature they cease eating and ascend the brushwood branches or echelettes provided for them, in which they set about spinning their cocoons. They complete their cocoons in from three to four days, and in two or three days thereafter the cocoons are collected and the pupae killed to prevent further progress. Such cocoons as are selected for the production of the graine are freed from the external floss, and preserved at a temperature of 66 to 72 degree Fahrenheit. In about two weeks the moths appear.

THE STORY OF PLYMOUTH ROCK (On Program No. 6).—A picture reminiscent of Longfellow's poem, "The Courting of Miles Standish." Some three hundred years ago a poor handful of "Separatists" fled from England to Holland. After being betrayed by their skipmaster and almost annihilated by soldiers they reached Leyden, Holland. Miles Standish, who joined them, told them that they had been promised religious liberty in America. Although at that time a voyage to America was a perilous enterprise, they resolutely set sail in the Mayflower. The ship wallowed through one storm after another until, after almost four months at sea, "an invincible army of twelve" was set ashore in the New World. After Standish selected a site the others were landed from the Mayflower. Among the first to land was a young student, John Alden. Shortly after landing the pilgrims made a treaty of peace with the Indian Chief Massasoit.

Miles Standish loved a young maiden, Priscilla. As told in Longfellow's poem, he asked John Alden to propose marriage for him. Alden went forward on the mission, but the maiden smiled and said, "Why don't you speak for yourself, John?" Alden told Standish of the result of his errand, and Standish accused him of betrayal. Soon, however, an arrow laid the dauntless captain low, and a messenger brought the news to Priscilla and Alden. "Pressing her close to his heart, as forever his own, he exclaimed, "Those whom the Lord hath united, let no man put asunder."

THE MAGIC OF SPRING (On Program No. 6).—A young man wanders into the park, and filled with the calling of spring steps on the grass and admires the flowers. But a cop scares him away. He throws himself down on a bench to rest, and slowly his heavy eyelids close.

Nature sleeps in sunlit peace, likewise does our bright young man.

Dreaming dreams of ancient Greece, with himself the young God Pan. With a vision of himself as Pan playing on the pipes, there comes to him a maiden of rare beauty. They romp about the open fields of old Greece, the maiden fleet of foot and ever elusive. Pan pursues the maid, and they seat themselves upon a rock and whisper delicious nothings to each other.

THE FOUR R'S (On Program No. 6).—At a modern American military school the old "three R's" of "readin', ritin' and rithmatic" have been supplemented by a fourth—riding. This picture shows scenes of young America at the Culver Military Academy. The Culver cavalry troops starts on a two-day hike, and the boys, after getting their horses in shape, set forth. Interesting "shots" of them as they progress on their journey illustrating their orderly conduct, the lessons of self-reliance and courage bring out clearly the great lesson of "preparedness."

TRIANGLE FILM CORPORATION.

GOLDEN RULE KATE (Five Parts—Aug. 12).—The cast: "The Hen" (Mercedes Murphy) (Louise Glaum); Rev. Gavin McGregor (William Conklin); "Slick" Blaney (Jack Richardson); Live Sumner (Mildred Harris); "The Heller" (Jack Gilbert); "Nose-Paint Jonas" (J. P. Lockney); Mrs. McGregor (Gertrude Claire); Jim Preston (H. Milton Ross); "Vegas Kate" (Josephine Headley). Directed by Reginald Barker.

In Paradise, Nevada, Mercedes Murphy, known as "The Sage-Brush Hen," owned and operated a saloon and dancehall called "The Red Light." Her word was law. At home the Hen was an entirely different character and lived with her younger sister, Olive. "Slick" Blaney, a sort of partner to the Hen, was interested in Olive, unknown to the Hen, who tried to keep Olive away from the rough element. Another character, "The Heller," also loved Olive.

A reform wave hit Paradise and a church was built near the saloon. The Rev. Gavin McGregor was sent for. Sunday came and the church music could be heard in the dancehall. It had a telling effect on the Hen, bringing out her better nature, and Blaney, realizing that this would never do, ordered the dancehall orchestra to strike up. The minister, bearing the noise, told his congregation that his mission was too close to the dancehall, and two miners in the church slipped out and bore the news to the Hen. At the Hen's instructions, Blaney entered the church and roped the minister, and after dragging him into the saloon, commanded him to drink at the point of a gun. The minister's open defiance gained the Hen's admiration, and she bade him go.

Later, the minister and his mother called at the Hen's house and asked her to attend the church. She did, and was so moved by the sermon that she ordered the dancehall closed and barred married men from the saloon. It then developed that Olive had been betrayed and the Hen, thinking the minister to be the cause, determined to kill him. She rushed into the church while service was on, pistol in hand. Unnerved, the minister directed his sermon to her. She slipped the pistol back in its holster. The minister had won. Outside the church a shot rang out, "The Heller" had learned of Blaney's duplicity toward Olive and shot him dead. The Hen, realizing that she had wrongly accused the minister, ordered the saloon closed forever. She saw "The Heller" leaving with Olive and, turning to the minister, said, "Tomorrow I leave with the kid and Olive." "I need you here," the minister replied, and began pleading his love. She answered falteringly, "Some day."

THE FOOD GAMBLERS (Five Parts—Aug. 5).—The cast: Henry Havens (Wilfred Lucas); June Justice (Elda Millar); Anthony Flynn, Inspector of Police (Mac Barnes); Samuel Sloane (Russell Simpson); "Dopey" Benny (Jack Snyder); The Italian (Eduard Ciannelli). Directed by Albert Parker.

June Justice is a special reporter on the New York Globe. A food riot takes place on the East Side and June is assigned by the city editor to get the story. She interviews storekeepers, jobbers, commission men and farmers, and concludes from the investigation that the middlemen are manipulating prices.

The food gamblers, headed by Henry Haven, himself a food commissioner, are met together in Haven's office, when one of their number comes in with a globe containing the arrangement of price of manipulation written by June. Haven immediately calls up the globe; says that he has a statement to make, and wants the globe to send the reporter who wrote the food story up to his office. The city editor sends

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June and she goes to Haven's office. When Haven sees her it is a case of love at first sight. He had planted a stenographer with the intention of bribing the Globe reporter, but when he sees June he hesitates. One of the gamblers comes forward, however, and attempts to bribe June. She spies the concealed stenographer. She tells them she will expose their whole rotten system. After she has gone out one of the men tells Haven the girl must be silenced.

Meanwhile, in a squalid room on the East Side a young Italian's baby is dying from lack of proper food. The man is employed in Haven's commission house. Goaded by his child's condition, the Italian steals fresh vegetables from the commission place and is caught by the watchman. He is brought before Haven and Haven orders him turned over to an officer. The Italian is sent up for thirty days, and when he returns the baby is dead, and his wife maddened by her loss and suffering. The Italian goes directly to Haven's office, gags the watchman, knocks Haven unconscious and drags his body to an ice box used for storage. He locks the unconscious Haven in the box, goes home, finds his wife is dead and hangs himself, first writing a note, stating that Haven's body is in the ice box.

The food gamblers, knowing that Haven would not consent to getting June out of the way, frame up a scheme whereby she is accused of selling dope and is put in jail. The city editor of the *Globe* is notified and bails her out. He realizes that the whole thing is the result of the food ring's fear of June and tells her so. June thinks of Haven and determines to find out how much he had to do with it. The editor and June go to Haven's office and are told that he has not been there for three days and has left no message.

Haven meanwhile has gone through a terrific ordeal. Face to face with starvation, he realizes what lack of food means. The note in the Italian's room is finally found and Haven is rescued, when about dead. He is taken to the hospital and there June finds him. He tells her that he will aid her in trying to put the food bill through, and go to Albany to do it. June is happy and forgets for the moment that she is out on bail. But Anthony Flynn, police commissioner and intimate friend of Haven, is around. He asks her if she is the June Justice charged with selling dope. She says she is. Haven is horrified; he recognizes the work of the food gamblers and begs Flynn to extricate June. Flynn consents, runs the case to the ground, and June is freed.

When Haven recovers sufficiently to return to his office, his former colleagues accuse him of being a traitor. Haven tells them that he fully intends to go to Albany; that he is going personally to give affidavit of the rottenness of his former methods. A few days later Haven is shot by a yegg as he is leaving his office with June. The final scene is set in the Assembly Chamber at the Capitol. The members of the food ring are there to fight the bill—June Justice is at the press table. As Sloane, one of the members of the ring, gets up to argue against the bill, Haven is wheeled in in a chair. He accuses the food ring of attempting to murder him because he refused longer to be a party to their dishonest methods and proves his charges. The food gamblers are handcuffed and led out. June, standing beside Haven's chair, hears his impassioned plea for legislation to wipe out the food gambling; hears his confession of his own former part in it, and his pledge to do all in his power to make restitution.

ART DRAMAS, INC.

EYE OF ENVY (Horsley—Five Parts—July 30).—Ambition, a young man, wishes to seek fortune and adventure in the world. Possessing an admirable personality, he is unsatisfied with the happiness he has attained and covets worldly achievements. His envy becomes centered upon Avarice, a crafty old libertine who is wealthy and powerful—but despised. Avarice is married to Innocence, but he is a husband in name only. She became his wife to avert her father from the ruin of overwhelming debt.

Ambition and Innocence meet and a friendship springs up. Avarice views this with alarm. The wanderings of Ambition take him to a wishing tree, where, if one raps, the Maker of

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Dreams will appear and grant all wishes. Ambition aummons the dream maker and utters the wish that he might have the wealth and power of Avarice to win Innocence.

Avarice also yearns for the love of his wife and he, too, visits the wishing tree. He believes if he could take the form and face of Ambition he might stir love in the heart of Innocence. He makes his wish accordingly.

The dream maker brings Ambition and Avarice together, and offers to grant each wish providing each man will give up his soul to the other and at the death of either the remaining one will give up his body. The two subscribe to the pact. The exchange of souls follows.

Ambition now possesses all Avarice's characteristics. He is transformed for the worse. Avarice, on the other hand, is softened, and with Ambition's soul within him wins the love of Innocence. Ambition realizes his error, denounces the other and is thrust from the bone of Avarice. He is killed while raging through the forest. A lightning bolt crushes him to earth. The pact to surrender the body at the death of the other is recalled. Avarice thus finds himself on the brink of the grave when all he craved is within his hands.

Then comes the stirring climax, which leads up to the interesting ending of the photoplay.

BLUEBIRD PHOTPLAYS, INC.

THE SHOW-DOWN (Five Parts—Aug. 13).—The cast: Lydia Benson (Myrtle Gonzalez); John Benson (George Hernandez); Oliver North (Arthur Hoyt); Robert Curtis (George Chesebro); Langdon Crane (Edward Cecil); Parkes (Jean Hersholt).

The personal attributes of John Benson, Oliver North, Langdon Crane and Robert Curtis were noticeable to all their friends and acquaintances. Benson was a rich, hard-headed business man. Oliver North was known as a philanthropist. Crane was the author of a book that reflected the author's personal experiences in adventure and deeds of daring. Robert Curtis was a young society "blood."

Lydia Benson, a plain and sensible girl, with wealth at her command, had no desire to idle her time away at society's behest. She knew well the measure she placed on Crane's mock heroism; on North's self-advertising charities; on Curtis' idleness and wasting—but best of all she knew that her father was the soul of gentleness masked behind a gruff and falsely brusque exterior. She was glad when her father proposed a business trip to the Orient and asked her to go along.

Mongolian nations were showing surface indications of unrest that meant much to American commerce; and it was appealing to Robert Curtis in the thought of breaking the monotony of his ill-considered ease. Langdon Crane announced that he was going to the Orient to gather "local color" for a successor to "Back to the Primitive." Philanthropist North declared that the heathen needed his attention—and so all these different types of humanity took passage, by merest chance, on the same steamship.

German submarines had not been reported in the Pacific, hence it was a profound surprise when a torpedo hit the steamship. Fate brought the Bensons, North, Crane, Curtis and a couple of sailors together in the same lifeboat. Cast upon an island in the mid-Pacific the true natures of the various characters came to the surface. North, the philanthropist, developed a streak of selfishness that required force to thwart, else the others might have perished. The hero-author proved a coward. Benson showed his dominant spirit by taking command of the situation and in Robert Curtis the adventure roused a sense of usefulness.

The castaways lived on tropical fruits and drew lots to decide who should explore the island. While Lydia held the "straws" that should decide, Crane and North trembled with fear; gruff old Benson grabbed his straw with fearless resolution—and Curtis, having drawn, broke his own straw in half to make sure it would be the shortest. The die being cast, Curtis started to explore—but Lydia followed him, attracted by something more than admiration.

They traveled day and night until they came

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upon a village across the island that proved to be the German submarine base. They pushed on and found a lonely wireless station, manned by one of Uncle Sam's nephews. The news of the submarine raid was flashed to Honolulu. Cruisers of the U. S. Navy hastened to the island, destroyed the German base, and rescued the marooned Americans. Safe once more on home soil, Lydia and Robert Curtis were married.

FOX FILM CORP.

DURAND OF THE BAD LANDS (Five Parts—Aug. 11).—The cast: Dick Durand (Dustin Farnum); Molly Gore (Winifred Kingston); Clem Alison (Tom Mix); May Bond (Babe Cressman); "Kingdom-Come" Knapp (Lee Morris); Inez (Amy Jerome); Jimmy (Frankie Lee); Story by Mabelle Heikes Justice. Directed by Richard Stanton.

Dick Durand, an engaging young outlaw, has robbed so many stage coaches that his name has come to be associated, however unjustly, with every misdeed in the zone in which he operates. His stamping ground is generally along the line between the United States and Mexico. After he gets the gold, flight is always easy because the boundary is so close by.

While out on a plundering expedition one day, Dick happens upon a band of marauding Indians attacking a group of settlers. Dick opens fire on the Redskins, but before he forces them to flee they kill all except three children and Durand himself.

Dick places the kiddies in the care of Molly Gore, to whom he has lost his heart. Molly does not suspect that the kindly horseman is the outlaw on whose head a price has been put; and whom sheriff and posse are seeking because he is blamed for the massacre.

Although he knows the sheriff is in hot pursuit, Dick stops in his ride for the border to rescue a girl who has been kidnapped by Indians. After he returns her to her father, the sheriff takes Durand prisoner, and Dick is found guilty of murdering the settlers. It then transpires that the girl Dick has saved is the Governor's daughter. The executive pardons Durand because he believes in him—and because Molly Gore does—an instant before conclusive evidence is brought that Dick was innocent of any guilt in the massacre.

WORLD PICTURES.

THE LITTLE DUCHESS (Five Parts—Aug. 20).—The cast: Geraldine Carmichael (Madge Evans); Evelyn Carmichael (Pinna Nesbit); Earl Carinmore (Jack Drumier); Jim Dawson (James Davis); Jim Snyder (Patrick Foy); Sophia Dawson (Maxine Elliott Hicks); Billy (Sheridan Tansey). Directed by Harley Knoles.

Geraldine Alicia Elizabeth Endelbury Carmichael is the seven-year-old daughter of Evelyn Carmichael, an English widow. To friends she is just Jerry—for short. In the tenement live also the Dawsons, Grandma, Jim and his daughter, Sophia, who is Jerry's age. Jerry mails a letter addressed to Lord Carmichael in England for her mother. Exacting a promise from Jerry to take care of certain papers, Evelyn, fatigued by her losing fight against death, passes away.

Jerry hides the papers behind a loose board in the room. Jim Dawson steals the rings from the dead woman's hands. When none of the neighbors want Jerry, she is taken to an orphanage, where she makes a friend of Billy, another unfortunate.

In England, the crabbed old Lord Carmichael lives in solitary grandeur. He reads a letter from his daughter-in-law, Evelyn, in which she says his son is dead and she is dying, beseeching him to provide a rightful place in his household for his grandchild—and rightful heir. Lord Carmichael turns the letter over to his attorney, Thomas Bradford. He explains that for thirty years no woman has been permitted to cross his threshold because his wife disappeared on the same day that his older brother was missed, and he suspected them of infidelity. Bradford

sails for America to bring Lord Carmichael's heir.

Jerry and Billy run away from the orphanage to see a circus parade, and persuade Bill Snyder, owner, to take them in. Ransacking the Carmichael room, Jim Dawson finds the papers which Jerry secreted. Among them is Jerry's birth certificate, which shows that she is related to Lord Carmichael of Carinmore Castle, England. Jim rehearses Sophia, his daughter, in the art of being a lady, preparatory to presenting her to Lord Carmichael as his grandchild and heiress.

Bradford traces Jerry to the circus, from which he takes her to Carinmore Castle. Lord Carmichael becomes furious. She is the first female to enter the threshold in thirty years. He

had expected to find his heir a boy. Jerry loses no time in telling him that he is a nasty, cross old thing, but she wins over the hearts of the servants. Lord Carmichael consents to allow Jerry to remain, but she must wear boy's attire. On her grandfather's sixty-ninth birthday, Jerry gives a surprise party for him. Touched by her sweet thoughtfulness, he is won over in spite of himself. Among his gifts he finds a great doll, which Jerry purchased because she could find no dolls in the house, and a skipping rope.

Jim Dawson arrives at Carinmore Castle, presenting Sophia as the grandchild of Carmichael, and heiress to Carinmore Castle. To substantiate his claim, he shows Evelyn's jewels and the papers he had found. While Bradford is questioning him, Lord Carinmore interviews Sophia. Frightened by his manner, Sophia forgets her oft-rehearsed part, and bungles Dawson's plans. When Jerry greets the newcomer as Sophia, Lord Carmichael is convinced that Dawson is an impostor. Through the intervention of Jerry the Dawsons are permitted to leave.

Jerry has been drilling the servants of the house into an army. Deciding to fit up a watchtower, she has them take her to an unused tower of the Castle. It is a difficult matter to open the rusty lock, but when that is accomplished, and they enter the room, they find two skeletons. Examining the room, Lord Carmichael finds a faded sheet of paper under a pile of dust near one of the skeletons. He deciphers a message written by his wife thirty years ago, in which she says that his brother and she had been exploring the tower when the lock sprung to, and trapped them. Unable to make anybody hear them, they were both dying.

Lord Carmichael realizes that his wife and his brother had been innocent of all wrong. As reparation for his months and years of bitterness, Lord Carmichael permits Jerry to assume girl's garments again. Decked out in her new finery, Jerry proposes that she can now be Lord Carmichael's little mother.

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS NO. 63 (Aug. 4).
Yerba Buena, Cal.—Thousands of apprentice seamen are preparing for naval service at the Yerba Buena Island Training Station. Subtitles: The square formation drill. On one of Uncle Sam's warships.

Chicago, Ill.—Untold suffering is caused by the worst heat wave in many years, which prostrates thousands throughout the country. Subtitles: The icemen do a rushing business in New York City. Children of the Ghetto adopt expedient measures for relief.

Who is He?—A victim of amnesia found wandering aimlessly in Montclair, N. J. He remembers nothing of his past life. Subtitles: Friends or relatives communicate with Hearst-Pathe News, New York City.

New York City.—The harbor is filled with the vessels of neutral nations whose cargoes are held up by the new embargo regulations. Subtitles: America asks that no American exports be supplied the enemy, and docks are loaded with goods awaiting such certification. A Norwegian Mission, headed by Dr. Nansen, arrives to arrange for Norway's food supply.

In Reconquered France.—France reclaims for cultivation the shell-plowed fields retaken from Germany, and the land is cleared of bombs. Subtitles: (Pictures taken by the Cinematograph Division of the French Army.) Teuton prisoners help to restore that which they destroyed. Modern agricultural implements are used to facilitate the work. Battlefields are now peaceful pasture grounds.

On the Western Front.—The flame projector is the latest instrument used by the French troops in reprisal for the enemy's ruthless warfare.

Canejo, Cal.—The military forces abroad will need an enormous quantity of meat, and hog ranches are getting ready for the call. Subtitle: Disinfecting the hogs in a wallow of creosote.

An American Camp.—Coast artillery recruits

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round into shape as Congress is asked for millions of dollars to fortify the seaboard. Subtitles: The "War Game"; mapping out a strategic plan of defense against an attacking force. They learn how to man the big guns in coast fortifications. After a hard day's work.

Hoboken, N. J.—Old Glory is unfurled on the great liner *Vaterland*, pride of the Hamburg-America Co., and the world's largest ship. Subtitle: View of the vessel, taken before the war, showing her immense size.

New York City.—America calls up its citizens for military duty, and everywhere Exemption Boards are busy examining drafted men. Subtitles: Harry Gilbert, of Washington, is the first man chosen for the National Army of America. In the country's service.

Cartoon (Magazine Section).—They all look alike to her.

Battle Creek, Mich. (Local).—This city dedicates a monument to the first rural free delivery system, which began here twenty years ago. Subtitles: The original design of the Betsy Ross Colonial Flag is used in the ceremonies. The two pioneer rural carriers.

HEARST-PATHE NEWS NO. 64 (Aug. 8).

El Paso, Texas.—Thirty thousand troops from Fort Bliss are reviewed by General Bell and the Russian Military Envoy, General Roop. Subtitles: The distinguished guests pay a visit to Elephant Butte dam, to see America's great irrigation project. Outlets of water at the base of the dam.

New York City.—Citizens are asked to aid in exterminating moth caterpillars which infest the East, destroying trees and property. Subtitles: The cocoon spun by the caterpillar of his own hair. Park officials spray trees in an effort to get rid of the plague.

San Diego, Cal.—Boys of the 21st Infantry cannot wait for regular barracks, so they use the Indian village of the Painted Desert. Subtitles: The modern war cry brings them all tumbling down. The chief's hut serves as the colonel's headquarters.

In Liberated France.—Miles behind the firing line German prisoners are busily engaged reclaiming the lands they so ruthlessly devastated. Subtitles: They rebuild the cities they destroyed. They provide homes for the people they made homeless. And when their daily work is over they are given ample opportunity for recreation.

Arras, France.—The French tanks play an important part in the great allied offensive, and have led the way to many a victory. Subtitle: "Teddy," the name they give to the mighty, irresistible machine.

Allentown, Pa.—The call of the Red Cross is nobly answered and 5,000 volunteers train for service with the U. S. Ambulance Corps. Subtitles: The "litter" drill. Hundreds of auto ambulances are ready to leave for the front.

Food Conservation.—The Board of Education of Newark, N. J., aids this national movement and school children help gather the crops. Subtitles: The schools offer facilities for housewives who want to do their own canning. Placing the vegetables or fruits in air-tight jars for preservation. It requires little work and little expense. Every household should have its supply.

An American Port.—Another tragedy of the deep is luckily averted when a big ocean liner is sunk by collision near the Atlantic coast. Subtitles: Every one on board is rescued. Divers try to ascertain the amount of damage.

Chicago, Ill.—The whole city turns out to honor its citizens enrolled in America's National Army for Democracy's struggle. Subtitles: The Russian Mission reviews Uncle Sam's future soldiers. The officers of the new army, just commissioned at Ft. Sheridan, are ready for their duties.

F. M. MANSON.

THE PLANTER (Ten Parts—August).—Osgood and Short are promoters floating stock in a fraudulent tropical rubber plantation among the residents of a New England community. Their best prospect is Elizabeth Mann, a wealthy widow, who is kept from investing only by the influence of her rather effeminate son. To get him out of the way the promoters offer to send him to the tropics to manage the plantation. David, having been brought to a realization of his worthlessness through a curt refusal of marriage, accepts, and is soon landed in the tropics. He meets Senora Morales, a Mexican slave dealer and her daughter, Consuela. They are just departing to deliver a number of slaves to Ludwig Hertzler, the most feared and hated planter on the Isthmus. David gets an insight into Hertzler's peculiar character, and the horror and brutality of the rubber slavery system.

Next morning Senora Morales and Consuela arrive with the slaves, among them a big Yaqui chief, to whom Hertzler's half-breed daughter is attracted. Going on to his own plantation, David finds that it is little more than a rubbish heap and sends a cable to his mother not to invest, but this is intercepted by Hertzler for his personal gain.

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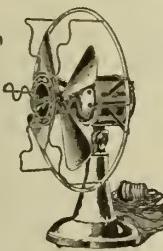
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David's housekeeper, Andrea, is a wild, sensuous daughter of the tropics, and endeavors to appropriate David to herself. David turns his attentions to reforming conditions and building up the plantation, especially after he hears that his mother has invested in the company. Crazed by the unspeakable brutality to which they are subjected on Hertzler's plantation, the Yaqui chief and his sister escape. In the flight the sister is killed by Hertzler and the following morning the Yaqui is captured, taken back and terribly flogged.

Andrea's fight to win David reaches a climax when, after he had ridden by a stream and had seen her bathing, he yields to the lure of her dancing and love-making that night. They are interrupted by cries of yellow fever and, as David goes to attend the sick man, the slaves escape, and Andrea, after looting the hut, follows them. After writing a letter to Morales for more slaves, David is himself stricken with the fever.

Morales being away from home, Consuela brings the slaves. Hertzler accompanies her, and nurses him back to life. While nursing the sick man, Hertzler schemes to have David removed by Osgood and Short so that he may manage the plantation and divide the spoils with the promoters. Consuela assists David in his reforms by opening school for slave children. David asks her to marry him. She agrees, providing his mother consents. At that moment Hertzler brings a letter authorizing him to take charge of the plantation, and, as David speeds back to New England to gain his rights, Consuela stays on to try to protect his interests. Hertzler urges Consuela to marry him. In answer to her query as to why he has been so brutal, he explains that because years ago native bandits killed his wife and stole his baby, and this had so warped him that he thought only of revenge.

In New England David secures control of the plantation, while his mother writes to Consuela urging her marriage with David. Patricia obtains the letter and shows it to Hertzler, who is so enraged that he locks her up in a hut and, after a night of drinking, starts to wreak his vengeance on her. Drunk, he wanders into the jungle, where he falls unconscious.

Returning home, Morales finds that Consuela is at Hertzler's, and starts out for her, with David, who has just returned. Morales is killed. That evening Hertzler goes to the hut and attacks Consuela. She is saved by the arrival of her slave, Patricia. Patricia pleads with Hertzler to give up his plan, but Hertzler locks her up in another hut and goes back to Consuela. He now plans to mate her with a slave. The slave is brought in, but Consuela is again saved by an uprising of the slaves. A battle ensues between them and Hertzler and the overseers. Hertzler is left helpless on the ground by the Yaqui chief, who, to avenge himself for the death of his sister, carries off Hertzler's half-breed daughter, Patricia. The slaves burn the plantation and Hertzler, a physical wreck, plans his worst revenge. If he cannot have Consuela he determines that no one else shall, and crawling to the hut, he sets fire to it, to burn both of them.

David, nearing the plantation, sees the flames and rescues Consuela. Carrying her out, he adds mental anguish to Hertzler's death by telling him that Consuela is his own daughter. He revives Consuela and all ends happily.

METRO PICTURES CORP.

THE JURY OF FATE (Rolle—Five Parts—Aug. 6).—The cast: Jeanne Labordie and Jacques Labordie (Mabel Taliaferro); Donald Duncan (William Sherwood); Francois Leblanc (Frank Fisher Bennett); Ching (Charles Fang); Henri Labordie (Albert Tavernier); Louis Hebert (Bradley Barker); Duval Hebert (H. F. Webber). Directed by Tod Browning.

Henri Labordie's wife dies after giving birth to twin children, Jacques and Jeanne. Before he takes the children to the Canadian woods to live he makes an agreement with his friend, Duval Hebert, that when Jeanne is old enough she shall marry Hebert's son Louis. In their new home Labordie lavishes all his affection on Jacques, a weak and sickly youth. Francois, a half-breed, worships Jeanne.

Jeanne grows up to winsome womanhood. Donald Duncan, a government surveyor, meets Jeanne. He becomes infatuated with her, and she with him. Jacques tells his father, now totally blind, and Labordie forbids Jeanne to see Duncan. Love finds a way, however, and

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Jeanne promises to wed Duncan when he has completed his work for the government. Jacques, who has injured his hand, persuades Jeanne to take him canoeing in the St. Lawrence. Francois sees the canoe upset. He saves Jeanne, but her brother is drowned.

Jeanne has been warned that any great shock would kill her father, and so the girl cuts off her hair and tells her father that Jeanne is dead and that she is Jacques. When Duncan returns for his bride he is told of the death of Jeanne. On his deathbed Labordie asks Jeanne, whom he believes is Jacques, to go to Montreal to Duval Hebert, and resuming her own dress and name she does so. Hebert tells Jeanne that it was her father's wish that she marry his son, Louis, a dissipated youth. She is horror stricken, but to keep her father's vow consents that the marriage be celebrated after Louis returns from the North where he has gone to settle a question concerning his father's land.

In the North woods Louis meets Duncan, who is working for the Hebert firm, and when the young man has a quarrel with a guide, Duncan saves his life. Young Hebert insists that the surveyor return to Montreal and receive the thanks of his father and fiancee. Duncan accepts the invitation and he and Jeanne meet again. At first he believes that Jeanne tricked him, but when he has learned the truth, Duncan takes the unhappy girl in his arms and tells her again of his love. Louis, half intoxicated, sees them and insults Jeanne. Francois resents the affront to his idol, and throws Louis out of the room. Louis tries to get at the half-breed, but falls over the banisters and is killed. Not knowing this, Duncan goes away, fearing to cause Jeanne trouble.

Months later, once again in the North woods, Francois is surprised to see Duncan riding toward him. The young surveyor asks whether Louis and Jeanne are happy in their marriage. By remaining silent, Francois might keep Jeanne and Duncan from meeting, and perhaps in time win her for himself. But his love for her is so sincere that he prefers her happiness to his own, and Jeanne and Duncan are reunited in the Northern woods where they first met.

METRO PICTURES CORP.

TO THE DEATH (Five Parts—Aug. 27).—The cast: Bianca Sylva (Mme. Petrova); Etienne Du Inette (Mahlon Hamilton); Jules Lavinne (Wyndham Standing); Antonio Manatelli (Henry Leone); Rosa (Evelyn Brent); The Woman of Mystery (Violet Reed); Maria (Marion Singer); Valet (Boris Korlin). Written by Mme. Petrova and L. Case Russell. Directed by Burton L. King.

Bianca, a Corsican, supports her frivolous sister, Rosa, by making laces. The sculptor, Manatelli, visits her cottage to buy laces, and sees her modeling in clay. Impressed by her talent, he offers her free instruction if she wishes to come to Paris. Bianca accepts and promises to send for Rose as soon as possible.

In Paris she meets Etienne Du Inette, head of the Internationale, a powerful secret service organization. He and Bianca are instantly attracted to each other. Jules Lavinne, also in the service of the Internationale, goes to Corsica on a secret mission. He sees and despises Rosa.

One day a mysterious veiled woman slips a note under Etienne's door, warning him to go to Corsica and watch Lavinne, who is a traitor. He soon has occasion to protect Rosa from Lavinne. Lavinne learns the assumed name Etienne is using on the island and signs it to a note asking Rosa to meet him.

In Paris, Bianca finishes and exhibits her first piece of work, and it is purchased by a wealthy patron. She sells for Rosa, but a letter from old Maria tells of the girl's disgrace and attempted suicide. Bianca rushes to her sister, who is dying. She finds the note which lured her sister to her destruction. It is signed "Pierre Renard." Bianca vows to follow Pierre Renard "To the Death."

She meets Jules Lavinne, and instinctively dislikes him, but when she learns that he belongs to the Internationale she forces herself to be gracious to him, hoping that he will aid her in finding "Pierre Renard." Lavinne, determined to win her, avoids meeting Etienne. Bianca asks Lavinne's aid, and he promises to find the man for her if she will marry him. Having vowed to avenge her sister at any cost, she promises.

That night Lavinne telephones that he has a photograph of Pierre Renard. Bianca asks him to bring it to her at once. Before he comes he writes a note which he instructs his man to deliver to Etienne. It reads, "Bianca is in great danger. Go to her at once." Lavinne engages tickets on the midnight train, and tells his valet to take his portmanteau to a prominent hotel, where he arranges to have a priest ready to perform the ceremony.

He shows Bianca the photograph. She is speechless with horror, when she sees that it is a picture of Etienne. Lavinne instructs her

to ask him whether he was not known in Corsica as "Pierre Renard." When he arrives she does so, and he admits it, also admitting that he knew Rosa there. She plunges a dagger in his breast, and he falls to the floor.

Unwilling to keep her bargain with Lavinne, she attempts to take her own life. Lavinne prevents her, and forces her to accompany him to the hotel where the priest is in waiting. No sooner is the ceremony performed than Lavinne boasts of having won her by trickery, saying that it was he himself who lured Rosa to her death by the use of the name "Pierre Renard." Just then the valet knocks at the door, and Lavinne admits him. Behind him follow the woman of mystery and two gendarmes. The woman is Lavinne's wife, and he is arrested as a bigamist and a traitor. He returns to Bianca the dagger with which she struck down her lover. She rushes back to her own apartment, to kill herself beside his body, but she is amazed to find him gone. Her old nurse leads her into the room where he is lying asleep. The medallion of herself worn over his heart has saved his life.

PARAMOUNT PICTURES CORP.

SUMMER BOARDING (Klever Komedy—Aug. 13).—Vic reads an ad in the Summer Resort Column of a daily paper advertising "Restful Villa" at Bulle in-the-Pines. The place, so the ad reads, has everything your heart would desire, and wanting to get away from the heat of the city, Vic decides here's the chance and packs his family up and off they go. They soon arrive at Bulle in-the-Pines and are met at the station by a hackman, whom Vic describes as "Rip Van Winkle." After many hardships in the hack they manage to reach Restful Villa. The place is everything that your heart would not desire, and from this moment on Vic's troubles begin. Many things happen to him and his family trying to escape from the Villa, by climbing down out of the window. They manage to make a "get away," and arrive home all in, resolving that so far as summer boarding is concerned, "never again."

THE VARMINT (Lasky—Five parts—Aug. 5).—The cast: The "Varmint" (Jack Pickford); the Roman (Theodore Roberts); Laura, his daughter (Louise Huff); Tough McCarty (Henry Malvern); the White Mt. Canary (Ben Suslow); the Coffee-Colored Angel (Milton Schumann); Cheyenne Baxter (Maurice Kessell); Doc MacNooder (Manfield Stanley); the Tennessee Shad (Miriam Comer); Butsey White (Ed. Sedgwick).

John Huperdink Stover, otherwise known as "The Varmint," for his pestiferousness, or as "Dink" when in special favor, was expelled from a boarding school and sent to Lawrenceville Academy. On the stage on the way to the school he meets a somewhat silent man whom "Dink" sizes up for a salesman and he proceeds to wax eloquent on the subject of his past career and the reason why he was expelled from his previous school. The "salesman" is no other than the professor of Latin, known to the boys as the "Roman."

"Dink" boasts that in a week he will have the boys at the school in his power. A strange uneasiness grips him when he sees that he does not make just the impression he expected. Little by little he succeeds in making himself the most thoroughly disliked and abhorred person on the campus.

"Dink" rises a point in his schoolmates' estimation when he discovers on reporting to the Latin class that the instructor is no other than the traveling man of the stage on the day of his arrival, and in order to make good some of the many boasts he made on that day fakes the translation. The Roman, possessed of a good sense of humor, compliments "Dink" on his performance, much to everyone's surprise.

The first girl to attract "Dink" Stover is no other than the pretty daughter of the Roman, considerably older than he is. After a short and one-sided flirtation, Miss McCarty becomes engaged to another man and "Dink" is desperate—until some new neckwear comes in at the local haberdasher's and diverts his mind from his agony.

As a result of his neglect of study, "Dink" finds himself about to be dropped in school for falling off in his studies. He is to have a private examination at the Roman's house. Stover decides to cheat, and arranges with the Tennessee Shad and MacNooder to overturn a large water cooler outside the Roman's door and other devices to get him out of the way. To his utter dismay, the Roman goes out of the room and stays, thus putting him on his honor. "Dink" signs his name at the head of the blank paper and is dumbfounded when, upon the Roman's return, he seems to scan the blank sheets closely and says: "I think this will about pass you, Stover." The two discover that they had been friends from the first and "Dink" really comes into his own when the Roman explains that as he is now an upper classman, it is up to him to set a good example to the younger boys.

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List of Current Film Release Dates

ON GENERAL FILM, PATHÉ AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 1266.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Strikingly Business (One of the O. Henry Series—Two parts—Comedy-Drama). A Departmental Case (One of the O. Henry Series—Two parts—Comedy-Drama). A Little Speck in Garnered Fruit (One of the O. Henry Series—Two parts—Comedy-Dr.). The Gift of the Magi (One of the O. Henry Stories—Two parts—Comedy-Drama). The Coming Out of Maggie (One of the O. Henry Stories—Two parts—Comedy-Dr.). The Venturers (One of the O. Henry Series—Two parts—Comedy-Drama). Discounters of Money (One of the O. Henry Series—Two parts—Comedy-Drama). The Furnished Room (One of the O. Henry Series—Two parts—Drama).

ESSANAY.

A Corner in Smiths (Black Cat Feature—Two parts—Comedy-Drama). Two Laughs (Black Cat Feature—Two parts—Comedy-Drama). Our Boys (Black Cat Feature—Two parts—Comedy). Seventy and Seven (Black Cat Feature—Two parts—Comedy-Drama). Pete's Pants (Black Cat Feature—Two parts—Comedy). Vernon, the Bountiful (Black Cat Feature—Two Parts—Comedy-Drama). The Long-Green Trail (Black Cat Feature—Two parts—Comedy-Drama). Don't Lose Your Coat (Black Cat Feature—Two parts—Comedy). Star Dust—Black Cat Feature—Two parts—Comedy-Drama). Twelve Cylinder Speed of the Leisure Class (George Ade Fables—Two parts—Comedy).

FALCON FEATURES.

The Mainspring (Four parts—Drama). The Martinache Marriage (Four parts—Dr.). The Stolen Play (Four parts—Drama).

KALEM.

The Boot and the Loot (Ham and Bud Comedy). The Ghost of the Desert (An episode of "The American Girl"—Two parts—Drama). The Mark of Stingaree (Episode of "The Further Adventures of Stingaree"—Two parts—Dr.). An Order of the Court (Episode of "The Further Adventures of Stingaree"—Two parts—Dr.). At the Sign of the Kangaroo (an episode of the "The Further Adventures of Stingaree"—Two parts—Drama). Through Fire and Water (Episode of the Further Adventures of Stingaree—Two parts—Drama). A Bushranger's Strategy (Episode of the Further Adventures of Stingaree—Two parts—Drama). The Stranger at Dumcrieff (Episode of "The Further Adventures of Stingaree"—Two parts—Drama). A Champion of the Law (Episode of "The Further Adventures of Stingaree"—Two parts—Drama).

GEORGE KLEINE.

A Suit and a Suitor (One-Reel George Bickel Comedy). Nearly a Husband (One-Reel George Bickel Comedy). Some Statue (One-Reel George Bickel Comedy).

JAXON COMEDIES. (Pokes and Jabs).

A Ride for Life. Military Madness. Pearls of Pauline. Ploughing the Clouds. (Second Series.) Counting 'Em Up. The Baggage Man. Getting the Coin. Tough Luck. Play Ball.

SELIG.

Selig-World Library No. 9 (Educational). The Magic of Motive Power (Two parts—Edu.). Love Victory (One Reel—Drama). Selig World Library No. 8 (Educational). In the African Jungle (Two parts—Drama). Checkmate (Drama). Selig World Library No. 10 (Educational). A Daughter of the Southland (Two parts—Dr.). The L.-X. Clew (Drama). Selig-World Library No. 11 (Edu.). The Toll of Sin (Two Parts—Drama). The Bush Leaguer (One part—Drama). Selig-World Library No. 12 (Educational). The Smoldering Spark (Two parts—Drama). The Love of Madge O'Mara (Drama). Selig-World Library No. 13 (Educational). A Man, a Girl and a Lion (Two parts—Drama). Her Perilous Ride (One part—Drama).

RAY COMEDIES.

Muggsy in Bad. A Laundry Mix-Up. A Peaceful Flat. Cheating His Wife. A Bathtub Marriage.

SPARKLE COMEDIES.

The Spy. The Trunk Route. Bertie's Bath. A Night of Enchantment. (Second Series.) An Attorney's Affair. Her Peignoir. Those Terrible Telegrams. The Stag Party. Bragg's Little Poker Party. Mixed Nuts.

Pathé Exchange, Inc.

RELEASES FOR WEEK OF JULY 29.

The On-the-Square Girl (Five parts—Drama—Astra). The Neglected Wife (Episode No. 12, "Em-bittered Love"—Two parts—Drama—Balboa). The Fatal Ring (No. 4, "The Warning of the Ring"—Two parts—Drama—Astra). Know America No. 17 ("Eastern Texas"—Scenic Combitone). Hearst-Pathé News No. 62. Hearst-Pathé News No. 63.

RELEASES FOR WEEK OF AUGUST 5.

Captain Kiddo (Lasalida—Five parts—Drama). The Neglected Wife (Episode No. 13, "Revolt-ing Pride"—Two parts—Drama). The Fatal Ring (Episode No. 5, "Danger Under-ground"—Two parts—Astra). Know America No. 18—Stray Shots in the Lone Star State (Scenic-Combitone). Lonesome Luke—Messenger (Two Parts—Comedy-Rolin). Hearst-Pathé News No. 64 (Topical). Hearst-Pathé News No. 65 (Topical). Iska Worrell (Abe Kabbible Cartoon), and How a Phonograph Record is Made (Edu-cational) (International) (Split Reel).

RELEASES FOR WEEK OF AUGUST 12.

The Streets of Illusion (Five parts—Drama—Astra). The Neglected Wife (No. 14—"Desperation"—Two parts—Drama—Balboa). The Fatal Ring (No. 6—"Rays of Death"—Two Parts—Drama—Astra). Know America No. 19—"Southern Colorado" (Scenic—Combitone). Hearst-Pathé News No. 66 (Topical). Hearst-Pathé News No. 67 (Topical). Bringing Up Father—"He Tries His Hand at Hypnotism" (Cartoon Comedy), and Sardine Fisheries at Monterey (Edu.) (International Split Reel).

RELEASES FOR WEEK OF AUG. 19.

Miss Nobody (Five parts—Drama—Astra). The Neglected Wife (No. 15—"A Sacrifice Su-preme"—Two parts—Drama—Balboa). The Fatal Ring (No. 7—"The Signal Lantern"—Two parts—Drama—Astra). Along the Baltic Sweden (Scenic—Sveafilms), and Japan, the Religious (Colored Scenic) (Split Reel). Jerry on the Job—"On the Border" (Cartoon Comedy), and "Fine Feathers" (Edu.) (Split Reel). Lonesome Luke, Mechanic (Two parts—Comedy—Rolin). Hearst-Pathé News No. 68 (Topical). Hearst-Pathé News No. 69 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

May 28—Susie of the Follies (Comedy). June 11—Her Fractured Voice. June 25—Auto Intoxication.

FAMOUS PLAYERS.

June 28—The Little Boy Scout (Five parts—Drama). July 2—At First Sight (Five parts—Drama). July 9—The Love That Lives (Five parts—Drama). July 23—The Long Trail (Five parts—Drama).

KLEVER KOMEDY.

June 4—Bungalowing (Comedy). June 18—Commuting. July 2—Oh Pop! July 16—The Wrong Mr. Fox. July 30—Motor Boating. Aug. 13—Summer Boarding (Comedy).

LASKY.

July 12—Forbidden Paths (Five parts—Dr.). July 16—What Money Can't Buy (Five parts—Drama). July 26—The Squaw Man's Son (Five parts—Drama). July 30—The Crystal Gazer (Five parts—Dr.).

MOROSCO AND PALLAS.

June 21—Heir of the Ages (Pallas—Five parts—Drama). July 5—Big Timber (Five parts—Drama—Morosco). July 19—Cook of Canyon Camp (Five parts—Drama). Aug. 2—A Kiss for Susie (Five parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

May 21—A Reckless Romeo (Two parts). June 25—The Rough House (Two parts).

PARAMOUNT-ARTCRAFT.

Aug. 5—The Amazons (Five parts—Drama). Aug. 5—The Varmint (Five parts—Drama). Aug. 12—Seven Keys to Baldpate (Five parts—Drama). Aug. 12—The Law of the Land (Five parts—Drama). Aug. 19—The Mysterious Miss Terry (Five parts—Drama). Aug. 19—Haskimura Togo (Five parts—Dr.). Aug. 26—Close to Nature (Five parts—Drama). Aug. 26—Little Miss Optimist (Five parts—Drama).

PARAMOUNT-BURTON HOLMES.

July 30—To the Summit of Mt. Hood. Aug. 6—Geysers of Yellowstone (Scenic). Aug. 13—Wonders of Yellowstone (Scenic). Aug. 20—Tropical Nassau (Scenic). Aug. 27—Madrid to Madeira (Scenic).

PARAMOUNT-BRAY PICTOGRAPHES.

June 11—Subjects on Reel—Soldiers of the Soil; Traveling Forts; Repairing a Sub-sea Cable; Cartoon—Evolution of the Dachshund. June 18—Subjects on Reel—Unmasking the Medium; On Duty with the Coast Guards; Scientific Stock Breeding; Bobby Bumps' Submarine Chaser.

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List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 1266.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

July 11.—Number 80 (Topical).
 July 18.—Number 81 (Topical).
 July 25.—Number 82 (Topical).
 Aug. 2.—Number 83 (Topical).
 Aug. 9.—Number 84 (Topical).
 Aug. 16.—Number 85 (Topical).
 Aug. 23.—Number 86 (Topical).
 Aug. 30.—Number 87 (Topical).

BIG U.

June 25.—The Pointed Finger (Two parts—Dr.).
 June 25.—Love's Turmoil (Drama).
 July 2.—The Mad Stampede (Drama).
 July 9.—The Punishment (Drama).

BISON.

June 25.—Money and Mystery (Two parts—Drama).
 July 4.—The Wrong Man (Two parts—Dr.).
 July 9.—Double Suspicion (Two parts—Drama).
 Aug. 6.—The Soul Herder (Three parts—Dr.).
 Aug. 20.—Squaring It (Three parts—Drama).
 Aug. 27.—Jungle Treachery (Two parts—Dr.).

GOLD SEAL.

July 2.—The Young Patriot (Three parts—Dr.).
 July 9.—A Limb of Satan (Three parts—Drama).
 July 16.—Six Shooter Justice (Three parts—Drama).
 July 23.—A Soldier of the Legion (Three parts—Drama).
 July 30.—Right of Way Casey (Three parts—Drama).
 Aug. 13.—A Wife's Suspicion (Three parts—Drama).
 Aug. 27.—The Winning Pair (Three parts—Dr.).

IMP.

July 4.—The Girl in the Limousine (Drama).
 July 9.—Hatton of Headquarters (Drama).

JOKER.

July 9.—Kitchenella (Comedy).
 July 16.—He Had 'Em Buffeted (Comedy).
 July 23.—Canning the Cannibal King (Comedy).
 July 23.—The Soubrette.
 July 30.—The Battling Bellboy (Comedy).
 July 30.—The Stinger Stung (Comedy).
 Aug. 6.—O-My the Tent Mover (Comedy).
 Aug. 6.—The Vamp of the Camp (Comedy).
 Aug. 13.—Out Again, In Again (Comedy).
 Aug. 13.—Back to the Kitchen (Comedy).
 Aug. 20.—Behind the Map (Comedy).
 Aug. 20.—Mrs. Madam Manager (Comedy).
 Aug. 27.—Why They Left Home (Comedy).
 Aug. 27.—Busting Into Society (Comedy).

L-KO.

July 9.—Hearts and Flour (Two parts—Comedy).
 July 16.—Surf Scandal (Two parts—Comedy).
 July 23.—The Sign of the Cucumber (Two parts—Comedy).
 July 30.—Blackboard and Blackmail (Two parts—Comedy).
 Aug. 6.—The Little Fat Rascal (Two parts—Comedy).
 Aug. 13.—Rough Stuff (Two parts—Comedy).
 Aug. 20.—Street Cars and Carbuckles (Two parts—Comedy).
 Aug. 27.—Props, Drops and Flops (Two parts—Comedy).

NESTOR.

June 25.—The War Bridegroom (Comedy).
 July 2.—Poor Peter Plous (Comedy).
 July 2.—Five Little Widows (Two parts—Comedy).
 July 9.—Minding the Baby (Comedy).
 July 16.—A Dark Deed (Comedy).
 July 23.—Seeing Things.
 July 30.—Married by Accident (Comedy).
 Aug. 6.—The Love Siacker (Comedy).
 Aug. 13.—The Rushin' Dancers (Comedy).
 Aug. 20.—Move Over (Comedy).
 Aug. 27.—The Night Cap (Comedy).

POWERS.

July 9.—Monkey Love (Cartoon Comedy) and In the Rocks of India (Dorsey Educational).
 July 16.—Box Car Bill Falls in Luck (Cartoon Comedy) and In the Heart of India (Educational).
 July 23.—Hammon Egg's Reminiscences (Cartoon Comedy) and in The Land of Light and Gloom (Dorsey Edu.).
 July 30.—The Good Liar (Cartoon) and "In Monkey Land" (Ditmar's Edu.).
 Aug. 6.—Seeing Ceylon with Hy Mayer (TraveLaugh).
 Aug. 13.—Doing His Bit (Cartoon Comedy), and Algeria, Old and New (Scenic) (Split reel).
 Aug. 20.—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider" (Ditmar's Edu.) (Split Reel).

REX.

July 2.—Seeds of Redemption (Two parts—Drama).
 July 9.—Three Women of France (Two parts—Drama).

STAR FEATURETTE.

July 23.—The Beautiful Impostor (Two parts—Drama).
 July 30.—The Woman Who Would Not Pay (Two parts—Society—Drama).
 Aug. 6.—The Untamed (Two parts—Drama).
 Aug. 13.—Cheyenne's Pal (Two parts—Drama).
 Aug. 20.—The Golden Heart (Two parts—Dr.).
 Aug. 27.—Hands in the Dark (Two parts—Dr.), and Old French Towns (Short Scenic on Same Reel).

VICTOR.

July 9.—Meet My Wife (Comedy).
 July 9.—The Paper Hanger's Revenge (Comedy).
 July 9.—Kicked Out (Two parts—Comedy Drama).
 July 16.—One Bride Too Many (Two parts—Comedy-Drama).
 July 30.—Where Are My Trousers? (Two parts—Comedy).
 Aug. 6.—Like Babes in the Wood (Two parts—Juvenile Comedy).
 Aug. 13.—The Brass Girl (Two parts—Comedy—Drama).
 Aug. 20.—A Five Foot Ruler (Two parts—Comedy-Drama).
 Aug. 27.—Scandal Everywhere (Comedy).

UNIVERSAL SCREEN MAGAZINE.

July 9.—Issue No. 27 (Educational).
 July 16.—Issue No. 28 (Educational).
 July 23.—Issue No. 29 (Educational).
 July 30.—Issue No. 30 (Educational).
 Aug. 6.—Issue No. 31 (Topical).
 Aug. 13.—Issue No. 32 (Topical).
 Aug. 20.—Issue No. 33 (Educational).
 Aug. 27.—Issue No. 34 (Educational).

UNIVERSAL SPECIAL FEATURE.

July 15.—The Gray Ghost (Episode No. 8—"The Warning"—Two parts—Drama).
 July 22.—The Gray Ghost (Episode No. 4—"The Flight"—Two parts—Drama).
 July 29.—The Gray Ghost (Episode No. 5—"Plunder"—Two parts—Drama).
 Aug. 6.—The Gray Ghost (Episode No. 6, "The House of Mystery"—Two parts—Drama).
 Aug. 13.—The Gray Ghost (Episode No. 7) (The Double Floor) (Two parts—Drama).
 Aug. 20.—The Gray Ghost (Episode No. 8, "The Pearl Necklace"—Two parts—Dr.).
 Aug. 27.—The Gray Ghost (Episode No. 9—Title Not Reported—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

July 14.—Issue No. 9 (Topical).
 July 21.—Issue No. 10 (Topical).
 July 28.—Issue No. 11 (Topical).
 Aug. 4.—Issue No. 12 (Topical).
 Aug. 10.—Issue No. 13 (Topical).
 Aug. 17.—Issue No. 14 (Topical).
 Aug. 24.—Issue No. 15 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

June 18.—The Greatest Power (Five parts—Dr.).
 June 25.—Aladdin's Other Lamp (Five parts—Drama).
 July 2.—The Trail of the Shadow (Five parts—Drama).
 July 9.—Foxy, the Will o' the Wisp (Five parts—Drama).
 July 30.—Miss Robinson Crusoe (Five parts—Drama).
 Special—The Slacker (Seven parts—Drama).
 Aug. 6.—The Jury of Fate (Rolfe—Five parts—Drama).

YORKE FILM CORP.

July 16.—The Hidden Spring (Five parts—Dr.).

METRO COMEDIES.

June 25.—The Hypochondriac (Drew).
 July 2.—The Matchmakers (Drew).
 July 9.—Lest We Forget (Drew).
 July 16.—Blood Will Tell (Rollin).
 July 23.—Mr. Parker—Hero (Drew).
 July 30.—Henry's Ancestors (Drew).
 Aug. 6.—His Ear for Music (Drew).
 Aug. 13.—Her Economic Independence (Drew).
 Aug. 20.—Her First Game (Drew).
 Aug. 27.—The Patriot (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTION.

July 1.—The Flame of the Yukon (Five parts—Drama).
 July 1.—Hater of Men (Five parts—Drama).
 July 1.—Her Excellency, the Governor (Five parts—Drama).
 July 8.—A Strange Transgression (Five parts—Drama).
 July 8.—Time Locks and Diamonds (Five parts—Drama).
 July 15.—The Sawdust Ring (Five parts—Dr.).
 July 15.—The Mother Instinct (Five parts—Dr.).
 July 22.—A Successful Failure (Five parts—Drama).
 July 22.—Sudden Jim (Five parts—Drama).
 July 29.—In Slumberland (Five parts—Drama).
 July 29.—Borrowed Plumage (Five parts—Dr.).
 Aug. 5.—The Food Gamblers (Five parts—Dr.).
 Aug. 5.—An Even Break (Five parts—Drama).
 Aug. 12.—Master of His Home (Five parts—Drama).
 Aug. 12.—Golden Rule Kate (Five parts—Dr.).
 Aug. 19.—Wee Lady Betty (Five parts—Drama).
 Aug. 19.—They're Off (Five parts—Drama).

TRIANGLE KOMEDY.

July 1.—A Janitor's Vengeance.
 July 1.—Aired in Court.
 July 8.—His Thankless Job.
 July 8.—A Joy of Fate.
 July 15.—His Sudden Rival.
 July 15.—The House of Scandal.
 July 22.—His Fatal Move.
 July 22.—An Innocent Villain.
 July 29.—Sole Mates.
 July 29.—His Widow's Might.
 Aug. 5.—His Perfect Day.
 Aug. 5.—A Matrimonial Accident.
 Aug. 12.—His Cool Nerve.
 Aug. 12.—A Hotel Disgrace.
 Aug. 19.—A Love Chase.
 Aug. 19.—His Hidden Talent.

KEYSTONE.

June 17.—Skidding Hearts (Two parts).
 June 24.—The Dog Catcher (Two parts).
 July 1.—Whose Baby (Two parts).
 July 8.—Dangers of a Bride (Two parts).
 July 15.—A Clever Dummy (Two parts).
 July 22.—She Needed a Doctor (Two parts).
 July 29.—Thirst (Two parts).

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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 1266.)

Mutual Film Corp.

CUB.

- July 5—Jerry's Gentle Nursing (Comedy).
 July 12—Jerry at the Waldorf (Comedy).
 July 19—Jerry's Star Bout (Comedy).
 July 26—The Red, White and Blew (Comedy).
 Aug. 2—Jerry's Big Stunt.
 Aug. 9—Jerry on the Railroad (Comedy).
 Aug. 16—Beach Nuts (Comedy).
 Aug. 23—Jerry on the Farm (Comedy).

GAUMONT.

- July 26—Reel Life No. 65 (Subjects on Reel: Juvenile Craftsman; A Dangerous Eagle Hunt; Pedigreed Eggs; National Sylvan Theater; Animated Drawings from "Life" (Mutual Film Magazine)).
 July 31—Tours Around the World No. 39 (Subjects on Reel: Marken, Holland; La Grande Chartreuse, France; A Trip to Majorca) (Scenic).
 Aug. 2—Reel Life No. 66 (Subjects on Reel: Making Machine Guns; Beads of Rose Petals; Saving a Wrecked Steamship; Keeping the Boys Home; Leaves from "Life" (Mutual Film Magazine)).
 Aug. 7—Tours Around the World No. 40 (Subjects on reel: Down the Senegal River in French West Africa; Bruges, Belgium; Fishing Villages of France) (Travel).
 Aug. 9—Reel Life No. 67 (Subjects on reel: An Undersea Garden; A Colored Baptizing; Electricity from the Heart; The Tallest Boy on Earth; Making Schools Safe; Animated Drawing from "Life"; "Not a Shadow of a Doubt"; "A Bomb and a Boomerang" (a war cartoon) (Mutual Film Magazine)).
 Aug. 16—Reel Life No. 68 (Subjects on Reel: Young Men's Christian Association; Learning to Be a Soldier; The Absent-Minded Dentist; An Animated Drawing from "Life" (Mutual Film Magazine)).
 Aug. 23—Reel Life No. 69 (Subjects on Reel: Hunting Alligators for Their Skins; Harvesting Potatoes on the Eastern Coast; Coney Island Thrills; Oil from Japan; Something Going to Happen; An Animated Cartoon from "Life".)

LA SALLE.

- July 10—When Lula Danced the Hula (Com.).
 July 17—The Kissing Butterfly.
 July 24—A Match in Quarantine.
 July 31—Man Proposes (Comedy).
 Aug. 7—Pigs and Pearls (Comedy).
 Aug. 14—The Widow's Might (Comedy).

MUTUAL WEEKLY.

- July 11—Number 132 (Topical).
 July 18—Number 133 (Topical).
 July 25—Number 134 (Topical).
 Aug. 1—Number 135 (Topical).
 Aug. 8—Number 136 (Topical).
 Aug. 15—Number 137 (Topical).
 Aug. 22—Number 138 (Topical).

MUTUAL CHAPLIN

- April—The Cure (Two parts—Comedy).
 June 22—The Immigrant (Two parts—Com.).

MONMOUTH.

- June 29—Jimmie Dale, Alias The Grey Seal (Chapter No. 15—"The Tapped Wires"—Two parts—Drama).
 July 6—Jimmie Dale, alias The Grey Seal (Chapter No. 16—"The Victory"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

- July 2.—The Masked Heart (American—Five Parts—Drama).
 July 9—Mary Moreland (Powell—Five parts—Drama).
 July 16—Betty Be Good (Horkheimer—Five parts—Drama).
 July 23—Melissa of the Hills (Five parts—Dr.).
 July 30—Pride and the Man (Five parts—Dr.).
 Aug. 6—Souls in Pawn (American—Five parts—Drama).
 Aug. 13—Bab the Fixer (Horkheimer—Five parts—Drama).

MUTUAL SPECIAL.

- July 23—The Great Stanley Secret (Chapter No. 1, The Gipsy's Trust—Four parts—Drama—North American).
 July 30—The Great Stanley Secret (Chapter No. 2, "Fate and the Child"—Four parts—Drama—North American).

SIGNAL PRODUCING CO.

- July 2.—The Railroad Raiders (Chapter No. 13—"The Road Wrecker"—Two parts—Drama).
 July 9—The Railroad Raiders (Chapter No. 14—"The Trap"—Two parts—Dr.).
 July 16—The Railroad Raiders (Chapter No. 15, "The Mystery of the Counterfeit Tickets"—Two parts—Drama).

Feature Releases

ART DRAMAS, INC.

- July 9—Miss Deception (Van Dyke—Five parts—Drama).
 July 16—When you and I Were Young (Apollo—Five parts—Drama).
 July 23—The Millstone (Erbograph—Five parts—Drama).
 July 30—Eye of Envy (Five parts—Drama).

ARTCRAFT PICTURES CORP.

- July 2.—The Little American (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

- July 23—The Rescue (Five parts—Drama).
 July 30—The Little Terror (Five parts—Dr.).
 Aug. 6—The Clean-Up (Five parts—Drama).
 Aug. 13—The Show Down (Five parts—Drama).
 Aug. 20—Mr. Opp Five Parts—Drama).
 Aug. 27—The Charmer (Five parts—Drama).

BUTTERFLY PICTURES.

- July 23.—The Double Standard (Five parts—Drama).
 July 30—A Wife on Trial (Five parts—Dr.).
 Aug. 6—Follow the Girl (Five parts—Dr.).
 Aug. 13—The Midnight Man (Five parts—Dr.).
 Aug. 20—The Lair of the Wolf (Five parts—Drama).
 Aug. 27—Straight Shooting (Five parts—Dr.).

CINEMA WAR NEWS SYNDICATE.

- July 22—American War News Weekly No. 12 (Topical).
 July 29—American War News Weekly No. 13 (Topical).

EDUCATIONAL FILM CORP.

- July 23—Living Book of Nature (Wolves and their Allies).
 July 25—Among the Senussi (Educational).
 July 30—Living Book of Nature (Water Fowl).
 Aug. 1—China and the Chinese No. 4 (Scenic and Educational).
 Aug. 6—Living Book of Nature (Mounting Butterflies).
 Aug. 8—Alaska Wonders in Motion No. 4 (Scenic and Educational).

FOX FILM CORP.

- July 22—The Kid Is Clever (Five parts—Dr.).
 Special Release—Jack and the Beanstalk (Ten parts—Drama).
 July 22—The Innocent Sinner (Five parts—Dr.).
 July 29—Wife Number Two (Five parts—Dr.).
 Aug. 4—Wrath of Love (Five parts—Drama).
 Aug. 11—Durand of the Bad Lands (Five parts—Drama).

FOXFILM COMEDIES.

- June 25—His Final Blow Out (Two parts).
 July 9—Bang! Bang! (Two parts).
 July 23—A Soft Tenderfoot (Two parts).

GREATER VITAGRAPH (V-L-S-E).

- Aug. 13—Mary Jane's Pa (Five parts—Drama).
 Aug. 20—Transgression (Five parts—Drama).
 Aug. 27—The Divorcee (Five parts—Drama).
 Aug. 6—Bobby, Boy Scout (Comedy-Drama).
 Aug. 13—Bobby, the Movie Director (Comedy).
 Aug. 20—Bobby, Philanthropist (Comedy-Dr.).
 Aug. 27—Bobby, Pacifist (Comedy-Drama).

KLEINE-EDISON-SELIG-ESSANAY.

- Aug. 4—Conquest Program No. 4 (Subjects: The Half Back (Three parts—Drama); "The Boy Who Cried Wolf" and "Playing in Florida"—Two parts; "Crystals in Formation" and "Joy Riders of the Ocean"—One Reel; "Love's Laboratory—One Reel).
 Aug. 6—Skinner's Baby (Five part—Essanay—Drama).
 Aug. 6—A Midnight Bell (Selig—Two parts—Hoyt Comedy).

- Aug. 8—The Little White Girl (An Episode of the "Do Children Count?" Series—Two parts—Drama).
 Aug. 11—Conquest Program No. 5 (Subjects: The Little Chevalier (Four parts—Drama); Birds of a Far-Off Sea (500 feet); A Vanishing Race (500 feet); Soldiers of the Sea (One Reel); Gold and Diamond Mines of South Africa (500 feet), and The Dinosaur and the Baboon (500 feet)).

- Aug. 13—The Barker (Selig—Five parts—Dr.).
 Aug. 15—The Bridge of Fancy (One of the "Do Children Count?" Series—Two parts—Drama).

- Aug. 18—Conquest Program No. 6 (Subjects: The Customary Two Weeks (Four parts—Drama); The Story of Plymouth Rock (1,000 feet); The Grand Canyon of Arizona (500 feet); The Four P's (500 feet); Nature's Perfect Thread Spinner (500 feet); The Magic of Spring (500 feet)).
 Aug. 20—Open Places (Essanay—Five parts—Drama).
 Aug. 22—The Kingdom of Hope (One of the "Do Children Count?" Series—Two parts—Drama).

- Aug. 20—A Trip to Chinatown (Selig-Hoyt Comedy—Two parts).
 Aug. 27—The Lady of the Photograph (Edison—Five parts—Drama).

SEZNIK PICTURES.

- June—The Lash of Jealousy (Drama).
 June—The Lesson (Drama).
 The Moth—(Drama).

WORLD PICTURES.

- July 16—The Beloved Adventuress (Five parts—Drama).
 July 16—When True Love Dawns (Brady-International—Five parts—Drama).
 July 23—A Self-Made Widow (Five parts—Dr.).
 July 30—Youth (Five parts—Drama).
 Aug. 6—The Iron Ring (Five parts—Drama).
 Aug. 13—Souls Adrift (Five parts—Drama).
 Aug. 20—The Little Duchess (Five parts—Dr.).
 Aug. 27—Her Guardian (Five parts—Drama).

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List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 1266.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

Humility (First of "Seven Cardinal Virtues"—Drama).

June—Who Knows? (Six parts—Drama).

J. FRANK BROCKLISS, INC.

U. S. Navy (Five parts).

Terry Human Interest Reels (900 Feet Every Other Week).

Russian Revolution (Three parts).

Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BUD FISHER FILMS CORP.

Mutt and Jeff Animated Cartoons.

CAMERAGRAPH FILM MFG. CO.

June—What of Your Boy? (Three parts—Patriotic).

June—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.

May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.

May—Balloonatics.

May—Neptune's Naughty Daughter.

May—Automaniacs.

June—Alice of the Sawdust (Two parts).

BENJAMIN CHAPIN PRODUCTIONS.

(The Lincoln Cycle Pictures.)

My Mother (Two parts).

My Father (Two parts).

Myself (Two parts).

The Call to Arms (Two parts).

CHRISTIE FILM CO.

June 18—A Bold, Bad Knight (Comedy).

June 25—He Fell on the Beach (Comedy).

July 2—Almost a Scandal (Comedy).

July 9—The Fourteenth Man (Comedy).

July 16—Down By the Sea (Comedy).

July 23—Skirts (Comedy).

July 30—Won in a Cabaret (Comedy).

CINEMA DISTRIBUTING CORP.

June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.

Living Studies in Natural History.

Animal World—Issue No. 1.

Animal World—Issue No. 2.

Birdland Studies.

Horticultural Phenomena.

COSMOFOTOFILM, INC.

March—The Manx-Man (Eight parts—Drama).

June—I Believe (Seven parts—Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama).

EMERALD MOTION PICTURE CO.

May—The Slacker (Military Drama).

EUGENIC FILM CO.

April—Birth (A Picture for Women Only).

EXPORT AND IMPORT FILM CO.

June—Robespierre.

June—Ivan, the Terrible.

FACTS FILM CO.

April—The Big Question (Drama).

April—How About You (Drama).

FAIRMOUNT FILM CORP.

June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FOX FILM CORP.

April—The Honor System (Ten parts—Dr.).

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.

A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.

June—A Blt o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

JOSEPH M. GAITES.

August—The Italian Battlefront.

GRAPHIC FEATURES.

April—The Woman and the Beast (Five parts—Drama).

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)

May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.

April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

June—Christus (Eight parts—Drama).

ILIDOR PICTURES CORP.

June—The Fall of the Romanoffs (Drama).

IVAN FILM PRODUCTIONS.

Apr.—One Law for Both (8 parts—Dr.).

GOLDIN FEATURES.

A Bit of Life (One Reel Comedy-Drama).

KING BEE FILMS CORP.

June 15—Dough Nuts (Two parts—Comedy).

July 1—Cupid's Rival (Two parts—Comedy).

July 15—The Villain (Two parts—Comedy).

Aug. 1—The Millionaire (Two parts—Com.).

Aug. 8—The Genius (Two parts—Comedy).

Aug. 15—The Modiste (Two parts—Comedy).

A KAY CO.

Some Barrler (Terry Cartoon Burlesque).

His Trial (Terry Cartoon Burlesque).

Terry Human Interest Reel No. 1 (Character As Revealed in the Face).

Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.

June—Whither Thou Goest (Five parts—Drama).

June—The Secret Trap (Five parts—Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

M-C FILM CO.

April—America Is Ready (Five parts—Drama).

MILES.

April—The Test of Womanhood (Five parts—Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—In the Hands of the Law (Drama).

April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.

June—The Planter (Drama).

NEWFIELDS PRODUCING CORP.

Alma, Where Do You Live? (Six parts—Dr.).

OGDEN PICTURES CORP.

The Lust of the Ages.

PARAGON FILMS, INC.

The Whip (Eight parts—Drama).

PETER PAN FILM CORP.

Mo-Toy Troupe (Release No. 2—"Jimmy Wins the Pennant").

Mo-Toy Troupe (Release No. 3—"Out in the Rain").

Mo-Toy Troupe (Release No. 4—"In the Jungle Land").

Mo-Toy Troupe (Release No. 5—"A Kitchen Romance").

Mo-Toy Troupe (Release No. 6—"Mary and Gretel").

Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").

Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").

Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").

Mo-Toy Troupe (Release No. 10, "Dolly Dolings").

Mo-Toy Troupe (Release No. 11 "School Days").

PUBLIC RIGHTS FILM CORP.

June—The Public Be Damned.

PURKALL FILM CO.

July—The Liar (Six parts—Drama).

RENNOWNED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama).

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah.

May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.

May—Parentage (Drama).

SHERMAN PICTURE CORP.

July—Corruption (Six parts—Drama).

August—I Believe.

 JULIUS STEGER.

May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

ULTRA FILMS, INC.

A Day at West Point (Educational).

West Is West.

Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).

May—The Hand that Rocks the Cradle (Six parts—Drama).

June—The Cross-Eyed Submarine (Three parts—Comedy).

June—Come Through (Seven parts—Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama).

WHARTON, INC.

June—The Great White Trail (Seven parts—Drama).

WHOLESOME FILMS CORP.

Everybody's Lonesome (Five parts—Drama).

The Penny Philanthropist (Five parts—Drama).

WILLIAMSON BROS.

April—The Submarine Eye (Drama).

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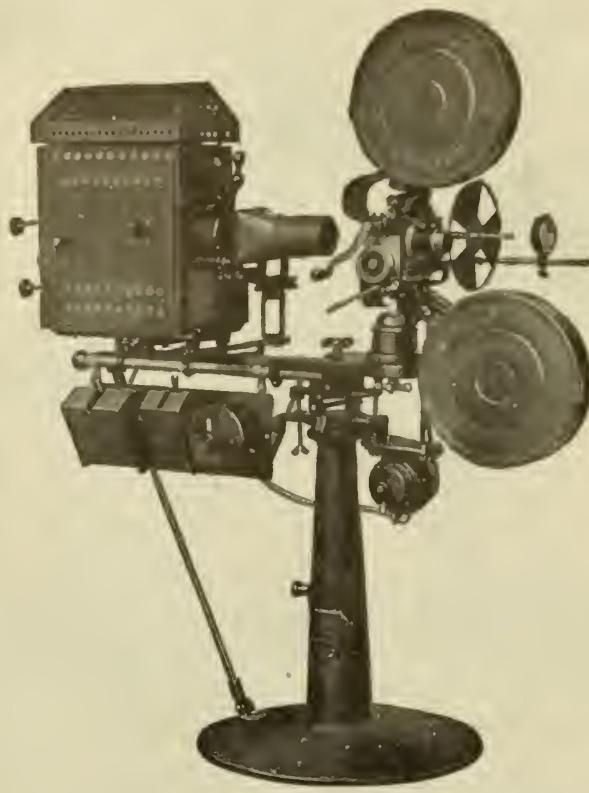
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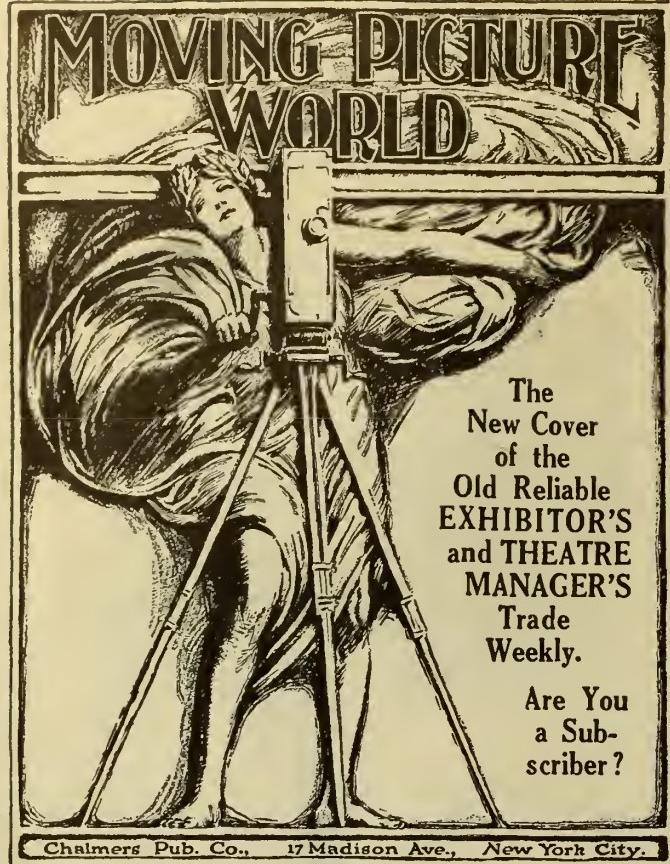
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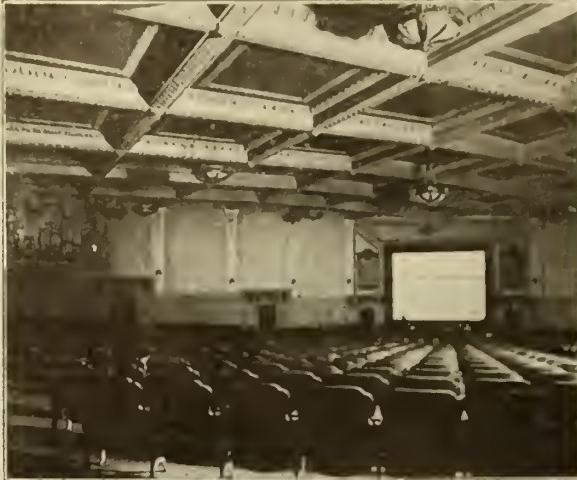
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age of tobacco \$1 Keeps a soldier
 happy for a month**

Help us to send little packages of happiness to our "Sammies" in the trenches and our "Jackies" with the fleet. They are risking their lives for our sakes. Do what you can to make them comfortable—they crave and need tobacco. Every cent contributed goes for tobacco.

**"Our Boys in France Tobacco
Fund"** Endorsed by War and
 Navy Departments

19 West 44th Street
New York

JUST ISSUED

Our second list of

Educational and Selected Films

Covering releases

from Jan. 1st to June 30th, 1917

A handy reference list for managers and others in selecting programs for children's matinees. A few of the first list containing film releases of last six months of 1916 still on hand. 20c for each list, postage paid. **Moving Picture World**, 17 Madison Avenue, New York.



Front View

Perfect Craters
Are Formed by
SPEER CARBONS
As Shown by These
Illustrations

Results such as these are obtained only by using a Speer Cored Upper and a Hold-Ark Lower.



Side View

The hard core of the Hold-Ark turns the trick—It prevents wandering of the arc and assures a bright, flickerless picture.

"The Carbons With a Guarantee"

Speer Carbon Company

St. Marys, Pa.



Goldwyn Chooses Simplex

Suppose you were a Producer, bent upon getting out the utmost, the acme in quality of pictures—pictures into which men of rare skill had put their hearts and their brains.

Then suppose you had to purchase Projectors for your Exhibition Rooms, to show such pictures in the best possible manner to high-class Exhibitors.

Wouldn't it be a shame to put in anything but the very best?

Well, that's what the Goldwyn Pictures Corporation were up against.

Of course they had their choice of Projectors. You can easily imagine that no manufacturer tried to keep them from putting in his Machines.

But only quality counted.

Quality at the start and quality continued.

To those who know, that means S I M P L E X .

Take the Goldwyn people, as an example.

They are equipping every one of their Distributing Offices in the United States and Canada with an Exhibition Room.

They KNOW which is the best Projector.

So they ordered Simplexes for all of these.

But don't forget this: The Goldwyn Pictures Corporation has no monopoly on Simplex Projection.

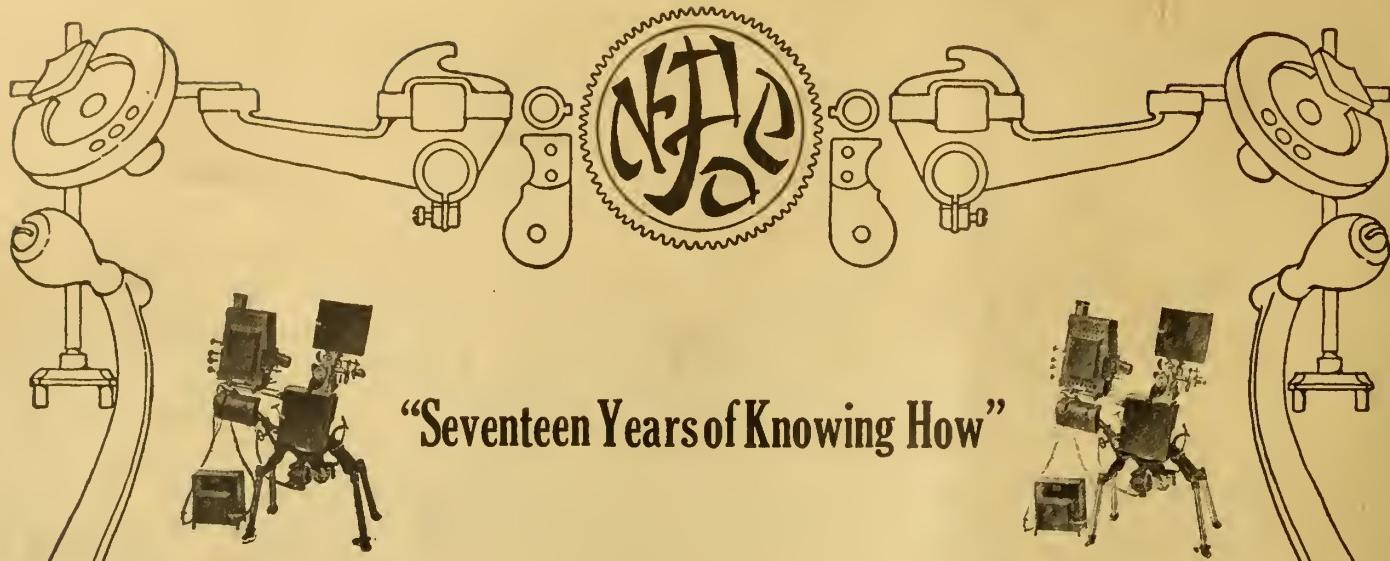
So don't envy them, but call on the Simplex Distributor in your section and let him help you to that Profitable, Permanently Perfect Projection. The best is none too good for you, is it?

Catalog "A" also tells about it. Your name and address?

What the Simplex does for the Goldwyn Pictures Corporation it will do for you.

We sell more high grade Projectors than any other manufacturer in the world.





"Seventeen Years of Knowing How"

EXPERIENCE PROGRESSIVENESS ACHIEVEMENT

THREE FUNDAMENTAL CAUSES
FOR THE FACT THAT TODAY

POWER'S CAMERAGRAPH STANDS PRE-EMINENT
IN THE WORLD OF PICTURE PROJECTION

NICHOLAS POWER COMPANY
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